

## INGL 4225: American Myths & Values in Literary Genres & Film

**Professor:** Lynette Cintrón (she/her)

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**Class: (H) Thursdays, 5:00 pm – 6:50 pm @ zoom / LPM 215A at 4pm – 6:50pm \* ALWAYS CHECK SCHEDULE\***

**Zoom:**

<https://us02web.zoom.us/j/85601624603?pwd=N1dPOVozVmxXQWNOQ0dFdINHUFo5Zz09>

Meeting ID: 856 0162 4603

Passcode: 375128

**WhatsApp:** <https://chat.whatsapp.com/Bkb2ZTiQHbiHXuo77P6QSV>

**Office hours:** Tuesdays & Th 6:50 – 7:50pm & by appt.

**Credit Hours:** 3

**Prerequisites:** None. Course approved for General Education literature requirement.

**Course Description:** The study of literary and film genres including the Western, horror, film noir and melodrama. Important movements such as Surrealism, Third Cinema and New Queer Cinema will also be explored. Emphasis will be given to questions regarding cinematic representations of class, race, gender, sexuality, and the body, as well as topics such as directorial style and spectatorship. Attention will be given to the ways in which film form relates to content.

**Course Objectives:** *As a result of meeting the requirements of this course, students will be able to:*

- Define basic concepts and theories related to cinematic representation.
- Identify and define basic concepts related to cinematic form.
- Explain the cultural function of cinema in the formation of social identities in the US.
- Discuss the relation between ideology, genre, and cinema in the context of US history and society.
- Demonstrate critical thinking and analytical skills appropriate to the study of literature and film.
- Demonstrate critical reading and writing skills.
- Engage more critically in discussions of US cinematic/literary genres and culture.
- Strengthen English language skills through writing, reading and class discussions.
- Apply the concepts of this course in writing while developing original scholarship.

**Course Outline:** Introduction to early cinema with attention given to the ideological function of cinema within specific historical contexts. The core of the course will consist of close analysis of

films representative of key cultural moments, genres & styles. See course schedule for more details.

**Teaching Strategies:** Lectures, guided discussion, individual and class screenings, rubrics, and student-generated analysis. Class may begin with a brief lecture on a particular subject.

Participation will be expected. Students must complete all the readings and films before the class for which they are assigned (unless noted as “in-class screening” in the Schedule).



**Attendance:** Mandatory and will be taken at all classes.

-Defined as being on time to our meeting and staying until class is dismissed.

-This course meets only once a week, hence: **THREE absences** result in the reduction of your final grade by a **LETTER grade**.

\*Six or more absences will result in automatic failure of this course—regardless of the circumstances.

-Whenever possible, please notify me (in person or via email) that you will be absent or that you are experiencing any issues preventing you from joining the class (e.g., connectivity problems, power outage, etc.)



**Classroom Policies:** Please keep in mind that many of the topics and issues that we will discuss may be controversial. The classroom (and forum) should be a space for sincere intellectual growth, and I encourage respectful discussions and debates. In addition:

- Keep your camera on whenever possible and mic on mute while others are speaking. I am not asking you to turn your camera on because I’m the professor and you are the student. I am asking because we are human and even if our reasons for being in this course are different, we have agreed to spend this time together. The gaze is important to communication, our class dynamic, and the cinematic imagination.
- Verbal communication – as opposed to communication via chat is preferred. Use the chat mainly for links you may want to share. If you have issues with tech let me know.
- *If you are having difficulty with the material or class discussions to the point of being unable to complete the assignment or participate, please let me know.*
- Professor reserves the right to write letters of recommendation.
- If you require an INCOMPLETE, you must reach out to me first. Completing the requirements of the INC. is entirely your responsibility.



**Email:**

-Use UPR email.

-Sign your emails even if your name is in your email address. Just type your name at the end of your email or take a moment to save a signature (under your email settings).

**-Include an appropriate subject line, e.g.: INGL 4225 Question.** Do not email me about a matter without checking to see if the syllabus contains the answer. I will not respond to email questions for which the answer is in the syllabus. Do not expect a response over the weekend, or within 24 hours.

**UPR Policies:**

**Accessibility Resources:** *Según la Ley de Servicios Educativos Integrales para Personas con Impedimentos, todo estudiante que requiera acomodo razonable deberá notificarlo al profesor el primer día de clase. Los estudiantes que reciban servicios de Rehabilitación Vocacional deben comunicarse con el (la) profesor(a) al inicio del semestre para planificar el acomodo razonable y el equipo de asistencia necesario conforme a las recomendaciones de la Oficina de Servicios a Estudiantes con Impedimentos (OSEI) del Decanato de Estudiantes. También aquellos estudiantes con necesidades especiales de algún tipo de asistencia o acomodo deben comunicarse con el (la) profesor(a). Si un alumno tiene una discapacidad documentada (ya sea física, psicológica, de aprendizaje o de otro tipo, que afecte su desempeño académico) y le gustaría solicitar disposiciones académicas especiales, éste debe comunicarse con la Oficina de Servicios a Estudiantes con Impedimentos (OSEI) del Decanato de Estudiantes, a fin de fijar una cita para dar inicio a los servicios pertinentes.*

**Academic Integrity:** You will be subject to the standards of ethical academic conduct—cheating and plagiarism will not be tolerated. Work found to be unethical will not be counted. Unethical conduct on the part of the student may result in further disciplinary action such as failure of the course.

*La Universidad de Puerto Rico promueve los más altos estándares de integridad académica y científica. El Artículo 6.2 del Reglamento General de Estudiantes de la UPR (Certificación Núm. 13, 2009-2010, de la Junta de Síndicos) establece que “la deshonestidad académica incluye, pero no se limita a: acciones fraudulentas, la obtención de notas o grados académicos valiéndose de falsas o fraudulentas simulaciones, copiar total o parcialmente la labor académica de otra persona, plagiar total o parcialmente el trabajo de otra persona, copiar total o parcialmente las respuestas de otra persona a las preguntas de un examen, haciendo o consiguiendo que otro tome en su nombre cualquier prueba o examen oral o escrito, así como la ayuda o facilitación para que otra persona incurra en la referida conducta”. Cualquiera de estas acciones estará sujeta a sanciones disciplinarias en conformidad con el procedimiento disciplinario establecido en el Reglamento General de Estudiantes de la UPR vigente. Para velar por la integridad y seguridad de los datos de los usuarios, todo curso híbrido y a distancia deberá ofrecerse mediante la plataforma institucional de gestión de aprendizaje, la cual utiliza protocolos seguros de conexión y autenticación. El sistema autentica la identidad del usuario utilizando el nombre de usuario y contraseña asignados en su cuenta institucional. El usuario es responsable de mantener segura, proteger, y no compartir su contraseña con otras personas.*

**Sexual Harassment and Discrimination Policy**

*“La Universidad de Puerto Rico prohíbe el discrimen por razón de sexo y género en todas sus modalidades, incluyendo el hostigamiento sexual. Según la Política Institucional contra el Hostigamiento Sexual en la Universidad de Puerto Rico, Certificación Núm. 130, 2014-2015 de la Junta de Gobierno, si un estudiante está siendo o fue afectado por conductas relacionadas a hostigamiento sexual, puede acudir ante la Oficina de Procuraduría Estudiantil, el Decanato de Estudiantes o la Coordinadora de Cumplimiento con Título IX para orientación y/o presentar una queja.”*

***In Case of Emergencies / PLAN DE CONTINGENCIA EN CASO DE UNA EMERGENCIA***

If an emergency or an interruption of courses occurs, course offerings will take place with the support of distance learning modalities, as established in the official syllabus. In compliance with official communications and institutional guidelines, the professor will make efforts to communicate with students via institutional email or other available communication outlets to coordinate the continuity of course work.

(En caso de surgir una emergencia o interrupción de clases, el profesor continuará ofreciendo el curso utilizando la modalidad a distancia o en línea, según establecidas en este prontuario oficial. De acuerdo a la información oficial y las directrices institucionales, el profesor realizará esfuerzos para comunicarse con los estudiantes vía correo electrónico institucional u otros medios alternos disponibles para coordinar la continuidad del ofrecimiento.

**Required Texts:**

Available at MOODLE. See Schedule and MOODLE for details films.

<http://online.uprrp.edu/>

**UPR Grading Scale: A, B, C, D, F.**

<b>A 90-100</b>	<b>B 84-86</b>	<b>C 74-76</b>	<b>D 64-67</b>
<b>A- 90-93</b>	<b>B- 80-83</b>	<b>C- 70-73</b>	<b>D- 60-63</b>
<b>B+ 87-89</b>	<b>C+ 77-79</b>	<b>D+ 67-69</b>	<b>F below 60</b>

**Course Requirements:**

Synchronous Participation: 20%

Forum participation (2x15 pts. ea.): 30%

Scene Analysis Assignment: 20%

Critical Essay: 30%

☆ **Participation (20%):** Thorough preparation for and active participation in class discussions are expected. Unless otherwise noted, you are expected to watch the films on your own. Carve out a time when you can watch the film with as little distractions as possible. Pause the film to take notes and annotate the readings. You are expected to share your own ideas on the material. This can include specific questions or concerns about the film, and ideas that are not fully formed. Class discussions are great opportunities to work out or try out ideas that are not yet fully articulated. Should contributions to class discussions begin lapse, I may assign additional homework.

☆ **Forum Participation** -Participation in the forum is your attendance that week. 2 (15% ea.).  
**For each forum: 1 post and at least 1 response to a colleague's post. See Schedule.**

**Requirements for POSTS:** Your post should be original, demonstrating that you have reflected on the film. If readings are assigned that week, you should reference the reading as well. In all your writing: BE SPECIFIC.

1. Your post must be **at least 2 paragraphs** offering a mini reflection based on the assigned film, readings, and/or videos.

2. **Your post must reference a specific scene or sequence.**

Which scene did you find the most compelling? Why? What resonated the most with you (sound, music, sequence/scene, shot, character, symbol....and why? Consider form: Where is the camera? How does the sound design affect your interpretation or feelings?

3. Find a connection with the reading.

Use specific references and quotes to support an argument or thought. Perhaps you do not have a fully formed theory or argument about the film—that is fine. As with class discussions, the forum is a great place to work out your ideas about the material.

**Requirements for RESPONSES:** **At least 1 paragraph** engaging with a post in a meaningful way.



**Scene Analysis Assignment** (20 pts): 1-2 pages, double-spaced, 12pts. TNR font, 1-inch margins all around.

This is a 2-part assignment.

1. Annotate 1 **sequence or scene** from Dir. Sean Baker's *The Florida Project*. Due at the beginning of class. SEE SCHEDULE.

2. Provide a 1-paragraph interpretation of the scene. Your interpretation must be based on your notes.

**Requirements:**

1. **Note details or elements** of literary design (script), *editing*, *cinematography*, *visual design*, *sound design*, and *performance*. Make sure you reference **form** in your notes.

2. Consult "Film-Note Taking" for questions to ask yourself as you watch the film, as well as shorthand for common types of cinematic techniques and note-taking tips. Corrigan suggests using arrows to specify camera movements and angles. With time, you'll develop your own shorthand.

3. Consult Corrigan's Glossary as needed (under Syllabus & Resources). →

4. You can keep arrows and other markings/drawings in your notes if it is clear what they refer to. You can keep abbreviations if they are the same as Corrigan's. If you use any other drawing or marking as a reference feel free to include it is, as long as its meaning is clear. If you took notes on paper, you can even attach a photo as long as it is legible.

**5. Write a brief paragraph** where you interpret the scene in relation to the film's content and that week's topic. You do not need to cite from the readings, but you can relate to them in a general way if you wish. Paragraph must be in a word doc or pdf.

**6. Title your assignment according to your scene.** Eg., Introducing Ringo Kid (John Wayne)

7. Your tone can be informal but spelling and grammar will be taken into consideration.

### Sample assignment:

Student's Name

INGL 4225

Dir. Billy Wilder. *Double Indemnity* (1944)

Walter meets Phyllis

Notes:

- ms (medium shot), Walter's car, W vo (W for Walter, vo for voice over): Spanish *dated* house, bright, sunny California suburb, day for day, score.
- c (cut to) int. (interior) Phyllis house. Shadowy – low k (low key lighting), dusty, maid answers
- c, pov W, la shot of Phyllis top of stairs, in towel
- s/rs P/W – W: “fully covered” insurance joke/P's *nakedness*
- P, ms, la, agrees to meet w/ W
- score swells as W walks into living

Interpretation:

Accentuated by Miklos Rozsas' ominous score, the sequence opens with Walter Neff (Fred McMurray) driving to the Dietrichson house. In voice over, he describes the Spanish revival house as somewhat dated. Score and voice over foreshadow the ruinous atmosphere of the Dietrichson's home. Inside, low key lighting sensualizes the space, as Phyllis (Barbara Stanwyck) wearing only a towel, stands at the top of the stairs. The moody lighting, and her visually superior position at the top of the stairs, underscore the femme fatale's dangerous yet irresistible sexuality. Performed by Stanwyck with absolute poise as she gazes down at Walter, this image of the femme fatale's power, remains with us long after her demise. In other words, the symbolic containment of woman's sexuality (enacted when Walter murders Phyllis) is not enough to erase the image of assertive female sexuality embodied by Stanwyck's femme at the

top of the stairs. This representation of the femme fatale is characteristically noirish in its ambivalence, simultaneously challenging and inviting the male gaze.



**Critical Essay (30pts.):** 3-4 Pages double-spaced, 12 pts. Times New Roman font, with 1-inch margins all around. MLA guidelines are required. Analyze only ONE film from the course, including recommended films. You can choose the Scene Analysis Assignment film if you want. You **cannot** choose the films discussed in the forum.

See Schedule for dates.

#### What is it?

- ➔ Critical (as opposed to merely “personal” or descriptive) essay.
- ➔ An **analysis** of a **film** screened in class, or one of the recommended films. Only ONE film is analyzed.
- ➔ It reflects an engagement with the theories and concepts discussed in the course. The purpose of the essay is to test your knowledge of course material, therefore you are expected to engage with course readings and films.
- ➔ Late essays will NOT be accepted.

#### REQUIREMENTS:

##### Essay must have:

1. an original title
2. a thesis that is supported by concise and focused arguments
3. a conclusion
4. written in academic tone
5. MLA guidelines. See link to MLA resources in our course site, under SYLLABUS & RESOURCES.

**You are also required to:** 1. Use at least one of the assigned articles to analyze the film.

(This is a short paper; keep quotes to a minimum). If you use a source from outside the course, it must be academic. Run it by me first if you have doubts.

2. Focus on at least one sequence or scene in the film. Be specific and **analyze cinematic form and its relationship to content.**

#### FOLLOW THESE GUIDELINES WHEN WRITING ABOUT FILM:

-Use the present tense when discussing films and literature (including scholarly texts).

- When summarizing a reading, use the third-person to refer to author/article’s main arguments, e.g. “Trumper argues,” or “Appadurai contends,” or “the article highlights.”



-When discussing films, use the third-person to refer to the director's choices and their effects on the viewer. For example, "Malick's use of a jump cut startles the viewer and draws attention to the break-down in communication between John Smith and Pocahontas." You can also refer to film, e.g. "Although the *The New World* depicts Native culture respectfully (even reverentially), one could argue that the ultimate perspective provided is that of the colonizer." Note that the **FIRST** time you reference someone you must provide their full name. Example, In "Third Cinema Today," Camilo Trumper argues that.... Terence Malick's style .... Provide only their last name for subsequent mentions.

-Include year of film's release in parenthesis, the **first** time you mention it. Eg: Directed by Terrence Malick, *The New World* (2005) depicts...

-When mentioning a character for the **first** time, include the performer's name in parenthesis: Eg, In Brian de Palma's *Carrie* (1976), Margaret White (Piper Laurie) represents....

-Proofread! There is no excuse for not using spelling and grammar check – or other programs. Also, you should read your paper aloud and/or review a hard copy to catch additional errors and improve readability. For more serious editing, give yourself 24 hours between drafts.

### **Grading Criteria:**

#### **Synchronous Participation**

A: Active, consistent, meaningful participation. You are prepared not just to respond questions but also to initiate discussion with comments or questions. You attend to the comments of others in class, agreeing, elaborating, or respectfully disagreeing. You bring our attention to passages from the reading or scenes from films to make your point; and at times connect such thinking with earlier readings/films or class discussions. You frequently take notes during viewings, lectures and discussions. "A" participants are not necessarily the most knowledgeable, they will remark just as much on what they have not understood (or misunderstood) about the readings and films as what they have understood about them.

B: You have almost always done all the reading, and consistently respond to the questions of others and the questions of the instructor. "B" participants comment with frequency and their comments show that they have comprehended the readings and reflected on the films. Like A grade participants, B grade participants initiate comments on their own, but not as frequently. Finally, they take notes.

C: You usually have done most of the reading and screenings, most of the time, but do not demonstrate preparation and ongoing engagement with the material. You contribute infrequently, maybe once every other week. You rarely take notes during class discussions, lectures, or film screenings. "C" participants rarely initiate comments in class.

D: You may contribute a few times throughout the semester (usually when called upon). When called upon, "D" participants tend to respond with little thoughtfulness, reflection, or willingness



to engage with the materials, or with the ideas of others. “D” participants rarely or infrequently take notes.

F: The result of a combination of not coming to class, failing to take part in class discussions, not engaging with other students or with the professor when called upon, or failing to take sufficient notes.

### **Forum**

A: Your post reflects engagement with both the film and readings or videos. In clear, concise prose, you provide a meaningful reflection on the film or one specific aspect of the film. Your response engages with a colleague’s post in a meaningful way. Minor spelling and grammar errors.

B: Your post reflects engagement with the film but less so with the readings and/or videos. Your writing is clear, concise, and you provide a meaningful reflection on the film or an aspect of it. Your response engages with a colleague’s post in a meaningful way. A few spelling and grammar errors.

C: Your post is less about providing an opinion and more about describing the film. The language is vague and hardly engages with the material. A post with too many quotes, as opposed to your own words, and/or a post that merely describes a scene, will receive no more than a C. Likewise a vague response will impact your grade. Numerous spelling and grammar errors.

D: A “D” assignment would usually be extremely vague and contain many basic spelling and grammar errors.

F: Only for a post that fails to meet the requirements.

### **Scene Analysis Assignment**

A: You meet the requirements of the note portion of the assignment, and you present elements of film form in a clear and concise manner. In your interpretation, you actively engage with your notes, as you illuminate some of the ways in which form and content relate to each other. Your interpretation also addresses representation. Informal tone. Minimal spelling and grammar errors throughout.

B: You meet the requirements of the note portion of the assignment by presenting details of film form in a clear and concise manner. You engage with the elements in your notes and illuminate *some* of the ways in which form and content relate to each other. Informal tone. Some spelling and grammar errors.

**C:** You miss key details of form, such as camera placement, sound, and lighting. Your interpretation is overly descriptive as opposed to analytical. The relationship between the film's form and content might not be clearly stated. You fail to incorporate your notes into your analysis in a meaningful way. Although there might be some good ideas regarding representation, these are unrelated to your notes. Informal tone. Some spelling and grammar errors.

**D:** You fail to meet the requirements of the note portion of the assignment. Your interpretation is descriptive as opposed to analytical and may have more problems than a C assignment. Informal tone. Spelling & grammar errors throughout.

**F:** Fails to meet the requirements.

### **Critical Essay**

**A:** This is an excellent essay. It engages with ideas that are complex. Your text unfolds like a story; you guide your reader through a narrative-like progression from one idea to the next. The writing flows well from sentence to sentence and paragraph to paragraph. When discussing a scene or sequence, attention is paid to film form as well as content. Minimal spelling and grammatical errors. Academic tone sustained throughout. Meets all basic requirements including MLA format.

**B:** This is a good essay. It fulfills the requirements of the assignment. A "B" paper goes beyond merely summarizing your source material. It demonstrates analytical skills and goes beyond mere explanation or summary. Most of the ideas in this paper are good. Some ideas may even be great, but their support may need to be fuller. Some transitions may be abrupt. There may be some awkward sentences in this paper or some inconsistencies in tone. Attention is paid to film form as well as content, but perhaps fails to note the ways in which form affects content (or vice versa). In other words, more time and nuance had to be dedicated to the way form and content relate to each other in the specific film you discuss. A few spelling or grammatical errors are okay in a "B" paper. Academic tone sustained throughout. Meets all of the requirements but there might be some problems with proper MLA format.

**C:** This is the most complicated type of essay. This paper has a number of strengths, but it also has some obvious weaknesses. A "C" paper will show a basic understanding of the expectations for the assignment even if they are not all fulfilled. The most common problem is a paper that is overly explanatory and descriptive rather than analytical. Sometimes there may be analysis, but it needs to be more intellectually complex or is poorly defended. There are some good ideas in this paper, but they tend to be haphazardly presented or unrelated to the analysis. There may be lapses in logical reasoning. The writing tends not to flow that smoothly from sentence to sentence or from paragraph to paragraph, and the wording may be awkward in many places.

Papers that merely summarize material from the readings or class sessions, or that merely describe a film, will receive a grade no higher than a “C.” A large number of spelling or grammatical errors will put a paper into this category, although some “C” papers can be grammatically sound. Tone and language may be too informal. Lacks attention to film form. Papers that fail to meet more than one requirement will receive a C.

**D:** A “D” essay has fewer strengths and a greater degree of weakness than a “C” paper.

**F:** This is only for an essay that does not meet any of the requirements for the assignment.

### **Resources:**

#### **Film:**

Electric Sheep Magazine: A Deviant View of Cinema. <http://www.electricsheepmagazine.co.uk/>

Senses of Cinema. Film Journal. <http://sensesofcinema.com/>

Film Noir Foundation <http://www.filmnoirfoundation.org/home.html>

American Memory Collection, Library of Congress. <http://www.loc.gov/rr/mopic/ndlmps.html>

BFI (British Film Institute): <http://www.bfi.org.uk/>

Sight & Sound BFI <https://www.bfi.org.uk/sight-and-sound>

Fangoria <https://www.fangoria.com/>

Rue Morgue <https://rue-morgue.com/>

Film Comment <https://www.filmcomment.com/>

The Cherry Picks <https://www.thecherrypicks.com/>

Another Gaze: A Feminist Film Journal <https://www.anothergaze.com/>

Filmmaker Magazine

Black Film Archive [Black Film Archive](#)

Field of Vision <https://fieldofvision.org/>

Vulture <https://www.vulture.com/>

Roger Ebert <https://www.rogerebert.com/>

Internet Movie Database (IMDB) <http://www.imdb.com/>

UPR Biblioteca- online databases:

*GLQ: A Journal of Lesbian and Gay Studies, Camera Obscura, Journal of Popular Film and Television, Film Quarterly, Film Comment, Journal of Film and Video, Sight & Sound, Literature/Film Quarterly*

**Podcasts:**

Maximum Film (discussion of current films) <http://www.maximumfun.org/shows/who-shot-ya>

Switchblade Sisters (archived - discussion of genre films with April Wolfe):  
<http://www.maximumfun.org/shows/switchblade-sisters>

You must Remember This. (Hollywood history with Karina Longworth):  
<http://www.youmustrememberthispodcast.com/>

Projections: (Psychoanalytic analysis of films) <https://www.projectionspodcast.com/episodes>

Gaylords of Darkness (horror through the queer gaze): <https://www.gaylordsofdarkness.com/>

Evolution of Horror by Mike Muncer: <https://www.evolutionofhorror.com/>

The Faculty of Horror: <https://www.facultyofhorror.com/> (sociological look at horror)

The Final Girls: <https://www.thefinalgirls.co.uk/>

**Additional Resources:**

<http://www.advocate.com/> The Advocate

<http://transadvocate.com/> The Transadvocate

<https://www.them.us/> them (news, fashion, culture, stories)

<http://everydayfeminism.com/> Everyday Feminism

<https://equalityarchive.com/>

<http://www.colorlines.com/> (relaunching January 2023)

<http://nativeappropriations.com/> Forum for discussing representations of Native peoples

<https://www.bleedingcool.com/> Bleeding Cool (Comics, TV, Film News)

**Youtube Channels:**

[Vibration Cinema - YouTube](#) by Rory Padgett

Every Frame a Painting <https://www.youtube.com/user/everyframeapainting>

One Hundred Years of Cinema

[https://www.youtube.com/channel/UCbM9iT\\_PqBCUOQdaREDAP3g](https://www.youtube.com/channel/UCbM9iT_PqBCUOQdaREDAP3g)

Film Society of Lincoln Center

<https://www.youtube.com/channel/UCOzFilLNcgrGzAeECAbUFCQ>

**Writing Resources:**

GLAAD Media Reference Guide:

<http://www.glaad.org/reference/lgbtq>

<http://www.glaad.org/reference/transgender>

National Center on Disability and Journalism <https://ncdj.org/style-guide/>  
 General:  
<https://owl.english.purdue.edu/owl/> Online Writing Center of U @ Purdue.  
<http://www.quickanddirtytips.com/grammar-girl/> Grammar tips

### **Schedule** (subject to revision)

#### **1/26- Zoom: INTRODUCTIONS & SYLLABUS**

#### **2/2 -LPM215A- Foundational Myth 1: The Birth of U.S. Cinema**

View: *The Birth of Nation* in 8 Minutes. Youtube.

Dir. Lois Weber. *Suspense* (1913). 11 min. Netflix

Read: Ella Shohat & Robert Stam. “The Imperial Imaginary” (up to “The Western as Paradigm”)  
 Benschhoff & Griffin. Chapter 2: “The Structure & History of Hollywood Filmmaking.”

Recommended: Marita Sturken & Lisa Cartwright. Chapter 3: “Spectatorship, Power, and Knowledge.”

Benschhoff & Griffin. Chapter 1: “Introduction to the Study of Film Form and Representation” and Lois Weber reading.

#### **2/9- Forum- Foundational Myth II: The American Dream? (We don’t meet) forum by 6:30 pm and response by the end of the next day.**

View: Dir. Raoul Peck. *I Am Not Your Negro* (2017). Youtube.

Read: Ta-Nehisi Coates. “Letter to My Son.”

Recommended: Rory Padgett’s “Eyes and Teeth: Photographing Black Bodies” and “Trauma Porn.” *Vibration Cinema*, Youtube.

#### **2/16- Zoom: Racial Drama & the Woman’s Film**

View: Dir. Rebecca Hall. *Passing* (2021) Netflix.

Reading: Deborah McDowell. Introduction to Nella Larsen’s *Passing*.

#### **2/23-- LPM215A - The Western as Paradigm & The Frontier Myth**

View: Dir. John Ford *Stagecoach* (1939). tubi (free)

Read: Richard Slotkin. Introduction. “The Significance of the Frontier Myth in American History.”

Ella Shohat & Robert Stam. “The Western as Paradigm”

Onondaga Nation Press Release. “We’ve ID’d Geronimo”

In class-screening of Dir. Neil Diamond’s *Reel Injun* (2009) Recommended: Jane Campion’s *The Power of the Dog*

#### **3/2 –No Class – Holiday**

**3/9- Zoom & SCENE ANALYSIS DUE: The Horatio Alger Myth**

View: Dir. Sean Baker. *The Florida Project*. (2016). VOD, English Lab, Showtime

Read: Benshoff & Griffin. "Class & American Film." "Early Cinema and the Rise of the Horatio Alger Myth"

Recommended films: Charlie Chaplin. *The Kid* (1921), *The Gold Rush* (1925), *Modern Times* (1936), Hal Roach's *Our Gang*. Harold Lloyd. *Safety Last* (1923). Youtube.

**3/16- Zoom-Crime Fiction & Film Noir**

View: Dir. Billy Wilder. *Double Indemnity* (1944) Archive.org

Read: Paul Schrader. Notes on Film Noir.

James M. Cain. Excerpts from *Double Indemnity*.

**3/23 - Zoom -Teen Nightmares: John Carpenter's *Halloween* (check midterm grade)**

View: Dir. John Carpenter. *Halloween* (1978) Archive.org

Read Excerpts: Carol Clover. *Men, Women, and Chainsaws*.

Paul Wells. "Configuring the Monster" in Paul Wells, *The Horror Genre: From Bezelbub to Blair Witch*. Wallflower P. 2001.

Recommended: K. PASZKIEWICZ AND S. RUSNAK. "Reimagining the Final Girl in the 21<sup>st</sup> Century" in *Final Girls, Feminism, and Popular Culture* (2020) Ebook at UPR Library

Recommended: Hitchcock's *Psycho* (1960 at Criterion Channel), Bob Clark's *Black Christmas* (1974) on tubi and Sophia Takal's 2019 *Black Christmas* version; Wes Craven's *A Nightmare on Elm Street* (1984) *Wes Craven's New Nightmare* (1994) and *Scream* (1996). Tobe Hooper's *Texas Chainsaw Massacre* (1974), *Friday the 13<sup>th</sup>* franchise, Bettinelli-Olpin and Gillet *Scream* (2022). Halina Reijn *Bodies, Bodies, Bodies* (2022), Hannah Barlow & Kane Senses *Sissy* (2022-SHUDDER) Ti West's *Pearl* (2022), *I Know What You Did Last Summer* (1997) on Netflix.

**3/30 - FORUM – Contemporary Teen Horror (We don't meet) forum by 6:30 pm and response by the end of the next day.**

View: Dir. David Robert Mitchell. *It Follows*. (2014) Netflix and VOD.

Read: Hannah H. "Beyond the Final Girl"

Jenni Holtz. "How *It Follows* Reimagines the Final Girl"

**4/6 – No Class – Holiday Break****4/13 – LPM215A – Surrealism in U.S. Cinema**

In-class screening of Selected short films by Maya Deren, David Lynch, Man Ray and others

Read: TBD

**4/20 -Zoom - The American Dream as Horror-SciFi**

View: Dir. Jordan Peele *Nope* (2022) VOD

Read: excerpts of Robin Means Coleman's *Horror Noire*

Recommended: *Horror Noire* on SHUDDER

**4/27 – Zoom- Porn, Slashers and the American Dream**

View: Ti West *X* (2022) VOD

Read: TBD

**5/4 - Zoom — The Image Is a Weapon: Third Cinema**

View: Dir. Patricio Guzman. *La batalla de Chile. Parte 2: El golpe de estado* (1976)

Dir. Ana Maria Garcia. *La Operación* (1982) Daily Motion and Youtube

Read: Octavio Getino & Fernando Solanas. "Toward a Third Cinema."

Kimberly Safford. *La Operación: Forced Sterilization*

Recommended: G. Rocha. "The Aesthetics of Hunger."

Dir. Getino & Solanas. *Hour of the Furnaces: Notes and Testimony on Neocolonialism, Violence and Liberation. Part 1: Neocolonialism and Violence* (1968) Youtube.

Sara Gomez. *Isla del Tesoro*. (1969)

Sarah Maldoror. *Sambizanga* (1972)

**5/11 – Zoom – New Queer Cinema**

View: Dir. Sam Feder. *Disclosure*. 2020. Netflix and youtube

Dir. Jenny Livingston *Paris Is Burning* 1991. Youtube

Dir. Ryan Murphy. *Pose*. Pilot. NETFLIX.

Read: B. Ruby Rich. Excerpt from *The New Queer Cinema*

Recommended: Dir. Susan Stryker and Victor Silverman. *Screaming Queens: The Riot at Compton's Cafeteria*. 2005. Youtube and Amazon Prime. Dir. Frank Simon. *The Queen*. 1968. Netflix.

**5/16 – TUESDAY, LAST CLASS -LPM 215A - New Queer Cinema, Representation, and the Archive**

In class screening: Dir., Cheryl Dunye. *The Watermelon Woman*. 1996. Eng Lab, Fandor and Showtime.

**THURSDAY 5/25 Critical Essay DUE by Midnight @ moodle**