

PSYC 040 - - Topics in Discourse **<updated: September 23, 2024>**
FAMILY, FRIENDSHIP, ROMANCE (LOVE) – THROUGH THE LENS OF TIME TRAVEL
Michael Bamberg, PhD ---- Office hours: Tu + Th after 10:20-noon ---- JC 316

FALL 2024

Tu, Th – 9:00-10:15am

PLACE: JC 370 (3rd floor Jonas Clark)

COURSE DESCRIPTION (Catalogue):

Exploring the discourse of ‘family,’ ‘friendship,’ and ‘romance’ through the lens of ‘Time Travel’ requires that you (i) love watching movies, (ii) love the genre of ‘Time Travel,’ and (iii) are open to dissect and <critically> analyze the movies we watch. Starting from the assumption that the differences in how we make sense in the ways we talk (discourse) with family members, friends, and romantic partners are formative in how we form and make sense of our own identities, we will use contemporary time travel movies – from different cultures/countries and employing different kinds of time travel techniques – to learn about identity in relation to those three realms of human relationships. The course is watch- and writing intensive: Each of the films will have to be viewed at least twice, notes on your screenings will have to be taken; and together with class-notes will form what you will be able to draw on at three points in the semester: two midterms; and one final in which your notes have to be pulled together into accounts of our learning experiences and an oral display of a film critique.

It is highly suggested to start watching films (and writing *First Reactions*) as early as possible, so that we can conduct our schedules accordingly.)

GUIDING QUESTIONS:

Why TOPICS IN DISCOURSE? – One of the aims of our course is to explore the three domains of Family, Friendship, and Romance – which are considered as “discursive domains,” i.e., they exist and will be analyzed in the ways they are constituted through talk (discourse). These three domains are considered central to the disciplines of psychology and sociology, as domains of intimacy, where people are assumed to feel “at home,” i.e., where they form a sense of who they are (their identity), where they are comfortable and have a sense of belonging.

Why and how do we intend to explore these three domains of intimate relationships (FFR) through the lens of TIME TRAVEL (TT) films? – Films are typically placed into categories (genres) such as drama, comedy, action, science fiction, etc. However, we also find family and romance as genre classifications – with the genre of time travel spanning and cutting across most other genres – particularly family and romance (and friendship). With this in mind, we will probe each film whether, and if so how, they portray FFR, and begin to interrogate potential underlying ideals and ideologies. – Time Travel playfully disrupts our normal, everyday perception of how time moves us through constancy (staying-the-same) and change, or how we ‘move-through-time,’ and thereby opens up ways of questioning identity and the sense of who we (think we) are. Time Travel (TT) lifts our limitations of making sense of time as linear and irreversible and brings to light unconventional and alternative ways of seeing the world, and ourselves in it.

Why FILM? – TT started out as a literary device in written narrative (novels). Our course differs from working with literary compositions (but builds on it) in two ways: First, we will have no readings in this course (unheard of ☺); and second, we'll be working with visual material (narrative). Viewing 'moving pictures' – instead of reading novels – will limit our repertoire. However, it will give us the opportunity to view more narratives, especially since we will have to view and work up each narrative multiple times. (For instance, we will have to watch each film at least twice!) In addition, we are taking off from and building on our habits of having consumed visual narratives from our earliest childhood, giving us the opportunity to analyze these habits - becoming more reflective of them and also learning how we can transform them into alternative ways of seeing and novel approaches.

Why VE (Verbal Expression)? – this course comes with the ascription VE (Verbal Expression = “*placing special emphasis on the relationship between writing and critical thinking*”), which for our course implies WRITING. As mentioned, there will be no assigned readings, but a good number of writing assignments: (i) first (subjective) recollective REACTIONS after the first viewing of each film; (ii) more elaborate and reflective ANALYSIS after the second viewing; (iii) taking elaborate class notes; (iv) **reflective FINAL FILM REACTIONS for each film**; (v) three mid-term integrative papers; and (vi) a final integrative write up of the learning experience (vii) an oral presentation of a film critique/review. The write-ups as well as how to orally present will be practiced intensely throughout the semester, and improvement is expected (and the improvement is the basis for assessment and grading).

LEARNING GOALS:

Simple advancements in college:

- Time management
- In-class note-taking
- In-class communication skills
- How to write email messages (to instructors, advisors, university officials, and staff)
- How to apply for scholarships, fellowships, internships, 5th course, grants (etc.); where and how to get letters of support and recommendations for these and other applications (including how to cultivate relationships that make this possible)
- Drafting a cv/vita/resumé
- Tricks for 'how-to-get-what-you-want'

Developing an 'analytic perspective'

Reflecting our “habits-of-viewing” (=ways-of-seeing”)

- Reflecting our “habits-of-seeing” FaFrRo (=how intimate relationships are represented)
- Reflecting on 'reviewing' and 'critiquing'

- Exploring the ‘stuff’ identities are made of (what is ‘identity’ = where do we ‘see’ it?)
- Developing a “stronger” sense of identity (=who we are)

Learning ‘*How-To-Document-This-Learning-Experience*’ – and how to tell it
(= the development of an ‘Analytic Perspective’) <<relevant for our careers throughout college!>>

Learning to critically reflect on products made for public entertainment/consumption

- Product evaluation
- Consumption critique
- Critique of commonly accepted divisions between *privacy + public*, and *leisure + work* related activities

Learning the mechanics of genres (also related to ‘writing abilities/skillsets’ below)

- Traditional film and writing genres: comedy, action, horror, family, romance, drama...
 - with special emphasis on the genre of Time Travel
 - potential aim of becoming a movie critic
- traditional writing genres: abstracts, summaries, synopses, outlines, etc. (for further distinctions, see below)

Writing abilities/skillsets (among others):

- Summary
- Synopsis
- Precise
- Abstract
- Outline
- Logline
- Storyline
- Plot points

Learning Goals – from AAC&U and Clark University’s LEEP Learning Goals (and Psychology)

- **Knowledge of Human Cultures and Societies**—including foundational knowledge and the ability to employ different ways of knowing the world in its many dimensions.
- **Intellectual and Practical skills**—including inquiry and analysis, the generation and evaluation of evidence and argument, critical and creative thinking, written and oral communication, teamwork and problem-solving
- **Capacities of Effective Practice**—in including creativity and imagination, self-directedness, resilience and persistence , and the ability to collaborate with others across differences and to manage complexity and uncertainty. - - These will be demonstrated by the application of

knowledge and skills to issues of consequence and by emerging membership in larger communities of scholarship or practice

VE Learning Goals

- The *Verbal Expression* component of CU's Liberal Studies program is offered in many different fields. They place special emphasis on the relationship between writing and critical thinking as practiced in particular disciplines. This course connects writing in the disciplines of Psychology, Film Studies, Literature, Foreign Languages, and neighboring disciplines.
 - The learning goals related to critical thinking are outlined above
 - A good number of the writing goals are spelled out above

UNIT 1

August 27 – September 24

Consisting of Module 1-4

Module 1

August 27 + 29 = first two classes working with one short clip (watching and analyzing in class) – and working through syllabus...

No assignments

Module 2:

September 03 = Sharing our 'First Reactions' to each of the viewings + preparing for the analysis; September 05 = Discussing our 'Analyses; September 10 = Working toward a Final Film Reaction (of the two films)

Assignments:

- Posting Assignment 1 = due September 02, 11:59 pm
 - All students: Viewing PAST LIVES and BE WITH YOU -> First Reaction Papers for both movies
- Posting Assignment 2 = due September 04, 11:59 pm
 - Group 1: Viewing PAST LIVES -> Analysis Paper for PAST LIVES
 - Group 2: Viewing BE WITH YOU -> Analysis Paper for BE WITH YOU
- Posting Assignment 3 = due September 09, 11:59 pm
 - Final Film Reaction (assignment dropped)

Module 3:

September 12 = Sharing our 'First Reactions' to each of the viewings + preparing for the analysis; September 17 = Discussing our 'Analyses; September 19 = Working toward a Final Film Reaction (of the two films)

Assignments:

- Posting Assignment 4 = due September 11, 11:59 pm

- All students: Viewing RUN LOLA RUN and COMING OUT... -> First Reaction Papers for both movies
- Posting Assignment 5 = due September 16, 11:59 pm
 - Group 1: Viewing RUN LOLA RUN -> Analysis Paper for RUN LOLA RUN
 - Group 2: Viewing COMING OUT...-> Analysis Paper for COMING OUT...
- Posting Assignment 6 = due September 18, 11:59 pm
 - Final Film Reaction (as group reaction)

Module 4:

September 24 = Sharing in class our 1st Interim Reflections

- Assignment 7 = Posting the 1st Interim Reflection = due September 23, 11:59 pm

UNIT 2

September 26 – October 31

Consisting of Modules 5-8

Module 5

September 26 = Sharing our 'First Reactions' to each of the viewings + preparing for the analysis; October 01 = Discussing our 'Analyses'; October 03 = Working toward a Final Film Reaction (of the two films)

Assignments:

- Posting Assignment 8 = due September 25, 11:59 pm
 - All students: Viewing ABOUT TIME and THE BUTTERFLY EFFECT... -> First Reaction Papers for both movies
- Posting Assignment 9 = due September 30, 11:59 pm
 - Group 1: Viewing ABOUT TIME -> Analysis Paper for ABOUT TIME
 - Group 2: Viewing THE BUTTERFLY... -> Analysis Paper for THE BUTTERFLY...
- Posting Assignment 10 = due October 02, 11:59 pm
 - Final Film Reaction (individual posting required)

Module 6:

October 08 = Sharing our 'First Reactions' to each of the viewings + preparing for the analysis; October 10 = Discussing our 'Analyses'; October 17 = Working toward a Final Film Reaction (of the two films)

Assignments:

- Posting Assignment 11 = due October 07, 11:59pm
 - All students: Viewing DEJA VU and FREQUENCY -> First Reaction Papers for both movies

- Posting Assignment 12 = due October 09, 11:59 pm
 - Group 1: Viewing DEJA VU -> Analysis Paper for DEJA VU
 - Group 2: Viewing FREQUENCY -> Analysis Paper for FREQUENCY
- Posting Assignment 13 = due October 16, 11:59 pm
 - Final Film Reaction

Module 7:

October 22 = Sharing our 'First Reactions' to each of the viewings + preparing for the analysis; October 25 = Discussing our 'Analyses'; October 29 = Working toward a Final Film Reaction (of the ONE film)

Assignments:

- Posting Assignment 14 = due October 21, 11:59 pm
 - All students: Viewing ARRIVAL -> First Reaction Papers ARRIVAL
- Posting Assignment 15 = due October 23, 11:59 pm
 - Viewing ARRIVAL -> Analysis Paper for ARRIVAL
- Posting Assignment 16 = due October 28, 11:59 pm
 - Final Film Reaction

Module 8:

October 31= Sharing in class our 2nd Interim Reflections

- Assignment 17 = Posting the 2nd Interim Reflection = due October 30, 11:59

UNIT 3

November 05 – November 26

Consisting of Modules 9-11

Module 9:

November 05 = Sharing our 'First Reactions' to each of the viewings + preparing for the analysis; November 07 = Discussing our 'Analyses'; November 12 = Working toward a Final Film Reaction (of the two films)

Assignments:

- Posting Assignment 18 = due November 04, 11:59 pm
 - All students: Viewing MY TOMORROW – YOUR YESTERDAY and THE CURIOUS CASE OF BENJAMIN BUTTON -> First Reaction Papers for both movies
- Posting Assignment 19 = due November 06, 11:59 pm
 - Group 1: Viewing MY TOMORROW... -> Analysis Paper for MY TOMORROW...

- Group 2: Viewing BENJAMIN BUTTON -> Analysis Paper for BENJAMIN BUTTON
- Posting Assignment 20 = due November 11, 11:59 pm
 - Final Film Reaction

Module 10:

November 14 = Sharing our 'First Reactions' to each of the viewings + preparing for the analysis; November 19 = Discussing our 'Analyses'; November 21 = Working toward a Final Film Reaction (of the two films)

Assignments:

- Posting Assignment 21 = due November 13, 11:59 pm
 - All students: Viewing PREY and THE SEVEN DEVILS -> First Reaction Papers for both movies
- Posting Assignment 22 = due November 18, 11:59 pm
 - Group 1: Viewing PREY -> Analysis Paper for PREY
 - Group 2: Viewing SEVEN DEVILS -> Analysis Paper for SEVEN DEVILS
- Posting Assignment 23 = due November 20, 11:59 pm
 - Final Film Reaction

Module 11:

November 26 = Sharing in class our 3rd/Final Interim Reflections

- Assignment 24 = Posting the 3rd/Final Interim Reflection = due November, 25 11:59pm

UNIT 4

December 03 – December 05

Consisting of Module 12

Module 12:

December 03 + 05 = last two classes preparing for Final Write-Up/Performance

- FINAL Assignment (25) = due-dates + formats to-be-announced

Relevance of Module 1 (=first week of classes = Intro/Overview): There are no assignments. So, this first week is the opportunity to get and stay on top of the overall film-viewing assignments. - - - In these first two classes, we will take a short clip as an exemplar and jointly work it *'to-the-bone'* to exemplify (i) how we react in terms of our "FIRST REACTIONS." And from there we will develop criteria for how to (ii) construct the "ANALYSIS" – consisting of <a> who are the Characters, the Plot, <c> the Theme, <d> the Perspective (from where the story is told), <e> Time Travel (how TT is

present and managed), <f> what gets Illuminated (Family, Friendship, Romance), <g> Final Evaluation.

ASSIGNMENTS:

(all assignments to be posted before class – detailed guidelines)

---For Each Film Module (modules 2/3, 5-7, 9/10 are 'Film Modules'):

Viewing films:

1st Viewing □ resulting in *1st Reaction Paper*

2nd Viewing □ resulting in *Analysis Paper*

Notes/Write-Ups:

1st Reaction Paper (after 1st viewing – typed)<due BEFORE new module>

Analysis (after 2nd viewing - typed)<due BEFORE mid-module class>

Final Film Reaction (typed + posted)<due BEFORE end-of-module class>

In-class notes (handwritten okay – but legible)< = for ALL classes>

For Integrative Write-Ups:

due BEFORE class (typed + posted)

Notes in 'interim reflection sessions' (handwritten okay)

Final write-ups – due AFTER class (typed + posted)<we work on them IN class>

Finals:

a. A final integrative paper – reflecting your Learning Experience (typed) - - due.....

b. An oral film critique/review (video/podcast) - - due.....

---for TAKING IN-CLASS NOTES: We'll practice in Module 1 = checkups on Sep 03 and 19 (always bring NOTEBOOK to class)

---for VIEWING FILMS, see "Viewing Instructions" below

---for 1st REACTION PAPERS = to be practiced in class in Module 1, and with your first two films (*Past Lives* + *Be With You*) in Module 2 – where criteria will be developed

---for ANALYSIS PAPERS = to be practiced in class in Module 1, and with your first film (either *Past Lives* or *Be With You*) in Module 2 – where criteria will be developed

---for FINAL FILM REACTION PAPERS = to be practiced in Module 2 – where criteria will be developed

---for INTEGRATIVE WRITE UPS = to be discussed and criteria to be developed in 1st Interim Reflection Session (Sep 24) <changed:

---for FINAL INTEGRATIVE PAPER + ORAL FILM CRITIQUE = we'll be orienting toward these two across the semester – practicing and working toward first drafts around Thanksgiving and setting aside time to finalize after Thanksgiving.

---LENGTH of Assignments: Don't ask "*How-Long*" does each assignment

"*Have-To-Be!*" – Instead, consider that the quality of your viewings as well as the quality of your in-class notes will feed into the quality and improvement with each individual write up; and the quality of your 'First Reactions' will feed into your 'Analysis,' which in turn will feed into your 'Final Film Reaction.' - - Along the same line, the quality of all the above will feed your three 'Integrative Write Ups,' and ultimately your final assignments. All of them, including 'being-in-class' (attendance) and your participation and

engagement all equally contribute to your overall learning process (and grade). Be cautioned, and hypothetically speaking, If your overall standing - let's say - around Thanksgiving, is in the seventy percentile, do not expect or hope that you may be able to pull yourself into the A-range (i.e., pulling all-nighters at the end of the semester is a waste of caffeine).

---USE OF AI in generating 'First Reactions' and 'Analyses:'

- For 'First Reactions:' Here, try to avoid gathering ANY insights or opinions of others on what you are about to watch. Your 'First Reactions' are your first un-filtered, raw + subjective impressions, gut reactions, feelings – maybe of what you were reminded - - things like that. There is no use of assistance in any way that can help.
- For our 'Analysis,' AVOID seeking assistance from places like *IMDb*, *Reddit*, *Rotten Tomatoes*, *Wiki*, *MRQE*, *AllMovie* (and countless others) – AVOID seeking a corresponding movie synopsis, AVOID copying it □ heading over to ChatGBT, typing in: “*rewrite this movie synopsis in a condensed <you may use other attributes – e.g. “interesting,” “academic,” “boring”...> way*” <which usually does create a surprisingly interesting version>, and AVOID copying this into a word document, and posting it on CANVAS. - - PLEASE DON'T! = My suggestions is NOT to do this for any of our 'Analyses!' -- However, for our 'Final Film Reactions' we will learn/practice how to use AI – as a way that will assist in our next 'Analyses' of our next movies – and ultimately also our 'Interim Reflection Write Ups,' and 'Final Overall Reflection Write Up.'

FILMS (in the order we view):

- 1) *Man/Horse Brotherhood/Friendship* (2013)
- 2) *Past Lives* (US, 2023)
- 3) *Be With You* (Korea, 2018)
- 4) *Run, Lola Run* (Germany, 1998)
- 5) *Coming Out With the Help of a Time machine* (US, 2021)
- 6) *About Time* (UK, 2013)
- 7) *The Butterfly Effect* (US, 2004)
- 8) *Deja Vu* (US, 2006)
- 9) *Frequency* (US, 2000)
- 10) *Arrival* (US, 2016)
- 11) *My Tomorrow, Your Yesterday* (Japan, 2016)
- 12) *The Curious Case of Benjamin Button* (US, 2008)
- 13) *Prey* (US, 2022)
- 14) *The Seven Devils* (France, 2022)

VIEWING INSTRUCTIONS:

Each film has to be viewed (at least) twice! I further suggest that you watch each film for the first time way before we start discussing them. In addition, aim to sit down right

after your viewing and put your first reactions onto paper (i.e., don't wait - - don't even wait for the following day).

For your 1st Viewing = what to AVOID:

Try **NOT** to look for summaries or trailers **beforehand!**

Just Watch □ and immediately thereafter put **your 1st reactions** onto paper. Please do this as soon as possible thereafter – and try not to be overly “*analytic*.” (Also: avoid <lengthy> summaries!) - - Aim for a ‘raw,’ subjective and relatively unfiltered assessment, but more than “*I liked it*”--- For instance, focus on what impressed you, e.g. which scenes stood out for you. Ask whether there were any recognizable ‘time-travel’ elements in the film, whether any aspects of Family, Friendship or Romance stood out or got illuminated, etc. - - - and post this before our first class of the respective Module. Remember our “First Reactions” on day one of Module 1 in class on the sixty seconds clip as a guide for how to proceed with your 1st viewing and your 1st reactions. In case you have any negative reactions, try NOT to start with them! Don't hold them back or repress them either, but air them toward the end of your first reactions.

For your 2nd Viewing: AGAIN, **AVOID** visiting film reviews and critiques of others!

Here, we become “more-analytic” (e.g., occasionally stopping the film to take notes while watching) = and bring this ‘attitude’ into your write up -> (= **your Analysis**) = who are the characters? □ segments/episodes/units □ structure + plot + theme; time travel elements; Family-Friendship-Romance – micro-elements... and watch out for a KEY-scene and a KEY-quote - - - Draft an analytic commentary (= **your Analysis**). Apply what we're learning in class - - - and post this before our second class in the respective Module; it serves as your base for our class discussion and in-class notes □ your/our **Final Film Reaction**

Take these **Viewing Instructions** to develop an analytic lens! (cf. “Learning Objectives”)

<<to be sharpened over the semester □ Final Overall Reflection Write Up>>

GRADING:

In-Class Notes	10%	(5 checks across the semester)
13 First Reactions	15%	(2 worst dropped =>11)
7 Analyses	20%	(1 worst dropped =>6)
7 Final Film Reactions	5%	(1 worst dropped =>6)
Participation/Engagement/Attendance	10%	
3 Interim Reflection Write Ups	20%	
Final – Overall Reflection Write Up	10%	
Final – Film Critique	10%	
	95-100%	A
	90-94 %	A-
	85-89 %	B+
	80-84 %	B

75-79 %	B-
70-74 %	C
65-69 %	C-
60-64 %	D+
55-59 %	D
50-54 %	D-

- **First Reactions** are due for each film module – before class
- **Analyses** are due before each second class for each of the film modules
- **Final Film Reactions** are due before each final class of the film module
- **Interim Reflection Write Ups** are due before Interim Reflection classes

For your “**Final Overall Reflection Write Up**,” and your “**Film Review/Critique**,” please hand in a draft <early in time>, so you will be able to receive feedback + know how to improve. For your standing re “**Participation/Engagement/Attendance**” (10%), and seeking advice for how to improve, please contact the instructor during office hours over the very first weeks. - - Missing more than three classes will result in the deduction of three percentage points (part of the Part/Eng/Att-category). Missing more than four classes leads to consulting with the Dean whether or not to withdraw from this course. - - Lateness of assignments (postings of First Reactions, First Analyses, Final Reactions + Interim Reflections) will result in no credit points. Plan ahead for upcoming family events, anniversaries, and religious holidays. Also, plan ahead for your assignments! For sudden events or illness, we will drop your worst results anyway; but try to prevent unforeseen circumstances from interfering with your interest and success in this course (as in any other courses).

TAKING NOTES:

- During the first viewing - - I admit that I often can't help taking notes during the first viewing; though my advice to you is to JUST watch – relax and ‘enjoy’ – trying to! - - pretending this is NOT for school or a class, but something that we do as ‘time-off’ and as ‘being-in-idle.’
- In class notes: what others say – or your personal thoughts/reactions to what others say - - something especially relevant for those of us who don't typically speak up (or only rarely) in class. Note that these notes lead up to the next write up.
- During the second viewing - - here you may at times want to stop the movie, or replay a particular scene. Remember that this second viewing is supposed to result in our ‘Analysis’ – and our Analysis will follow a particular format (a format that we will practice over the course of the semester – following what we started practicing in our first class when analyzing a 60-second clip). The notes here reflect our “becoming reflective;” and our note-taking will become ‘better’ in the course of the semester.
- After the second class on the particular film<s>, when preparing for the ‘Final Film Reflection:’ Here we turn to existing film critics and firm reviewers, and again: we take notes in our note-book: We take note of the sources, their main ideas = what we found interesting, where we thought they went off - - and

gradually maybe also where our analyses (especially when it comes to the time-traveling aspects <and also to potential illuminations of Family, Friendship, and Romance>) may actually be deeper and richer than theirs

Overall, **Note-Taking** is an important aspect and skillset that we need to develop as something that comes in handy in future college courses, but also <seriously!> for future interviews when you'll be asked whether you have particular skills because this skillset is under-practiced in High School and College.

TIME MANAGEMENT:

How to get and stay on top = how to avoid becoming overwhelmed:

- (a) Getting on top BEFORE day 1 of classes:
 - a. View (and write = 1st Reactions of) as many as possible films
 - b. Continue this activity throughout the semester (= early first viewings)
- (b) Getting on top AFTER day 1 of classes (=before 1st weekend):
 - a. View the first two assigned movies as soon as possible and write/post the two 1st Reactions as soon as possible
 - b. Try to get ahead over the first weekend with more viewings
- (c) Getting on top by the time of our 1st weekend:
 - a. View the first two assigned movies on two separate days over the weekend, and write/post both 1st Reactions before Monday of week 2
- (d) Trying to get on top after having missed the first assignment:
 - a. By now, you missed the first assignment. – My suggestion is NOT to come to class (on Tuesday), but instead use class-time to start watching the two films that had been assigned for the start of the first Film Module, and post the two 1st Reactions asap. Furthermore, before the next class (on Thursday), start your Analysis paper of the one film that you have been assigned to analyze.

In general, try to avoid situations in which you feel you need to watch two films on the same day! In order to remain on top, aim <minimally> to have the two 1st Reaction Papers posted the weekend before we start them as a new module (for the new module starting Tu, = by Saturday; for the new module starting Th, = by Sunday). In case you can't work for religious (or other) reasons on a Saturday or a Sunday, please plan ahead. - - Note: If you switch late into this course, you will have a super hard time catching up.

Missing Class / Attendance Policy:

Attendance is required and students are expected to attend and be engaged in all class sessions. It is not unusual for students to miss a class. Missing one or two classes is no reason for concern as long as you continue to be actively engaged with the course and complete all assignments satisfactorily. Check back with your group members if you miss a class period. If you miss more than three classes (or two within a shorter period), this will seriously jeopardize your ability to complete the work and you should be in contact to discuss how we might help support you to get back on track. In addition, your instructors are requested to file a CARE-Report, so that others can see how best to

support you. - Also, since I am your Academic Advisor, please don't hesitate to reach out to me to seek assistance to reach out to other instructors.

FINAL COMMENTS:

There is no extra credit; and there are no possibilities making up when films have not been viewed, and/or papers or write ups have not been posted before the classes when they are due => to be discussed (in class). Waiting and trying to intensively view movies and responding to the writing assignments right before due dates will kill the pleasure and relaxation that viewing and talking about these films has in store for us – in spite of the fact that it is *for class*, *for academic credit*, and *for final grades*. Please take this into consideration and let this guide you throughout the semester.

Academic Integrity/Cheating & Plagiarism: Academic integrity is a basic value for all higher learning. Simply expressed, it requires that the work presented must be wholly one's own and unique to that course. All direct quotations must be identified by source – even those that refer to your peers' work or to your own previous work. Academic integrity can be violated in many ways: for example, by submitting someone else's paper (or excerpts thereof) as one's own; cheating on an exam; submitting one paper to more than one class; copying a computer program; altering data in an experiment; or quoting published material without proper citation of references or sources. Attempts to alter an official academic record will also be treated as a violation of academic integrity.

To ensure academic integrity and safeguard students' rights, all suspected violations of academic integrity have to be reported to the College Board. Such reports must be carefully documented, and students accused of the infraction are notified of the charge. In the case of proven academic dishonesty, the student will receive a sanction, which may range from an F in the assignment or course to suspension or expulsion from the University. (The complete academic integrity policy is available with Academic Advising at <http://www.clarku.edu/offices/aac/integrity.cfm>)

Students Who Require Accommodations: Students who require accommodations in this course should contact accessibilityservices@clarku.edu or the person on charge, Coordinator of Disability Services at Clark University at 508-793-7468 or jdaigneault@clarku.edu. See also: <https://www.clarku.edu/offices/student-accessibility-services/services-and-accommodations/> - - Additional language can be found at the Academic Advising website at <http://www.clarku.edu/offices/aac/ada/index.cfm>

INSTRUCTIONS for ANALYSIS Assignment:

(to be distributed on day 2 of classes – revised September 23, 2024)

1) CHARACTERS

- characters are MADE=CONSTRUCTED – for the purpose to tell the story <plot>
 - stick to aspects of the characters that we can see or overhear (age, class, gender, sexuality, race/ethnicity, cultural background, political alignments, etc... -
 - - and avoid attributing psychological/personality traits)

2) PLOT (=What's-the-Story?)

- the plot shapes/produces the characters - - - it consists of a sequence of EVENTS
 - typically in the form of groups-of-events (=EPISODES)
 - giving the Story its STRUCTURE (or FORM) - - - watch out for the TIMELINE

3) STRUCTURE

- global/overall 'structure' (Beginning->Middle->Ending) <<"linear">>
 - spatial (where do the events take place?)
 - temporal (what is the sequence of events? ("*movement*")
 - segments/episodes/shots ("*sequenced*")

4) THEME

- what is the story ABOUT? – How would you summarize it in a 'topic-statement?'
 - often it isn't just about ONE thing☺

5) PERSPECTIVE <standpoint> (the "narrator's" *perspective*)

- from which/whose perspective <angle> is the sequence of events '*told?*'
 - there are different options:
 - first person perspective -- one of the characters
 - from multiple characters' perspectives <switching back-and-forth>
 - from outside/above <bird's-eye view> "omniscient" -- second-person (you)

6) TIME TRAVEL

- what kind of time travel is employed?
 - We will learn what kinds there are...

7) Family // Friendship // Romance – What gets "illuminated?" (and how so?)

- how are relationships CONSTRUCTED?
 - Remember: if CHARACTERS are constructed – so is how they are placed in RELATIONSHIPS
 - Family/Friendship/Love = "*Social*" (=historical/cultural) *Constructs*"

8) FINAL COMMENTS <<Quotes//scenes//shots – that stand out {for me}>>

- how would I recommend the movie? - and to whom? <and to whom NOT?>
 - reason as to why - - use the above ANALYSIS

- is there a special quote or scene (or even a singular shot) that stands out?
- exemplifying?

REFERENCES

["I'm Just Saying: A Guide to Maintaining Civil Discourse in an Increasingly Divided World"](#) - - - see also: message from Marsha Zorn (April 20, 2023 at 7:46am)