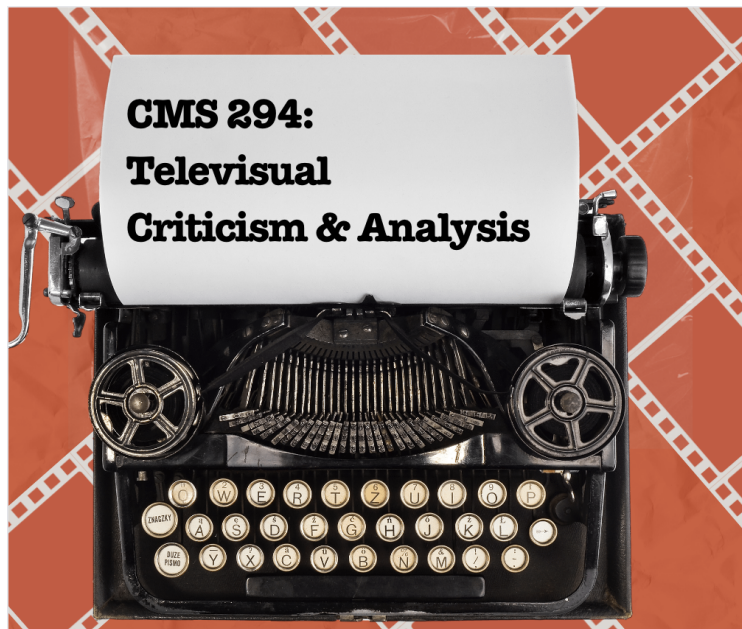


Spring 2024

M/W 9:30-10:45 | Gibson 216



Instructor: Stephanie Brown

What should you call me?

Dr. Brown, Professor Brown

Contact: sbrown23@washcoll.edu

When should you e-mail me?

If you have a quick question that you've already attempted to figure out by checking the syllabus or Canvas and asking a classmate. If you have an extensive question, please come by my office during drop-in hours or arrange a time to talk.

I tend to be very quick to respond to e-mail, but not always. **Assume that you may have to wait at least 24 hours for a response and plan accordingly.** If you e-mail after 5 or on weekends, I may not get back to you until the following week day. If you haven't heard back from me in 24 hours during the week, feel free to ask me in class or e-mail me again. Every once in a while, one will slip by me. Don't feel like you're bothering me.

That being said, waiting until the last minute to ask me a question that could have been asked earlier does not constitute an emergency on my part.

Meeting with Me

There are two ways you can meet with me!

1) You can drop by my office for “drop-in hours” without an appointment

Smith 228 | Mondays/Wednesdays from 3-5

(except for the first Monday of the month when we have faculty meetings)

2) Virtual Meetings by appointment Mondays/Wednesdays between 9 and 5.

You can make a virtual meeting appointment by e-mailing me three times that would work at least 24 hours in advance. Use this [**Zoom Office Link**](#) for the meeting

Required Materials

All reading materials will be provided via Canvas. In lieu of paying for a textbook, you will be responsible for finding and watching the assigned films.

Course Description

How is it that film becomes art? This course takes up this question by examining the aesthetic, narrative, and cultural qualities of cinema. Movies have the power to move us, to introduce us to new places and new ideas, to provide ways of seeing the world that were not possible before. Movies can be frustrating or heartening, funny or serious, or all these things at once. This course provides technical and aesthetic lenses to critique film from an artistic perspective.

Dr. Brown’s Course Objectives

- You will understand and implement the technical vocabulary of moving image analysis.
- You will be able to articulate and illustrate the difference between review and analysis.
- You will be able to analyze film through both written and visual means
- You will recognize and explain how moving images reflect and challenge cultural values
- You will be able to close read, analyze, interpret, and critique televisual texts including film, television, and digital media.

Grading and Assignments

Weekly Assignments:	30%
Letterboxd Reviews	10 %
Midterm Project:	20%
Final Project:	20 %
Professionalism:	20%

Weekly Assignments:

Due each Friday. Each week you’ll have an assignment that is a combination of writing and creative practice designed to allow you to apply that week’s analytical terms and

approaches. These will be graded on a 10/5/0 basis. You'll get 10 if you follow the prompt directions completely, engage thoughtfully with the week's terms/approach, and show evidence of engagement with the film. You'll have a 5 if it is turned in, but don't do those four things. You'll get a 0 if you don't turn anything in or show no effort in the assignment. I'll drop your lowest 2 scores and you'll have the opportunity to revise a 5 to get a 10 if you turn in your assignment on time.

Letterboxd Reviews:

At the start of the semester, you'll create a Letterboxd account and follow everyone else in the class. By class on Monday, you'll watch that week's film and write a short review on your account. Throughout the week, you'll read other students' reviews and leave comments. This is your place where you can put your personal opinions and write about the week's ideas in a more reflective manner than the weekly analytical assignments!

We'll be talking about the difference between opinion and analysis all semester. We're working to keep personal opinion to a minimum in analysis and critique, so these are your outlet for personal responses to films. You can be as personal, silly, or as professional as you want. I won't be grading these for grammar/style etc so long as you write at least a paragraph. I want you to respond to the films as you want! You can use bulleted lists, paragraphs etc. Go wild. You'll get 10 points each week if you post your review by Monday and comment on everyone else's reviews by the end of the week.

Grading for letterboxd reviews is as follows:

- A - Log 6 class movies on time, consistently comment on others' films
- B - 5 class films logged, semi-consistently comment on others' films
- C - 4 class films logged, inconsistent commenting
- D - 3 class films logged, no or inconsistent commenting
- F - 0-2 - films logged on time, no commenting

Midterm Project:

For your midterm, you'll take one of your short analysis pieces from the semester and expand it into a longer piece.

Final Project:

A longer essay/video on a film or TV show of your choice that you'll develop over the second half of the semester.

Professionalism:

We'll make a list of professionalism standards the first week of class, which I will include in this syllabus. These will be things like attendance, class participation, community membership, being on time etc.

At the midterm and final, you'll turn in a reflection on how well you have adhered to our professionalism standards, arguing for the grade you think you deserve. At the midterm, I'll give you feedback on if I agree with your assessment so far, and we'll talk about ways to improve/keep the grade you want at the end of the semester.

Professionalism Standards:

1. Come to class on time
2. If you have to miss class, let Dr. Brown know, ask a friend for notes, look at Canvas and any posted slides, make-up any activities from class. You can miss 4 classes without it being an issue. If you miss more, we will have a conversation about it.
3. Come to class having done the reading, having done homework, and having something to contribute to class.
4. Disagree respectfully! Get comfortable voicing your own opinion or analysis, albeit backed up with evidence and with respect for others in the class.
5. If someone else in class or Dr. Brown disagrees with you respectfully, don't get defensive. If someone disagrees with you in a way that feels disrespectful or crosses a line, come to talk to Dr. Brown about it.

Late Work

I'll only accept late work for the two major assignments - those deadlines will be "soft." If you anticipate not turning in your midterm or final project by the due date, you'll need to e-mail me in advance with your new due date, after which you'll be docked 20% of your grade. Your weekly assignments are due Fridays, with a grace period through the weekend. I won't accept them after Sunday night.

Redoing Work

You can redo weekly assignments within 2 weeks if you score a 5 and you can redo your midterm project for a higher grade within 3 weeks of getting it back.

Sick Policy

If you are feeling any symptoms of illness at any point, I ask that you not come to class, and instead 1) email me letting me know you'll be missing class and 2) get materials from a peer. I'm happy to answer any outstanding questions you have about the material when you return to class.

Academic Integrity

As students of Washington College, you abide by the Honor Code and its dedication to honest academic achievement. Academic violations of the Honor Code include: plagiarism, dishonesty in exams and quizzes, falsification and fabrication, aiding and

abetting dishonesty in academic work, bribes, threats, or favors, computing fraud, and interference with the academic work of students or faculty. Academic violations of the Honor Code can result in serious sanctions. For more information on the Honor Code, and description of academic violations, please see the Washington College Student Handbook. The first violation of the Honor Code will result in 0 on the assignment in question, the second will result in you failing the course. All violations will be reported to the honor board.

Beyond the possible impact on your ability to remain a part of the Washington College community, academic dishonesty also impedes your ability to learn. I need to know where you're at with the material in order to best help you succeed in this class.

Finally, this class is also about learning to write, and you will not learn to write if you rely on AI products to fix your writing for you. Other professors are integrating AI into their classes, I'm not one of them! There's only so much I can do to police this, obviously, but it is a waste of my time and your time to turn in something not written by you. We'll have a meeting if I get the sense that you aren't writing your own assignments. I know some people use Grammarly to change words and make their writing "sound" better. Please don't do that. It isn't going to help you find your voice, and I would much rather see you working through ideas in messy, imperfect, grammatically incorrect ways than spend my time reading something polished by a website.

AI products also [steal from writers and artists](#) and are bad [for the environment](#).

If you're struggling with writing, go to the writing center or come and meet with me.

Accommodations

Any student with accommodations approved by the Office of Academic Skills (OAS) must have those accommodations outlined in their OAS letter. As a student with approved accommodations you are entitled, and deserve, to have your learning needs met in this class. This commitment is central to all CMS classes. To ensure your academic success, plan to meet with me during the first 3 weeks of classes.

However, for everyone with or without accommodations, if there's any way I can help better facilitate your learning in this class, please let me know as soon as possible. If we get into the semester, and something isn't working - please come and talk to me

about it. You are never required to tell me personal information in order to receive help. If you are having problems that affect your ability to attend, participate, or keep up with the workload in this class, please don't wait until right before a due date to ask for help, and don't just disappear. I can help you or direct you to someone else who can.

Health, Wellness, Basic Needs, and Mental Stress

If you find yourself facing personal or academic distress due to discrimination, housing or food insecurity, physical and/or mental illness, or difficulty navigating campus resources, don't hesitate to talk to me, or to seek assistance on campus:

- Counseling Services
- Reporting discrimination or bias
- Gender-Based Violence Resources
- General Issues - Student Affairs

Equity and Inclusion

CMS is committed to an anti-racist, anti-imperialist, and anti-supremacist world. No personal attacks, racist, sexist, homophobic, transphobic, ableist, shaming, or dead-naming language will be allowed. Any behaviors that create a hostile class environment or devalue any person based on their intersectional identity will not be tolerated and these behaviors are grounds for disciplinary intervention. You may be asked to think about difficult ideas or positions and you may have current ideas challenged. This is all part of the learning process. You should engage in debate and conversation in a respectful and intellectually curious manner, even though you may not always come to a point of agreement.

Course Schedule

My syllabus almost always changes over the course of the semester due to how fast/slow we're getting through material or unforeseen circumstances. Consider this a blueprint and **use Canvas weekly schedules as your definitive guide for what's due that week.**

Date	Day	Theme	Readings and Assignments Due
1/22	Monday	Welcome!	Setting expectations together Overview of class and intros
1/24	Wednesday	What is analysis?	Read: <i>Mad Men</i> and Aesthetics, by Jeremy Butler <i>Mad Men</i> , "The Grown-Ups" Review by Alan Sepinwall
1/29	Monday	Formalism/Realism	Read: Ways of Seeing, Chapter 1, John Berger
1/31	Wednesday	Formalism/Realism	Read: <i>Understanding movies</i> , "Critique" Activity 2 - Review VS Analysis/Theory
2/5	Monday	Mise-en-scene	Watch: <i>In the Mood for Love</i> (2000) Read: <i>Understanding Movies</i> , "Mise-en-scene"
2/7	Wednesday	Mise-en-scene	Read: The Era-Defining Aesthetic of "In the Mood for Love" The New Yorker Activity 3: Mise-en-scene shot analysis
2/12	Monday	Cinematography	Watch: <i>Pariah</i> (2011) Read: <i>Understanding Movies</i> , "Photography"
2/14	Wednesday	Cinematography	Read: The Visual Aesthetic of 'Pariah' - An Interview w/ Cinematographer Bradford Young - Blavity

			Activity 4 - Cinematography GIF analysis
2/19	Monday	Editing	Watch: <i>City of God</i> (2002) Read: <i>Understanding Movies</i> , "Editing"
2/21	Wednesday	Editing	Watch: Ten Best Edits in Film History , Cinefix Activity 5 - VO Editing Video Analysis
2/26	Monday	Critical and Awards Discourse	Watch: A movie you haven't seen yet that is nominated for an Oscar this year. Activity 6: Oscar Ballot
2/28	Wednesday	No class	Work on midterm essay
3/4	Monday	Visual Style	Watch: <i>The Florida Project</i> (2017)
3/6	Wednesday	Visual Style	Read: Socio-economic Critique and Utopia in American Honey and The Florida Project – Senses of Cinema On Thursday: Watch Sound of Metal at the CMS screening Midterm Essay Due
3/12	Monday	Spring Break	
3/14	Wednesday	Spring Break	
3/18	Monday	Sound	Read: <i>Understanding Movies</i> , "Sound"
3/20	Wednesday	Sound	Read: New York Times: When Film Sound is a Character Activity 7 - Diegetic vs Non Diegetic Sound analysis
3/25	Monday	Genre	Watch: <i>Polite Society</i>

			Read: Understanding movies, “Genre and Myth”
3/27	Wednesday		No Class Activity: Genre Analysis
4/1	Monday	Genre continued...	Read: Polite Society director and star on using the action genre to explore the "violence" of being a teenage girl Polite Society review: a fun martial arts mash-up Sight and Sound
4/3	Wednesday	Analyzing Television	Read: “Television’s Ebb and Flow,” Jeremy Butler Activity: Flow Diary
4/8	Monday	Television Narrative and Serialization	Watch: The first three episodes of <i>Veronica Mars</i> Read: “Narrative Structure, Television Stories,” in <i>Television Critical Methods</i> by Butler
4/10	Wednesday	Television Narrative and Serialization	Read: <i>Examining Television Narrative Structure</i> by MJ Porter
4/15	Monday	Television Performance	Watch: <i>Homeland</i> , Season 1, episode 11, “The Vest” Read: “How Do We Write About Performance in Serial Television?” Elliot Logan
4/17	Wednesday	Start final projects	
4/22	Monday	Work on projects	
4/24	Wednesday	Work on projects	
4/29	Monday	Present Final Projects	

5/1	Wednesday	Present Final Projects	
5/6	Finals Week		