



ENGL 2315 | Literature and Film

Section: 12078 | Asynchronous Online
University of Houston

Cr. 3. (3-0). Prerequisite: ENGL 1302 or equivalent. Representations of literary works and themes as they have appeared in films. Topics may vary; course cannot be repeated for credit.

General Course Information

Name: Dr. Andrew Joseph Pegoda (he/they) - call me, Dr. Pegoda, Professor Pegoda, or Professor

Department: CLASS

Email: ajpegoda@central.uh.edu

Office Hours

By appointment through Zoom, weekdays 11 am - 8 pm work best

Summer 2025: June 2 – August 15

FILM AND LITERATURE: HOPES, FEARS, & THE TOOLS OF STORYTELLING

Welcome. I am glad you are here. My mission is to help facilitate your learning *and unlearning* and to provide a course that will help you grow. Learn all that you can because they can never take that away from you.

Some think that since this isn't a STEM class, it won't be, can't be, or shouldn't be just as challenging. This course is required for some students. This course is an elective for others. College electives are NOT blow off courses. Remember too that being a student is a job.

Some also think that online classes will have less work than face-to-face classes. By law, all course formats are required to have equivalent workloads and to provide equivalent opportunities

to learn. You're paying the same price and earning the same number of credits, so it's only fair to have the same amount of work. If anything, online classes have *more* work because you are learning without the structure provided by a dedicated physical time and space.

You can learn all about me and my experiences at <https://andrewpegoda.com>.

Please read this syllabus carefully. It details course pedagogies and policies—nothing in the main section is boilerplate. **By staying enrolled, you hereby acknowledge that you have read this document and agree to the herein policies.**

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Description

As an introduction to the academic study of the type of literature called film, *Film and Literature: Hopes, Fears, and the Tools of Storytelling* guides students through a survey of movie genres, cinematic grammar and literary techniques, literary criticism, and adaptation. We will study how film mirrors societal hopes and fears with a constant focus on the tools of storytelling. We'll study how filmic texts transfer powerful stories, new and old, to the big screen.

Disclaimers

This syllabus is tentative. I/we reserve the right to change requirements, topics, and/or policies. All information herein is current and accurate to the best of my knowledge. Announcements should be considered clarifications of, reiterations of, additions to, and/or modifications to this syllabus.

Further, this syllabus is tentative until the first official day of class when this syllabus is posted in Canvas, as small changes with assignments and points and with exact topics are possible.

Please operate under the expectation that disclaimers/trigger warnings are always in effect. We will discuss ableism, ageism, classism, colonialism, ethnocentrism, racism, and/or sexism, as well as death, murder, rape, and/or suicide and other forms of illness, trauma, and/or violence. Content will include explicit, offensive, sensitive content, including language and nudity. This list is not all-inclusive. Additional or specific warnings cannot be provided, partly as they make assumptions about what will or will not trigger. (For example, Khan in *My Name is Khan* is strongly triggered by the color yellow.) Students who are triggered by certain content are welcome

to visit with me. And note that from a psychological perspective being triggered is not something that makes you uncomfortable but that triggers flashbacks in PTSD, for example.

We are interested in learning. I select course content with education in mind. Materials might do something excellent, terrible, new, or different. There should be no implied or assumed agreement between course content and myself.

Information about reporting. Anything shared with me concerning illness, safety, wellness, or violence may be relayed to the appropriate office. In particular, I am a mandatory reporter if I learn about sexual violence that occurs by/to an enrolled student, regardless of location, per Federal, State, and UHS Title IX policies. Tragically, sexual violence is endemic (30%+ victim/survivor rate), including among college students (50%+ victims/survivors).

Accessibility

I am 38. I am a queer, crip (i.e., disabled), feminist. I have neurofibromatosis and dozens of related conditions. I have had six surgeries, so far! Two brain tumors are being monitored. I take two dozen medications. I am dyslexic and neurodivergent. I have been in lockdown since March 2020, as SARS-CoV-2 continues its destruction, something I have written many articles about. I was told by experts that my medical problems posed too many obstacles to ever be a professor or even attend college. Yet, I have five college degrees, have countless publications, and have been teaching college since 2007. I've been at UH since 2008.

Thus, I am committed to supporting equitable opportunities. You are encouraged to communicate access needs; please schedule a Zoom with me to do so. I know that the Medical Model of Disability doesn't always make healthcare accessible, safe, or comfortable. If you are registered with the DART Student Accessibility Center, let me know. As needed, you are charged with coordinating communication with the Dart Center. Every effort is made to follow these accommodations or appropriate and reasonable alternatives.

Communication

Check Canvas often, taking note of announcements, grades, etc. When you have a question or want to share something with me, please send me an email. **I do not use Canvas**

Mail. Depending on the question, I will reply directly to you, or I will address the question in the next daily announcement. I will respond promptly (i.e., within 48 hours, excluding

weekends/holidays), if the message follows guidelines of professionalism. Practice professionalism by sending messages from your UH email account (required per UH policies) and by including a subject, greeting and sign-off with your full name, concise paragraphs, appropriate content, your student ID, and your class name.

Don't resend messages within minutes or hours or ask that I answer as soon as possible. Emails are triaged and answered according to relative importance (and according to the spoons I have available). Make sure to check your UH email account regularly, and if you receive a direct email from me, please reply promptly.

Additionally, you may be required to have a one-on-one Zoom to discuss your performance and other matters related to the class.

Course Objectives and Student Learning Outcomes

Per policies, this **CORE** Language, Philosophy, & Culture class is **reading and writing intensive** and 1) focuses on how ideas, values, beliefs, and other aspects of culture express and affect human experience; 2) explores ideas that foster aesthetic and intellectual creation to understand human conditions across cultures; and 3) emphasizes **critical thinking skills**—creative thinking, innovation, inquiry, analysis, evaluation, and synthesis of information; **communication skills**—effective development, interpretation, and expression through written, oral, visual communication; **personal responsibility**—connect choices, actions, and consequences to ethical decision-making; and **social responsibility**—intercultural competence, knowledge of civic responsibility, and ability to engage effectively in regional, national, and global communities. This lower-division course is further approved a variety of other credits: **elective**, **CLASS Block**, or **English minors/majors**.

Students will attain—through lectures, discussions, and/or primary and secondary texts (e.g., fiction and nonfiction, alphabetic and non-alphabetic)—and demonstrate—through a variety of informal and formal compositions (e.g., quizzes, drafts, presentations, major papers)—high-level knowledge, perspectives, and theories about film and/as literature.

Specifically, by the end of this class students will have honed the ability to: **1)** differentiate between alphabetic and non-alphabetic texts/genres, their uses, and their histories; **2)** identify, discuss, and analyze how film represents literary works—including the themes, cultural mores, and experiences that affect human experiences; **3)** identify, discuss, and interpret cinematic

grammar/technical elements of the visual/aural medium—in other words learn how to ‘read’ a film; 4) apply knowledge through a variety of projects.

Through the above processes, students will increase their aural, cultural, technological, textual, and visual literacies; their written and oral interpersonal and intrapersonal communication literacies; their metacognitive literacies; their ability to grapple with some of the field’s vocabulary; their ability to analyze, apply, explain, and synthesize and analyze material; and their ideas about the impacts of history, social/colonial constructions, and embodiment. Students will also appreciate “the learning worth crying about” (Dr. Michael Wesch); the role of failure in learning (Professor Clint Tuttle); the decision of “becom[ing] an active owner of your education” (Dr. Gabriela Diaz de Sabates); and “the emotional demands of college” (Dr. Andrew Joseph Pegoda).

Requirements

1-Commitment: Per Federal, State, SACS, and UH policies, each 3-credit class requires a 180-hour or so commitment from students. If you start early, study, read, participate, communicate, submit the work, and demonstrate critical thinking, you will have no problem earning a high grade. **If you make good-faith efforts to complete the readings and requirements, you are almost guaranteed to pass the class.** Throughout the class, please pay careful attention to the Live Course Calendar (LCC)—it details the term step-by-step.

2-Integrity: My Integrity Policy underscores two beliefs: the importance of original, independent thinking and the importance of community/support and feedback.

What you cannot do: Any use of any Generative Artificial Intelligence (AI) or AI-like tool—for anything in this course including but not limited to assignments, papers, presentations, projects, quizzes or tests, and essays—is absolutely prohibited. Further, don’t use AI for brainstorming, consulting, thinking, reading, researching, writing, translating, paraphrasing, revising, etc. Don’t use Gemini, ChatGPT, Claude, Grammarly, Quill, or other tools/websites to help with any part of any work for this class, including any rewrite or edit suggestions from Word. ****Only submit your own ideas in your own words.**** All work is subject to scanning by TurnItIn’s Similarity Report and AI Report. Further, don’t manipulate fonts/margins, don’t adjust the speed of a video project to be faster or slower, don’t recycle papers, don’t buy papers, don’t pay someone to do your work, don’t get unauthorized help, don’t copy or paraphrase text, don’t plagiarize, and don’t use any outside resources (unless you have prior approval). Don’t sell/share my course materials. Don’t upload/sell your work to websites like

Chegg or Course Hero. Don't mass message the class, and don't make/join a group chat, such as GroupMe. This list is not all-inclusive. Should you learn of policy violations, you have an obligation to notify me. Integrity violations usually result in an F for the class and an official report. Should I discover violations after the fact, I reserve the right to apply necessary sanctions.

What you can (and should) do: You are always welcome to use course materials and your notes while completing graded work. Study groups are fine, too, just no more than three or four. You are strongly encouraged to visit the Writing Center (<https://uh.edu/writing-center/>). For tutoring, student success workshops, or an academic coach, please contact LAUNCH (<https://www.uh.edu/ussc/launch>). Both the Writing Center and LAUNCH offer services online and face-to-face. It's fine to have a friend or relative proofread work before you submit it—provided they do not use any kind of AI tool and they only point out any typos or point out possible areas in need clarification. Of course, you can always reach out to me, too. I am always happy to review assignments before you submit them for grading, but I need at least 48 hours (excluding weekends/holidays) to get back to you and then you need time to make any revisions.

3-Curiosity: A willingness to learn is vital. You will likely encounter views you find morally wrong. Please avoid agreeing or disagreeing. There are more sophisticated forms of engagement. For our purposes, we want to consider many different, different perspectives and think about how and why those ideas exist. If we give respect to the thoughts that different people offer (and consider their intersectionalities and positionalities) we can learn and be more appreciative of the complex, beautiful world around us. Related to this, an important skill to learn in college is sometimes moving away from centering or referencing your personal experience.

4-Reading: You are expected to read assigned materials, including but not limited to *reading* articles, books, videos, films, images, and/or novels. Takes notes, as these will help you process the information and will help with assignments. It's expected that you watch videos on regular speed. **Most materials are provided, but you are responsible for acquiring access to the following.** It's college, so allow for the possibility that you will need to spend small amounts on other supplies, including movie rentals, to complete requirements.

- Rajkumar Hirani's *3 Idiots* - rental is around \$3-4, note that CTAP does not cover films

5-Writing: As this is a university liberal arts class, you will be writing often. For credit, written work be in English and must also use appropriate capitalization, complete sentences, and

paragraphs. Give appropriate attention to punctuation, grammar, and spelling. You are always expected to fully answer prompts with examples, analysis, and/or synthesis that explores who, what, when, where, how, and why. Further, except as otherwise noted, it's required to use the version of Word provided in AccessUH for the entirety of completing written assignments—simply create a folder for this class in your OneDrive and give files an appropriate name. This process is important so that I can access a document's version history, if needed.

6-Technology: A desktop or laptop computer, high-speed internet, a webcam, and a mic/earbuds are required by the University of Houston for students taking online classes. Our course requires use of Canvas (***only access Canvas through AccessUH; if you use the App, you will encounter glitches***); Microsoft 365; Zoom; and UH email. Cameras must be on, and you must be visible in the frame when completing a video assignment or when attending Live Sessions or Office Hours. When you need help with technology, please contact UIT (open 8 am – 8 pm daily) by calling/texting 713.743.1411 or emailing uitsupport@uh.edu.

7-Behavior: I hope we can all treat each other in a way that would make our dearest cats and dogs and other best friends proud. I hope we can always do better and learn more. Specifically, remember your audience: Class is not a family reunion, missionary retreat, or night out. Our class should be a *brave space*. Students who make inappropriate comments or requests, who proselytize, who refuse to comply with reasonable requests, or who do anything that compromises my commitments to inclusive learning will typically be reported to the Dean of Students Office and/or to Equal Opportunity Services.

8-Instructions: Not following instructions is one of the biggest things that holds students back. In all cases, reading and following instructions is crucial to earn credit on assignments. The instructions always have important information regarding what to do, how to do it, and where and when to submit it. Instructions are carefully crafted to communicate expectations.

9-Assignments: The course is graded on the points system and is out of 100 points.

- **10 Participation Assignments (20 points)**

- 1) five activities practicing film analysis, 2 points each; 2) five live sessions, live active attendance during online meetings (or if you cannot attend live, actively watching the recording and writing a short response), 2 points each

- **9 Quizzes (36 points)**

- 1) nine weekly timed tests over assigned material, 4 points each

- **3 Major Assignments (44 points)**

- 1) show and tell presentation describing and analyzing favorite works of film/literature, 10

points; 2) final project, creating a partial movie script based on assigned short story, 20 points; 3) course reflection analyzing course learning and responding to metacognitive questions, 14 points

- **Bonus Opportunities**

opportunities to recover missed participation points or earn bonus points, 1-3 points each

Deadlines: Assignments are always due by 11:59:00 PM CST on the specified day. Because everything is posted early, you can work around personal commitments. Strive to be ahead and have backup plans as insurance against the unexpected. All assignments always have an automatic 6-hour EMERGENCY grace period. Otherwise, deadlines are firm, and NO LATE SUBMISSIONS will be accepted, unless a prior agreement has been arranged between you and Dr. Pegoda. Emergencies will, of course, be taken into consideration. Deadlines are never extended for participation assignments or bonus opportunities, including for students who add the class late.

Other details: Assignments must show incremental understandings of course concepts. I might use completed work as a future example—anonymity maintained. Work is only submitted when submitted to the appropriate link(s) and in the appropriate format(s). Work is further only considered submitted when it is SFW and does not contribute to an atmosphere of threat or intimidation. In other words, everything must be school-appropriate—please do not say or show anything that would be inappropriate, disruptive, or alarming in a face-to-face class.

Grades

Unlike what has become a common in high school, re-dos are not standard in college. Once work is graded, please focus on the future. As above, assignments are open for large windows, there are numerous assignments, you can always receive feedback early, and UH offers its students many resources.

When you have questions about grades or feedback or if a mistake happened: first, take 24 hours to review and reflect upon your submission and class resources; and after this moratorium, second, please email me (following the procedures above) to schedule a Zoom. Grades will not be discussed by email. I am always glad to discuss ways for you to grow or to correct a mistake.

Please don't leave questions as a Comment in Canvas, as these are hard to access.

Also, know that grades are not negotiable. Grade grubbing will not be entertained. Such tends to happen when someone might fuss about a grade **and** (1) demand a higher grade, (2) suggest the grade earned will prevent graduation, law school, getting a scholarship, etc., (3) emphasize how much time or effort went into the assignment, (4) allude to other courses or programs with work considered more important, (5) reference past grades, (6) suggest how they would have graded or designed the assignment, or (7) say—*after the fact*—the assignment was *confusing* or *too hard*, for example.

Grades are always imperfect measurements—not indicators of worth—of your performance in the given contexts and goals of your life and the larger geopolitical realities we find ourselves in.

Term grades are based on the following point breakdown. *Students may receive a higher grade than their final point total if they have shown substantial improvement, outstanding participation, or some other behavior that shows a commitment toward their learning and growth. Students should **not** ask for a higher grade.*

94.0 or more = A

90.0 - 93.9 = A-

87.0 - 89.9 = B+

83.0 - 86.9 = B

80.0 - 82.9 = B-

77.0 - 79.9 = C+

73.0 - 76.9 = C

70.0 - 72.9 = C-

67.0 - 69.9 = D+

63.0 - 66.9 = D

60.0 - 62.9 = D-

59.9 - 0 = F

Discussion and Lecture Topics

I. Introductions — *Real Women Have Curves* (2002, dir: Patricia Cardoso)

II. Cinematography — *The Way He Looks* (2014, dir: Daniel Ribeiro)

III. Editing — *The Hours* (2002, dir: Stephen Daldry)

IV. Mise-en-Scène and Semiotics — *Bully* (2017, dir: Aaron Alon) and *Gran Torino* (2008, dir: Clint Eastwood)

- V. Genre Theory — *Mildred Pierce* (1945, dir: Michael Curtiz)
- VI. Sound (and Silence) — *3 Idiots* (2009, dir: Rajkumar Hirani)
- VII. Light and Color — *Gold Diggers of 1933* (1933, dir: Busby Berkeley and Mervyn LeRoy)
- VIII. Narrative Structure — *Then Came You* (2018, dir: Peter Hutchings)
- IX. Acting — *What Men Want* (2019, dir: Adam Shankman)
- X. Conclusions — Final Projects

Boilerplate Syllabus Information

The information below is "boilerplate" -- common to every syllabus across the University. I have no control over the language, structure, format, grammar, and punctuation.

University Policies and Student Support Resources

Mental Health and Wellness Resources

The University of Houston has a number of resources to support students' mental health and overall wellness, including [CoogsCARE](#) and the [UH Go App](#). [UH Counseling and Psychological Services \(CAPS\)](#) offers 24/7 mental health support for all students, addressing various concerns like stress, college adjustment and sadness. CAPS provides individual and couples counseling, group therapy, workshops and connections to other support services on and off- campus. For assistance visit uh.edu/caps, call 713-743-5454, or visit a [Let's Talk](#) location in-person or virtually. Let's Talk are daily, informal confidential consultations with CAPS therapists where no appointment or paperwork is needed.

Need Support Now? If you or someone you know is struggling or in crisis, help is available. Call CAPS crisis support 24/7 at 713-743-5454, or the National Suicide and Crisis Lifeline: call or text 988, or chat 988lifeline.org.

Title IX/Sexual Misconduct

Per the UHS Sexual Misconduct Policy, your instructor is a "responsible employee" for reporting purposes under Title IX regulations and state law and must report incidents of sexual misconduct (sexual harassment, non-consensual sexual contact, sexual assault, sexual exploitation, sexual

intimidation, intimate partner violence, or stalking) about which they become aware to the Title IX office (known at UH as the Equal Opportunity Services office or "EOS"). Please know there are places on campus where you can make a report in confidence. You can find more information about resources on the UH [Title IX/Sexual Misconduct Resources page](#). Please note that you may also report concerns of discrimination based on your protected class identity to EOS.

Reasonable Academic Adjustments/Auxiliary Aids

The University of Houston is committed to providing an academic environment and educational programs that are accessible for its students. Any student with a disability who is experiencing barriers to learning, assessment or participation is encouraged to contact the Justin Dart, Jr. Student Accessibility Center (Dart Center) to learn more about academic accommodations and support that may be available to them. Students seeking academic accommodations will need to register with the Dart Center as soon as possible to ensure timely implementation of approved accommodations. Please contact the Dart Center by visiting the website: <https://uh.edu/accessibility/> calling (713) 743-5400, or emailing jdcenter@Central.UH.EDU.

The [Student Health Center](#) offers a Psychiatry Clinic for enrolled UH students. Call 713-743-5149 during clinic hours, Monday through Friday 8 a.m. - 4:30 p.m. to schedule an appointment.

The [A.D. Bruce Religion Center](#) offers spiritual support and a variety of programs centered on well-being.

The [Center for Student Advocacy and Community \(CSAC\)](#) is where you can go if you need help but don't know where to start. CSAC is a "home away from home" and serves as a [resource hub](#) to help you get the resources needed to support academic and personal success. Through our [Cougar Cupboard](#), all students can get up to 30 lbs of FREE groceries a week. Additionally, we provide 1:1 appointments to get you connected to on- and off-campus resources related to essential needs, safety and advocacy, and more. The [Cougar Closet](#) is a registered student organization advised by our office and offers free clothes to students so that all Coogs can feel good in their fit. We also host a series of cultural and community-based events that fosters social connection and helps the cougar community come closer together. Visit the CSAC homepage or follow us on Instagram: @uh_CSAC and @uhcupbrd. YOU belong here.

Women and Gender Resource Center

The mission of the [WGRC](#) is to advance the University of Houston and promote the success of all students, faculty, and staff through educating, empowering, and supporting the UH community. The WGRC suite is open to you. Stop by the office for a study space, to take a break, grab a snack, or check out one of the WGRC programs or resources. Stop by Student Center South room B12 (Basement floor near Starbucks and down the hall from Creation Station) from 9 am to 5 pm Monday through Friday.

Academic Honesty Policy

High ethical standards are critical to the integrity of any institution, and bear directly on the ultimate value of conferred degrees. All UH community members are expected to contribute to an atmosphere of the highest possible ethical standards. Maintaining such an atmosphere requires that any instances of academic dishonesty be recognized and addressed. The [UH Academic Honesty Policy](#) is designed to handle those instances with fairness to all parties involved: the students, the instructors, and the University itself. All students and faculty of the University of Houston are responsible for being familiar with this policy.

Excused Absence Policy

Regular class attendance, participation, and engagement in coursework are important contributors to student success. Absences may be excused as provided in the University of Houston [Undergraduate Excused Absence Policy](#) and [Graduate Excused Absence Policy](#) for reasons including medical illness of student or close relative, death of a close family member, legal or government proceeding that a student is obligated to attend, recognized professional and educational activities where the student is presenting, and University-sponsored activity or athletic competition. Under these policies, students with excused absences will be provided with an opportunity to make up any quiz, exam or other work that contributes to the course grade or a satisfactory alternative. Please read the full policy for details regarding reasons for excused absences, the approval process, and extended absences. Additional policies address absences related to [military service](#), [religious holy days](#), [pregnancy and related conditions](#), and [disability](#).

Recording of Class

Students may not record all or part of class, livestream all or part of class, or make/distribute screen captures, without advanced written consent of the instructor. If you have or think you may have a disability such that you need to record class-related activities, please contact the [Justin](#)

[Dart, Jr. Student Accessibility Center](#). If you have an accommodation to record class-related activities, those recordings may not be shared with any other student, whether in this course or not, or with any other person or on any other platform. Classes may be recorded by the instructor. Students may use instructor's recordings for their own studying and notetaking. Instructor's recordings are not authorized to be shared with anyone without the prior written approval of the instructor. Failure to comply with requirements regarding recordings will result in a disciplinary referral to the Dean of Students Office and may result in disciplinary action.

Course Schedule, Assignments, and Assessments

See Requirements. Specific semester deadlines are provided within Canvas.

Required Instructional Materials

See Requirements.

Course Policies and Procedures

See Requirements.

Grading Rubrics and Weights

See Requirements and Grades.

Film and Literature: Hopes, Fears, and the Tools of Storytelling

Summer 2025

<u>Week/ Dates/ Topics</u>	<u>Assigned Texts</u>	<u>Assignments</u>
<p>Please go through materials in the order they are listed. Links often require your CougarNet username and password.</p> <p>If a link stops working, let me know!</p>		
GETTING STARTED	<p>"I don't think I'll ever be able to watch a film without thinking 'who's the scene meant for' and 'who's the intended audience.' I think I'll forever have those questions engraved in my mind."</p> <ul style="list-style-type: none"> The Syllabus The Live Sessions Guidelines for Watching films Optional Bonus Opportunities General Grading Descriptions 	<ul style="list-style-type: none"> Course Folder (6/5, required to earn grades) Introductions (6/5, worth 1 bonus point)
-W1- 6/2-6/8 Introductions	<p>"What's amazing is that the story [Real Women Have Curves] even though it's so personal, it's universal because it's about believing that you deserve better and that you don't have to carry any shame because there is nothing wrong with you. You are whole. You are enough. And you are beautiful."</p> <ul style="list-style-type: none"> "It's Just a Movie" "Literary Present Tense" "Reader Response Theory" "Stuart Hall Reception Theory Explained" "Susan Sontag's Against Interpretation and The Shining" "The Death of the Author Simplified" "The Female Gaze - Yes, It Can Exist" "The Bechdel Test - Everything You Need to Know" "Film vs Novel: What Makes Them Different" "Linda Hutcheon on Adaptation & Remakes" Feature Film: Real Women Have Curves (UH Streaming) Real Women Have Curves (please read Act II, Scene III of the original play - you can skim through or skip the rest) From Real Women Have Curves: The Musical <p>**Start thinking about the Show and Tell Presentation</p>	<ul style="list-style-type: none"> Guided Watching Activity (6/7, worth 2 points) Quiz #1 (6/8, worth 4 points)
-W2- 6/9-6/15	<p>"Write a nonfiction book, and be prepared for the legion of readers who are going to doubt your facts. But write a novel [or make a film], and get ready for the world to assume every word is true."</p>	<ul style="list-style-type: none"> Live Session with Dr. Gonzalez -- response required unless you attended live (6/14, worth 2 points) Quiz #2 (6/15, worth 4 points)

Cinematography	<ul style="list-style-type: none"> • Handout for Cinematography • "How to Speak Movie Part 1: The Camera" • "Ultimate Guide to Camera Focus" • "Ultimate Guide to Camera Angles" • "Ultimate Guide to Camera Movement" • "What is Eye Trace?" • "Composition In Storytelling" • "5 Most Powerful Elements of Cinematography" • "The Director Who Mastered the Art of Filming Faces" • "In Praise of Subtle Cinematography" • "What is the Fourth Wall? Examples of Breaking the Fourth Wall" • "The Four Best Reasons to Use POV Shots" • "Lion - Saroo Meets His Mother and Sister" • "Three Billboards Outside Ebbing, Missouri – 'I'm Sorry Welby'" • "Invasion of the Body Snatchers (1956) Becky Succumbs" • "The Vito Russo Test" • Feature Film: The Way He Looks (UH Streaming) <p>*****Mark your calendars: Live Session with Dr. Gonzalez on TBA, 7-8 PM CST*****</p>	
-W3- 6/16-6/22 Editing	<p><i>"The notion of directing a film is the invention of critics - the whole eloquence of cinema is achieved in the editing room. Editing cannot be taught. Developing your own taste cannot be taught. The essence of cinema is editing."</i></p> <ul style="list-style-type: none"> • Handout for Editing • "How To Speak Movie Part 3: Editing" • "How Does an Editor Think and Feel?" • "What's the Point of Clapperboards?" • "10 Lessons from the Top Film Editors" • "Cuts & Transitions 101" • "Editing In Storytelling" • "12 Notes about Fiction Through the Lens of Annie (1982)" • "Ride of the Valkyries – Apocalypse Now" • "The Shawshank Redemption Opera Scene" • "PK – reunited scene" • "Bent End Scene" • "Orlando Labyrinth Scene" • Feature Film: The Hours (UH Streaming) • The Hours screenplay - just for reference/skim through 	<ul style="list-style-type: none"> • Show and Tell Presentation (6/20, worth 10 points) • The Hours Activity (6/21, worth 2 points) • Quiz #3 (6/22, worth 4 points)
-W4- 6/23-6/29 Mise-en-Scène and Semiotics	<p><i>"Making a movie is like building a watch because a watch is so small and you only can fit so many things inside it that all the pieces really do need to work together."</i></p> <ul style="list-style-type: none"> • "Why Do We Care if Movies Are 'Realistic'?" • "Designing the World on Film" • "Semiotics Analysis for Beginners! How to Read Signs in Film" • "Semiotics: What We Don't See In Movies" • "American Beauty Semiotics Audio Visual Essay" • "Florida on Film: The Florida Project" • "Phallic Symbolism in Film" • "Top 10 Typical Movie Character Stereotypes" • "The White Savior Trope, Explained" • "The Expectations of Men" • Feature Film: Bully (YouTube) • Bully screenplay - just for reference/skim through • Feature Film: Gran Torino (UH Streaming) 	<ul style="list-style-type: none"> • Bully & Gran Torino Activity (6/28, worth 2 points) • Quiz #4 (6/29, worth 4 points)

<p>-W5- 6/30-7/6 Genre Theory</p>	<p>"Most of what people have ever known about the past has come from deliberated aesthetic forms such as monuments, paintings, novels, and films."</p> <ul style="list-style-type: none"> • "Genres of Film (with examples)" • "Understanding Genre" • "Zootopia But in 7 Different Genres" • "Two Ways To Film The Same Scene" • "Fruitvale Station: The Curse of Inevitability" • "Manchester by the Sea Explained: The Art of Flashbacks" • "The Art of Shadows - A Short Film Noir Documentary" • Feature Film: Mildred Pierce (UH Streaming) <p>**Start thinking about the Final Project</p> <p>*****Mark your calendars: Live Session with Dr. Alon on Wednesday, July 2, 7-8 PM CST*****</p>	<ul style="list-style-type: none"> • 7/2 Live Session with Dr. Alon -- response required unless you attended live (7/5, worth 2 points) • Quiz #5 (7/6, worth 4 points)
<p>-W6- 7/7-7/13 Sound (and Silence)</p>	<p>"Every film is political. Most political of all are those that pretend not to be: 'entertainment' movies. They are the most political films there are because they dismiss the possibility of change. In every frame they tell you everything's fine the way it is. They are a continual advertisement for things as they are."</p> <ul style="list-style-type: none"> • Handout for Sound • "Introductory Film Studies 05: Sound" • "See With Your Ears: Spielberg And Sound Design" • "The Magic of Sound" • "The Power of Music in Film - How Music Affects Film" • "What is a Leitmotif?" • "Sound Studies: What It Is, Who Does it, and Why Do We Care?" (watch first 15 minutes) • "12 Years a Slave – Tiptoeing with a Rope on a Neck" • "Willoughby's Letter – Three Billboards Outside Ebbing, Missouri" • "Across the Universe - Let It Be" • "Crash Little Child Scene" • "Analysis of Bad Education" • Feature Film: 3 Idiots - available to rent on Amazon and elsewhere; heads-up, it's a (great!) three-hour film 	<ul style="list-style-type: none"> • Mildred Pierce Activity (7/12, worth 2 points) • Quiz #6 (7/13, worth 4 points)
<p>-W7- 7/14-7/20 Light and Color</p>	<p>"Stories don't show the audience the 'real world'; they show the story world. The story world isn't a copy of life as it is. It's life as human beings imagine it could be. It is human life condensed and heightened so that the audience can gain a better understanding of how life itself works."</p> <ul style="list-style-type: none"> • "How to Speak Movie Part 2: Mise en Scène" • "25 Beautiful Color Palettes From Famous Movie Scenes" • "10 Best Uses of Color of All Time" • "Colour in Storytelling" • "Color Theory In Film" • "Telescoping, or Distant Reading for Film Studies" (understand how movie barcodes are a kind of "distant reading" [as opposed to close reading]) • "Movie Barcode Generator" • "Let's Talk Film Lighting" • "Basic Lighting Techniques" • "Are Your Happy – Weekend" • "Doubt – Meryl Streep and Viola Davis" • Feature Film: Gold Diggers of 1933 (UH Streaming) <p>*****Mark your calendars: Live Session with Dr. Sen on Tuesday, July 15, 7-8 PM CST*****</p>	<ul style="list-style-type: none"> • 7/15 Live Session with Dr. Sen -- response required unless you attended live (7/19, worth 2 points) • Quiz #7 (7/20, worth 4 points)

<p>-W8- 7/21-7/27 Narrative Structure</p>	<p>"Storytelling is an indispensable human preoccupation, as important to us all—almost—as breathing. From the mythical campfire tale to its explosion in the post-television age, it dominates our lives. It behooves us then to try and understand it....In stories throughout the ages there is one motif that continually recurs—the journey into the woods to find the dark but life-giving secret within. All stories are the same."</p> <ul style="list-style-type: none"> • "Every Story is the Same" • "Understanding The 7 Key Elements of a Narrative" • "3 Act Structure" • "Psycho (Video Essay) - Narrative Structure in Film" • "Why The Graduate is so Timeless" • "Opening Shots Tell Us Everything" • "10 Best Character Introductions of All Time" • "Top 10 Uses of Narration of All Time" • "Quick Overview of Distant Reading" • Feature Film: Then Came You - free on Amazon and a number of places; make sure to watch the version directed by Peter Hutchings 	<ul style="list-style-type: none"> • Then Came You Activity (7/26, worth 2 points) • Quiz #8 (7/27, worth 4 points)
<p>-W9- 7/28-8/3 Acting</p>	<p>"I think that giving voice to characters who have no other voice is the great worth of what we do...the real thing that makes me feel so good [about acting] is when I know I've said something for a soul, when I've presented a soul."</p> <ul style="list-style-type: none"> • "The Four Muscles of Acting" • "A Beginner's Guide to Method Acting" • "Why the Oscars Love Method Actors" • "What's The Difference Between A Character Actor And Regular Actor" • "20 Scenes Where Actors Weren't Acting" • "Top 10 Funniest Movie Moments" • "The United States of Toni" • "The World of Acting: Meryl Streep and Her Films" • "Octavia Spencer Breaks Down Her Most Iconic Characters" • "How do we Define Magic Realism?" • "A History of Black Stereotypes Onscreen" • Feature Film: What Men Want (UH Streaming) <p>*****Mark your calendars: Live Session with Dr. Pegoda on Tuesday, July 29, 7-8 PM CST*****</p>	<ul style="list-style-type: none"> • 7/29 Live Session with Dr. Pegoda -- response required unless you attended live (8/2, worth 2 points) • Quiz #9 (8/3, worth 4 points)
<p>-W10- 8/4-8/10 Conclusions</p>	<p>"It's the movies that have really been running things in America ever since they were invented."</p> <p>*****Mark your calendars: Live Session with James Patrick Nelson on Monday, August 4, 7-8 PM CST*****</p>	<ul style="list-style-type: none"> • 8/4 Live Session with James Patrick Nelson -- response required unless you attended live (8/9, worth 2 points) • Final Project (8/10, worth 20 points)
<p>-W11- 8/11-8/12 Conclusions, cont.</p>	<p>This is a very short week. August 12 is the last official day of class, and the term officially close August 15.</p>	<ul style="list-style-type: none"> • Course Reflection (8/12, worth 14 points)