This course will introduce students to the formal and aesthetic principles of cinema, cultivating students’ literacy in both media form and cultural representation. Many of us watch some variation of film and television each day. Though we may not realize it, the representations we see on screen can have a profound effect on how we understand social categories such as gender, class, race, sexuality, and national identity. In this course, students will gain fluency in the audio-visual language that comprises visual media and the complex ways in which that language creates cultural meaning.

The course is organized around film genres (melodrama, the western, film noir, action, and science fiction), which we’ll use to understand particular elements of film narrative and form (mise en scene, cinematography, editing, and sound). Put simply, genres are labels that critics, filmmakers, audiences, and industries use to classify films. They can act as a “contract” with the audience—we know, for example, that if we watch a science fiction film, we may see fantastic technologies or alien worlds. Genres foster certain expectations around visual codes and narrative structures.

They evolve over time and space. After a genre has become established, some filmmakers may choose to upend the expectations associated with it. Genres can also change as they move from one national context to another. For example, Philippine or South Korean films can borrow the iconography of Hollywood westerns to suit their own historical settings and political commentaries. Each unit of the course will involve “classical” variations of a particular genre, as well as later, “revisionist” versions of that same genre, which may experiment with its codes in order to comment on that genre’s history and the cultural meanings that have accrued to it over time.

So, each unit of the course works on multiple levels:

1) introducing aesthetic terms.
2) understanding how those terms relate to a particular genre.
3) engaging with critical concepts that enable us to think through how film texts make meaning.
4) discussing media practice.

We’ll discuss meaning-making as two-sided process. On the one hand, meaning can be located at the site of industry and production, when authors and studios make decisions about their work. On the other, meaning is also a matter of reception and interpretation. It is a social
activity, dependent on the historical and cultural contexts in which films are made and received. This course will give special attention to the ways that film narrative and aesthetics can reflect, critique, and even shape structures of inequality, difference, and power.

Lectures and discussion forums will help students improve their critical reading, writing, speaking, and thinking skills. FTV 4 is an ideal course for students interested in cultivating media and cultural literacy with an eye to understanding diverse perspectives, cultures, and filmmaking traditions.

Course Outcomes: After completing the course, students will be able to:
- Understand cinema as an art form that derives from filmmaking techniques and constructed cultural meanings
- Learn and effectively use film vocabulary to analyze individual films in relation to their narrative structure, form (mise-en-scene, editing, cinematography, and sound), and the cultural meanings they draw from, construct, or that audiences make from them
- Understand the roles of individuals who construct films according to both practical and aesthetic constraints
- Critically analyze films, locating their meaning within diverse social and cultural contexts
- Express themselves effectively in writing, drawing from lecture and class readings to engage course ideas and films
- Implement instructor feedback

Required weekly film screenings will illustrate course concepts and provide the basis for discussion, and for developing critical reading and writing skills.

This course fulfills the GE and Diversity requirements. Syllabus subject to minor changes at instructor’s discretion.

Class policies:

Late Work: Late Discussion Forum posts and Creative Exercise will be accepted up to 24 hours after the due date/time and will be deducted 1 letter grade. Quizzes close at the deadline and cannot be made up. The lowest quiz score will be dropped: this drop is meant to cover any medical/personal/technical issues that a student may encounter during the summer session, plus any particularly bad performance on an assignment. You do not need to contact us separately about any of these eventualities, as extensions and make-ups will not be granted. If you do not submit a quiz by the deadline, there is no way to make it up, since the feedback becomes available immediately.

A Note About Classroom Climate: In this class, we will demonstrate respect for others’ viewpoints and diverse backgrounds at all times. We will not discriminate against or criticize members of this classroom community based on gender, ethnic origin, nationality, sexual orientation, disability or any other such factor. Everyone is welcome here, and should feel safe
expressing their thoughts and beliefs. Behavior that violates this classroom climate policy will not be tolerated.

**Plagiarism:** Students are often confused about what constitutes plagiarism. Plagiarism is the unacknowledged use of others’ materials. This can mean direct quoting, but it can also mean paraphrasing, as well as unacknowledged use of other people’s ideas. It’s deeply unfair to other students in the course, and it is a serious violation of academic conduct. Cases of plagiarism will be dealt with according to the University’s policy. If you’re unsure of what counts as plagiarism, please see: [https://www.registrar.ucla.edu/Registration-Classes/Enrollment-Policies/Class-Policies/Plagiarism-and-Student-Copyright](https://www.registrar.ucla.edu/Registration-Classes/Enrollment-Policies/Class-Policies/Plagiarism-and-Student-Copyright). The standard process for violations involves contacting the Office of the Dean of Students to conduct an investigation. All work submitted for this course will be vetted through TurnItIn, which is integrated into the CCLE system. *Always cite your sources; if you’re uncertain whether you need a citation, you probably do. Err on the side of caution.* For citation style guidelines, please see: [http://guides.library.ucla.edu/citing/styles](http://guides.library.ucla.edu/citing/styles). The site also includes a guide for avoiding plagiarism.

**Academic and Disability Assistance:** If you have a learning, sensory, or psychological disability, please let me and your TA know early in the quarter so that your learning needs can be met appropriately. Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit [www.cae.ucla.edu](http://www.cae.ucla.edu). CAE is open to matriculated UCLA students and visitors in Summer Session.

**Writing support:** There is academic support for writing available at the Undergraduate Writing Center: [http://wp.ucla.edu/index.php/home](http://wp.ucla.edu/index.php/home). They can also make appointments to meet via Skype/Google Docs.

**General Grading Criteria for this Course**

- **“F” assignments** are incoherent, late/never turned in, or plagiarized.
- **“D” assignments** are off-topic, poorly written, disorganized, and instead of the course materials rely on “personal experience” alone or materials from other classes. In other words, the assignment shows no evidence that the student was paying attention in class and does not incorporate materials used in the readings or in class discussion. Often these assignments seem more like film summaries or reviews rather than analyses. They do not incorporate an understanding of both narrative and style (editing, cinematography, mise-en-scene, sound, etc.) within the filmic text and instead focus only on the story or dialogue. These assignments also do not include a specific analysis of particular scenes within the film (the student has not watched the film carefully and shows no attention to cinematic detail). These assignments may also fall short or far exceed the page limits or time constraints for the assignment. They do not use appropriate grammar and often are not proofread.
- **“C” assignments** address the questions somewhat but don’t explicitly cite specific texts and discussion. These assignments tend to recycle examples from discussion without discussing
how they fit with the analysis and repeat information given in class. There are usually typos, spelling errors and poorly structured sentences that make the argument vague or awkward.

· **“B” assignments** take on the questions directly, citing specific materials from the texts and lectures to illustrate the points being made. These assignments offer previously discussed examples illustrating points covered in class and engage with the materials, reflecting on the connections between the course materials. There are usually few typos or spelling errors (if any), sentences are relatively clear, and thoughts are organized into a concise argument.

· **“A” assignments** take on the questions directly, citing specific materials from the texts and lectures to illustrate the points being made. These assignments offer fresh, creatively critical examples illustrating points covered in class and also take the ideas in new places (reflections on current political situations, larger disciplinary issues, etc.). Connections are made between the course materials. Interesting readings of these connections—not brought up in class, per se—are presented in clear, provocative ways. These assignments incorporate specific analyses of particular cinematic scenes within the film, demonstrating an in-depth analysis of the film. (This is usually achieved through repeat viewings of the film and detailed focus on cinematic elements.) There are no typos or spelling errors, and the sentences are clear, concise, well organized, and skillfully written.

**Grade Dispute Policy:** If you don’t understand the reason you received a specific grade on any assignment, your TA and I are happy to talk with you. If you believe a grade should be reconsidered, take time to review the comments and follow these instructions:

1. Wait at least 24 hours after receiving the grade but no more than one week to contact your TA. Contact your TA first, and then if there are further questions, we can all talk.
2. Your reasons for another grade (which you must specify) must be written in a memo to your TA (2 pages max).
3. The original evaluation and all assignment materials must be included with your memo.
4. There is no guarantee that a reconsideration of your work will yield a higher grade.

**Communication:**

We love to hear from you! If you have a question:

1. First check the website and syllabus. If you ask a question whose answer can be found elsewhere, we may not respond.
2. Then, email your TA or professor.

For questions about **grades and grading**, contact your TA, whose email address can be found on the Site Info page. For questions about course **materials and themes**, contact your TA or professor. If you are having **technical difficulties** or if you have questions about **enrollment or payment**, contact the course website administrators at **online@tft.ucla.edu**.

There will be a 24-hour turnaround on messages sent on weekdays. Messages received on weekends will be answered on Monday.
Open Forum:

There will also be an open forum on the CCLE page, where you can post any questions or announcements about the course to the class as a whole, and your classmates and/or TAs/Professor can reply if necessary. This could be a question about class materials, but it could also be a recommendation: a movie or TV show you’ve seen that you want to talk about, a newspaper/magazine article you’ve seen, or something along those lines.

ASSIGNMENTS

There are no formal papers or exams for this course. Instead, you will have shorter written responses to course material interwoven throughout the lessons.

- Discussion Forums (DF): 10 x 10 points each = 100 points/39% of final grade
  - Replies to DFs: 20 x 1 point each = 20 points/8% of final grade
- Creative Exercises: 2 x 20 points each = 40 points/15% of final grade
- Multiple-Choice Quizzes: 23 x 4 points each = 92 points/38% of final grade
  (There are 24 quizzes total, and the lowest score is dropped.)
- Total: 252 points possible

Discussion Forums (DF): 10 x 10 points each = 100 points/39% of final grade

- **Posts**: Each week will include prompts to post on the Discussion Forums on CCLE. For many of the threads, you will be given a choice of prompts. Review the DF prompts at the beginning of the term to choose which ones you plan to do. You will not be able to see your classmates’ posts until you have posted your own. (Note that there is a 15-minute delay from when you post your response and when you can see your classmates’.)
  - Your response must be 200-250 words. Feel free to use first-person; many of the prompts encourage this. You must provide specific, compelling evidence for the case you’re making. If you refer to a reading, include the page number; if you refer to a scene, include the time code (if it’s from outside of class, provide a link if available). There are guidelines for writing a response below.
- **Due date**: Each post is due by 8 PM PDT the day that it’s listed on the syllabus.

Replies to Discussion Forums: 20 x 1 point each = 20 points/8% of final grade

- **Responses**: To receive full credit for your post, you must reply to **two** of your classmates’ posts for each forum. Try to respond to posts that have fewer responses. You must respond to a different classmate’s post each week. Replies to the board can be on any option in that forum, and not just the option you initially chose. Responses
are due by 8 PM PDT Sunday for that week’s questions and should be a minimum of 100 words.

- **Feedback**: Your TA will give public feedback to **two posts** for each DF thread. This will allow you to learn from your classmates’ feedback.
- Note that CCLE’s DF interface is plugged into the TurnItIn anti-plagiarism system. If you cite other sources, be sure to reference them.

To distribute the DFs evenly, the posts you choose must adhere to the following calendar.

<table>
<thead>
<tr>
<th>Week</th>
<th>Discussion Forums</th>
<th>Initial Posts You Will Complete</th>
<th>Feedback to Fellow Students You Will Complete</th>
<th>Total points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week I</td>
<td>0 (ungraded), 1, 2</td>
<td>2 posts + Introduce Yourself</td>
<td>4 replies</td>
<td>24</td>
</tr>
<tr>
<td>Week II</td>
<td>3, 4</td>
<td>2 posts</td>
<td>4 replies</td>
<td>24</td>
</tr>
<tr>
<td>Week III</td>
<td>5</td>
<td>1 post</td>
<td>2 replies</td>
<td>12</td>
</tr>
<tr>
<td>Week IV</td>
<td>6, 7</td>
<td>2 posts</td>
<td>4 replies</td>
<td>24</td>
</tr>
<tr>
<td>Week V</td>
<td>8, 9</td>
<td>2 posts</td>
<td>4 replies</td>
<td>24</td>
</tr>
<tr>
<td>Week VI</td>
<td>10</td>
<td>1 post</td>
<td>2 replies</td>
<td>12</td>
</tr>
</tbody>
</table>

**DF Rubric (see also the grading criteria above)**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>9-10 points</th>
<th>7-8 points</th>
<th>5-6 points</th>
<th>0-4 points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Response to Prompt</strong></td>
<td>Brought original and provocative understanding to topic</td>
<td>Good response but could have been more clearly connected to prompt</td>
<td>Attempted adequate response but may have missed the main idea or wandered from topic</td>
<td>Post(s) not made or not clearly connected to topic</td>
</tr>
<tr>
<td><strong>Language</strong></td>
<td>Proper use of academic language, clear prose, and appropriate communication</td>
<td>Language could have been clearer or more polished at some points</td>
<td>Communication may be weak, unclear, or inappropriate in an academic audience</td>
<td>Broke basic rules of appropriate communication in an academic environment OR post was not made</td>
</tr>
</tbody>
</table>
Evidence (films, lectures, readings where appropriate)

<table>
<thead>
<tr>
<th>Clear connections made to supporting evidence (cite specific quotes or concepts from readings and/or lectures, references scenes/aspects of films)</th>
<th>Good evidence but may be lacking in specificity</th>
<th>Evidence presented but may have been weak</th>
<th>Misunderstood nature of evidence or lacked evidence entirely</th>
</tr>
</thead>
</table>

Timeliness

<table>
<thead>
<tr>
<th>Post and any required replies met deadlines</th>
<th>One deadline or one component may have been missed</th>
<th>Deadlines were missed or did not include all requirements.</th>
<th>Post(s) extremely late or missed entirely.</th>
</tr>
</thead>
</table>

Replies to other students

<table>
<thead>
<tr>
<th>1 points</th>
<th>0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clear engagement with other students. Specific references to others’ ideas</td>
<td>Engagement with other students minimal or vague</td>
</tr>
</tbody>
</table>

(adapted from UC CET&L)

Creative Exercises: 2 x 20 points each = 40 points/15% of final grade

- Review the Creative Exercises before the course begins. You will choose TWO of the five offered to complete:
  - One from Weeks 1-3.
  - The other from Weeks 4-6.
- The creative exercises will allow you to put the theoretical concepts and scene analysis into practice. Please see the exercise descriptions below, as well as the general grading criteria above.
- You will post these exercises on CCLE’s Discussion Forum section and comment on two classmates’ posts to the same Creative Exercise you chose. Your assignment will not be considered complete unless you’ve commented. See guidelines for commenting on classmates’ work above. You will receive up to two points for your responses. Responses will close Sundays at 8 pm PDT after the assignment due dates. (Note that there is a 15-minute delay from when you post your response and when you can see your classmates’.)
- TAs will offer feedback via the rubric below.
<table>
<thead>
<tr>
<th></th>
<th>Exemplary 18-20</th>
<th>Proficient 16-17</th>
<th>Partially Proficient 14-15</th>
<th>Incomplete 0-13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
<td>Clearly fulfills the prompt in an original and thought-provoking way. Actively builds from specific concepts in course readings and lectures.</td>
<td>Fulfills the prompt, but concept is not as compelling. Refers to course concepts, but in a more passive and less specific way.</td>
<td>Lacks clear focus. Concept seems only partly formed. Mostly fulfills the prompt, though some areas are lacking.</td>
<td>Fails to fulfill the prompt. Little effort has been spent conceptualizing the exercise.</td>
</tr>
<tr>
<td>Execution</td>
<td>Written work is clearly presented, free from errors, and flows logically from point to point. There is a clear introduction and conclusion. Paragraphs transition from one to the next in a logical fashion. Language is precise and economical. Any sources are cited using a standard referencing system. Technical work (drawing, video production) may not be perfect, but shows effort.</td>
<td>Written work is clearly presented and free from errors, but the structure is not as organized, and language is less precise. Sources clearly cited. Technical work (drawing, video production) may not be perfect, but shows some effort. The student’s goals are clear, even if they didn’t completely meet those goals.</td>
<td>The language is related to the exercise’s point, but vague. Some errors. Unclear citations. Technical work (drawing, video production) is sloppy to the extent that the objective of the student’s exercise is unclear. It is uncertain what the student was trying to achieve.</td>
<td>Writing shows a lack of editing and proofreading. Sources lack proper citations. Technical work (drawing, video production) is minimal.</td>
</tr>
</tbody>
</table>

**Creative Exercise response guidelines:**

Responses to fellow students’ Creative Exercises should be 100 words minimum. Below are broad guidelines; feel free to approach responses in different ways. You could adapt some or all of the following:

- **Praise:** What do you like about the Creative Exercise? How well does it respond to the prompt? Are there aspects that surprise you in some way, or that work particularly well? How so? What are some specific examples of things that you thought were done well?
- **Question:** What are some aspects of the Creative Exercise that you did not understand, or that could be explained further? Are there questions that you have about why your classmate did this exercise the way that they did? Are there parts of the exercise that could be explored?
• Polish: If they were to develop this further, what could your classmate do specifically to make this a better project? What parts would you change and why?

Multiple-Choice Quizzes: 23 x 4 points each = 96 points/38% of final grade

There is a multiple-choice quiz for each Lesson (comprised of lectures, readings, and/or screenings). They’ll differ in the numbers of questions and time limits depending on the amount of material for that lesson. They will be automatically graded through CCLE. We will drop the lowest quiz score. This should account for missing a quiz due to unforeseen circumstances.
COURSE SCHEDULE

5 Units is approximately 25 hours of work per week. All times are Pacific time. Be sure to PLAN AHEAD. Read over all the options for DFs and Creative Exercises, and think about your interests and summer plans. Before class starts, decide which ones you want to do. Assignments are due by a certain day but don’t have to be submitted on that specific day. You are welcome to submit assignments early.

WEEK I: MISE EN SCENE + MELODRAMA

Due: Two Discussion Forum Posts

For Week 1, please try to keep to the published deadlines as closely as you can. However, we realize there are many students who enroll late, so the deadlines the first week will be flexible. All work for Week I is due by Sunday at 8 pm. Starting Week 2, deadlines are as published.

TUESDAY (Sunday for late enrollers)

Lesson 0: Course Foundations: Approaches to studying film

- Lecture: Introduction
- Recommended reading: The Film Experience, Introduction: Studying Film: Culture and Experience, pp. 5-16, and Ch. 10: Movie Genres, pp. 339-348; Ch. 1: Encountering Film: From Preproduction to Exhibition.
- **QUIZ 0:** Please take the quiz on the syllabus.

Discussion Forum 0 (ungraded, due by end of week)

Please post an introduction to the forum. What is your name, where are you in school? Have you taken an online class before? Where are you located for the summer? Are you doing anything interesting this summer? What are your favorite TV shows/movies and why? What are you most excited to learn about in this course?

Lesson 1: Genre and mise en scene

- Reading: Ella Shohat, "Ethnicities-in-Relation."
- Reading: The Film Experience, Ch. 3 Mise-en-Scene: Exploring a Material World.
- Lecture: Genre
- Lecture: Genre and Mise en Scene
- **QUIZ 1**

Lesson 2: *In the Mood for Love* and mise en scene

- Screening: *In the Mood for Love* (Wong Kar-Wai, Hong Kong; 1 hr. 38 min)
- Reading: Stephen Teo, "Wong Kar-wai’s *In the Mood for Love*: Like a Ritual in Transfigured Time."
- Lecture: Wong Kar Wai and historical context
- Lecture: *In the Mood for Love* and Chinese melodrama, memory and mise en scene
- **QUIZ 2**
Discussion Forum 1

- **Option 1**: Choose a film or TV show and discuss an aspect of the mise en scene in relation to the Shohat essay (see the Lecture for models from *Gilmore Girls* and *Get Out*). For Shohat, how might the scene’s mise en scene (and other formal elements) create a sense of ethnicity as “ubiquitous, but buried?” Where possible, provide an illustrative image/images.

- **Option 2**: What did you think of the film *In the Mood for Love*’s portrayal of forbidden, romantic love? Do you agree with Teo that its message is ultimately conservative, or is it critiquing the social customs that keep the lovers apart? Use specific examples from the film to make your case.

- **Option 3**: Choose one of the aspects of *In the Mood for Love* discussed at the end of the lecture (the faceless spouses, the rehearsals, the ending at Angkor Wat) and discuss its significance in relation to the questions raised in the lecture and to the broader film. Consider one or more of the following: the film’s portrayal of time, memory, nostalgia; Teo’s discussion of melodrama and morality; and mise en scene.

**THURSDAY (Sunday for late enrolers)**

**Lesson 3: Stars, Melodrama and Mise en Scene**

- **Lecture**: Stars and Mise en Scene
- **Lecture**: Melodrama and Mise en Scene
- **Reading**: Corrigan and White's "Cultural Studies," especially the section on stars, pp. 398-401.
- **Screening**: *Never Forever* (Gina Kim, US/Korea; 1 hr. 44 min)
- **Q&A**: Gina Kim on directing, *Never Forever*, coproductions, and mise en scene
- **QUIZ 3**

**Discussion Forum 2**

Consider the exercise that Gina Kim proposes at the end of the interview. How would *Never Forever* be different if the film changed aspects of its mise en scene?

- **Option 1**: Since we’re discussing stars, focus on the casting of the film. How would the film be different if you cast different actors? How might different actors shift the tone or themes of the film? What other aspects of mise en scene might you change if the tone/themes shifted?

- **Option 2**: How would the film differ if the locations or costumes changed? (For example, what if Jihah lived in a nondescript, colorless apartment complex on the edge of the city, next to a freeway? What if Sophie wore athleisure, or lived in a penthouse apartment in the middle of the city? You don’t need to respond to these exact questions, they’re just here as examples). How would your proposed changes in mise en scene shift the tone and themes of the film?
FRIDAY

**Creative Exercise I:** Mise en Scene. Due Friday, 8pm PDT (Sunday for late enrollers). See course website for prompt. You must do one creative exercise in Weeks 1-3.

SUNDAY

**Replies to fellow students:** due Sunday, 8 pm PDT. One reply to a fellow student on the Tuesday discussion thread and one reply to Thursday discussion thread. You also need to post two replies to fellow students on the creative exercise if you did it this week.

WEEK II: MISE EN SCENE CONTINUED | CINEMATOGRAPHY + FILM NOIR 1

**Due: Two Discussion Forum Posts**

TUESDAY

**Lesson 4: Lighting and Skin Tone**

- **Recommended Reading:** Richard Dyer, "Lighting for Whiteness."
- **Lecture:** Mise en scene continued: Lighting for an unspoken norm: 10 min.
- **Screening:** *Insecure* (Issa Rae S02E03, "Hella Open," (Dir. Marta Cunningham, 2016-). D.P.: Ava Berkofsky. 30 min.
- **Lecture:** Rethinking lighting and race
- **Lecture:** *Insecure*: Locations and mise en scene
- **QUIZ 4**

**Discussion Forum 3**

Historically, how has lighting been adjusted for white skin tones as the norm? What solutions have cinematographers and directors used to disrupt this practice? Use specific examples from the lectures and the *Insecure* episode “Hella Open” to explain your response.

**Lesson 5: Gender, Cinematography, and Film Noir**

- **Reading:** *The Film Experience*, Ch. 4: Cinematography: Framing What We See.
- **Lecture:** Film noir, gender, and cinematography
- **QUIZ 5**

FRIDAY (CHANGED FROM THURSDAY SINCE THAT IS 4TH OF JULY)

**Lesson 6: Double Indemnity and Cinematography**

- **Screening:** *Double Indemnity* (Billy Wilder, 1944, USA; 1 hr. 50 min)
- **Lecture:** *Double Indemnity*, cinematography, and mise en scene
- **QUIZ 6**
Lesson 7: Historicizing the Gaze
- **Reading:** Laura Mulvey, “Visual Pleasure in Narrative Cinema.” (see handout on CCLE)
- **Lecture:** The gaze in historical context
- **Lecture:** Contemporary takes on the gaze
- **Screening:** *What Happened to Her* (Kristy Guevara-Flanagan, 2016, USA; 15 min.)
- **Q&A:** Kristy Guevara-Flanagan on directing, feminist filmmaking, and documentary
- **QUIZ 7**

Discussion Forum 4
- **Option 1:** Using 1-2 specific scenes from the film *Double Indemnity* to make your case, explain how the genre of film noir typically constructs gender. How do mise en scene and cinematography contribute to these constructions?
- **Option 2:** How relevant is Laura Mulvey’s idea of the cinematic gaze in the contemporary historical moment? Please provide at least two examples as evidence for your argument, either from within class, or from your own viewing. If the example is from outside the class, provide a link or image if possible.

Read over Creative Exercise II, due next week.

SUNDAY
Replies to fellow students: due Sunday, 8 pm PDT. One reply to a fellow student on the Tuesday discussion thread and one reply to Friday discussion thread.

WEEK III: CINEMATOGRAPHY + FILM NOIR 2
**Due:** One Discussion Forum Post, due Thursday

TUESDAY
Lesson 8: Cinematography Continued
- **Lecture:** Cinematography terms: 35 min.
- **Q&A:** Bill McDonald: A Day in the Life of a Cinematographer.
- **QUIZ 8**

Lesson 9: Neo noir, Cinematography, and Mise en Scene
- **Lecture:** Neo noir
- **Reading:** Mark L. Berrettini. "Private Knowledge, Public Space: Investigation and Navigation in *Devil in a Blue Dress*.")
- **Screening:** *Devil in a Blue Dress* (Carl Franklin, 1995) (1 hr. 42 min)
- **Lecture:** Carl Franklin, LA, *Devil in a Blue Dress*
- **QUIZ 9**

THURSDAY
Lesson 10: Cinematography and Documentary
- **Screening:** *In the Air* (Liza Johnson, 2009) (22 min.)
Q&A: Liza Johnson on directing In the Air, regional specificity, and experimental documentary.

QUIZ 10

Discussion Forum 5

Option 1: How does Devil in a Blue Dress both adhere to and deviate from the conventions of noir? How do its deviations become a means of critiquing the noir genre’s tropes (e.g., centering themes, spaces, and characters that are sometimes marginalized in more conventional versions of the genre)? To make your argument, choose a specific scene from Devil in a Blue Dress and analyze it in relation to the concepts in the reading and lectures.

Option 2: Drawing from Johnson’s discussion of her filmmaking process, what did you make of In the Air as an experiment in participatory filmmaking? How does Johnson describe the significance of place in her film? Choose a scene from the film and discuss it in relation to mise en scene (actors, locations, etc.) and cinematography.

FRIDAY

Creative Exercise II: Mise en Scene/Cinematography. Due Friday, 8pm PDT. See course website for prompt. You must do one creative exercise in Weeks 1-3.

SUNDAY

Replies to fellow students: due Sunday, 8 pm PDT. One reply to a fellow student on the Thursday discussion thread. You also need to post two replies to fellow students on the creative exercise if you did it this week.

WEEK IV: EDITING + THE ACTION FILM

Due: Two Discussion Forum Posts

TUESDAY

Lesson 11: Constructing Time and Space Through Editing

Reading: The Film Experience, Ch. 5: Editing: Relating Images.

Lecture: Continuity editing

QUIZ 11

Lesson 12: Art Cinema Editing

Screening: The Accordion (Jafar Panahi, 2010, Iran; 8 min. 37 sec); Black Breakfast (Jia Zhangke, 2008, China; 4 min. 37 sec); Butter Lamp (Hu Wei, France/China, 2015; 16 min.). Note: These "art cinema" shorts will provide counterexamples to the styles of editing seen in the other two films.

Lecture: Art cinema editing

QUIZ 12
Lesson 13: Soviet Montage and Its Legacies

- **Recommended Reading:** Pudovkin, "On Editing," Eisenstein, "The Cinematographic Principle"

- **Lecture:** Montage cinema
- **QUIZ 13**

Lesson 14, part 1: Time and Space in Action Cinema

- **Screening:** *Die Hard* (John McTiernan, 1988; 2 hrs. 12 min.)
- **Lecture:** Action cinema genre, editing action sequences
- **QUIZ 14**

Discussion Forum 6

- **Option 1:** How is art cinema editing style different from classical approaches to continuity editing? In your answer, refer to the lectures and the reading to define these terms, and use two examples from the short films to illustrate your response.
- **Option 2:** Name two aspects of film editing that director John McTiernan and editor John F. Link utilize to make *Die Hard* intelligible as part of the action genre. How do these techniques refer back to the Soviet montage theorists in the previous lectures?

THURSDAY

Lesson 14, part 2: Time and Space in Action Cinema

- **Lecture:** Discussion of *Die Hard*
- **QUIZ 15**

Lesson 15: Action Cinema, Editing, and Violence

- **Screening:** *The Hurt Locker* (Kathryn Bigelow, 2008; 2hrs. 11 min.)
- **Reading:** Caetlin Benson-Allott, “Undoing Violence: Politics, Genre, and Duration in Kathryn Bigelow’s Cinema.” (You can focus on her discussion of *The Hurt Locker*, since you aren’t required to watch the other films.)
- **Lecture:** Editing in *The Hurt Locker*.
- **QUIZ 16**

Discussion Forum 7

- **Option 1:** According to the lecture, why have critics and scholars discussed *Die Hard* as one of the most important films of the 1980s? Using this kind of cultural-historical method of film analysis, what film would you nominate as one of the most important films of the past twenty years? Explain why this film might be interesting to situate within its historical moment.
Option 2: As discussed in the lecture, The Hurt Locker’s perspective on war has been a subject of much debate--is it an anti-war film? Does it portray war as horrible but ultimately noble? Is it neutral on the subjects it’s taking on (i.e., war, violence, masculinity)? Is it trying to critique violence, but inadvertently celebrating it instead, due to the beauty of its images, the mastery of its audiovisual techniques, and the characterization of William James’ skill? Using a specific example from the film, make a case for your perspective on The Hurt Locker’s portrayal of war. You may refer to multiple aspects of the film, but your reading should be a close analysis of one particular scene.

FRIDAY
Creative Exercise III: Eisensteinish. Due Friday, 8pm PDT. See course website for prompt. You must do one creative exercise in Weeks 4-6.

SUNDAY
Replies to fellow students: due Sunday, 8 pm PDT. One reply to a fellow student on the Tuesday discussion thread and one reply to Thursday discussion thread. You also need to post two replies to fellow students on the creative exercise if you did it this week.

TUESDAY
Lesson 16: The Western and Narrative
- **Reading:** The Film Experience, Ch. 7: Narrative Films: Telling Stories
- **Screening:** Borrowed Time (Andrew Coats and Lou Hamou-Lhadj, 2015; 7 min.)
- **Lecture:** The western genre, American mythologies, narrative traditions
- **Lecture:** Narrative time and space
- **QUIZ 17**

Lesson 17: Stagecoach and Narrative
- **Screening:** Stagecoach (John Ford, 1939; 1 hr. 39 min.)
- **Lecture:** Narrating Stagecoach
- **QUIZ 18**

Discussion Forum 8
- **Option 1:** Using Borrowed Time as your example, describe the four kinds of narrative space and the three temporal streams of narratives. The animated film accomplishes a great deal in a short amount of time--it points to and deviates from genre tropes, and it provides a genuinely touching portrait of shame, grief, and loss. What did you think of how the short film constructed its narrative? To what extent would it have been able to achieve these things if the narrative had been structured in a different way?
• **Option 2:** As a western, how did *Stagecoach* function as a kind of national allegory for its historical moment? Consider its themes and iconography. Was it a populist or progressive western? In what ways was it ambivalent about the town, the frontier, and ideas of civilization versus the wilderness? Did you find any of *Stagecoach*’s themes and stock characters relevant for the current context? If you have space, consider: If you were to remake the story as a national allegory for today, what would you tweak, and what would you keep?

**THURSDAY**

**Lesson 18: Westworld, Television, and Narrative Complexity**
- **Screening:** *Westworld*, S01,E01, "The Original" (Lisa Joy, Jonathan Nolan, 2017); 1 hr. 8m
- **Reading:** Jason Mittell, "Complexity in Context."
- **Lecture:** Narrative complexity and *Westworld*
- **QUIZ 19**

**Lesson 19: Narrative and sound in The Rider**
- **Screening:** *The Rider* (Chloe Zhao, 2017; 1 hr. 45 min.)
- **Lecture:** Narrative and sound in *The Rider*
- **QUIZ 20**

**Discussion Forum 9**
- **Option 1:** Briefly explain how the assigned episode of *Westworld* is an example of a post-classical or “complex” narrative. In your answer, utilize specific examples from the episode and refer to class lecture materials and readings. How does it use narrative satellites and kernels? How does it employ the “operational aesthetic?” Then, describe what you think of this trend in TV storytelling (i.e., the narrative as a complex “puzzle” to be solved/revealed by viewers). Is this a natural step forward in storytelling, given the technologies we have at hand (social media, streaming)? Or, is this technique limiting? Are there types of stories that don’t lend themselves to this kind of approach?
- **Option 2:** Chloe Zhao’s *The Rider* uses sound, editing, and narrative in a way that differs from the more classical style used in *Stagecoach*. What did you make of this style? Choose one of the three clips posted. Analyze the use of film form (mise en scene, cinematography, editing, and sound) in the scene, relating it to where this scene falls in the narrative. How does form emphasize what is happening within the narrative?

**Lesson 20: The Work of Screenwriting**
- **Q&A:** George Huang: A Day in the Life of a Screenwriter
- **QUIZ 21**

**FRIDAY**

**Creative Exercise IV:** Narrative. Due Friday, 8pm PDT. See course website for prompt. You must do one Creative Exercise in Weeks 4-6.
SUNDAY
Replies to fellow students: due Sunday, 8 pm PDT. One reply to a fellow student on the Tuesday discussion thread and one reply to Thursday discussion thread. You also need to post two replies to fellow students on the creative exercise if you did it this week.

WEEK VI: SCIENCE FICTION + SOUND
Due: One Discussion Forum Post, due Thursday

TUESDAY
Lesson 21: Science Fiction Sound
- Reading: The Film Experience, Ch. 6: Film Sound: Listening to Cinema.
- Screening: Terminator 2: Judgment Day (James Cameron, 1991; 2 hrs. 36 min.)
- Lecture: Science fiction, film sound continued, Terminator 2: Judgment Day
- QUIZ 22

THURSDAY
Lesson 22: Race and Voice
- Screening: Sorry to Bother You (Boots Riley, 2018; 1 hr. 51 min.)
- Lecture: Discussion of Boots Riley, Sorry to Bother You.
- QUIZ 23

- Screening: Illusions (Julie Dash 1982; 34 min.) Note: This isn't science-fiction, but it is about race and voice, so it shares some themes with Sorry to Bother You.
- Lecture: Discussion of Illusions, Julie Dash.
- QUIZ 24

Discussion Forum 10
- Option 1: William Whittington’s chapter, “Mixing Man and Machine in Terminator 2: Judgment Day,” analyzes specific scenes and breaks down the mechanics of sound and their relationship to narrative content. What does Whittington mean by the “interpenetration of the man vs the machine” rather than “a binary between man and machine?” Refer to the reading and examples from the film.
- Option 2: Boots Riley’s film Sorry to Bother You heavily draws on class and racial difference. What did you think of “white voice” in the film? How does it function narratively and thematically? What is the effect of using different actors and dubbing their voices, rather than use the actors’ actual voices?
- Option 3: What themes and similarities do Illusions and Sorry to Bother You share? In your answer, make sure to discuss at least one of the vectors of difference portrayed in the films (e.g., class, gender, and/or race), and examine how sound helps to elucidate these vectors.
FRIDAY
Creative Exercise V: Sound. Due Friday, 8pm PDT. See course website for prompt. You must do one Creative Exercise in Weeks 4-6.

SUNDAY
Replies to fellow students: due Sunday, 8 pm PDT. One reply to a fellow student on the Thursday discussion thread. You also need to post two replies to fellow students on the creative exercise if you did it this week.