



- Evaluating the ways in which social, political, economic, and historical influences affect the production and consumption of texts; and
- Investigating film as literature and film's multiple contexts using thesis-driven analytical prose.

### Required Course Texts (in the order we will study them)

- Various required readings, all provided via hyperlinks in the syllabus table below or on Course Den
- *Shaun of the Dead* (2004), directed by Edgar Wright
- *[REC]* (2007), directed by Jaume Balagueró and Paco Plaza
- *And the Band Played On* (1993), directed by Roger Spottiswoode
- *Safe* (1995), directed by Todd Haynes
- *Planet of the Apes* (1968), directed by Franklin J. Schaffner
- *Pontypool* (2008), directed by Bruce McDonald
- *V for Vendetta* (2005), directed by James McTeigue
- *Pleasantville* (1998), directed by Gary Ross
- *Monsters* (2010), directed by Gareth Edwards
- *The Host* (2006), directed by Bong Joon-ho

Note: purchase the required films from an online vendor like Amazon, since you will need to go back and re-view scenes, listen to audio commentary, examine single items in the mise en scène, and/or view single frames of film for class discussion and work. I will place a copy of each required film text on reserve in the library for four-hour in-building check-out. I ask that you treat the films just as you would a required conventional book. Do not rent them for a one-time viewing, since you'll want access to them often.

### Course Projects and Percentage Breakdown

- 12-15 unannounced quizzes on reading and/or viewing (20%)
- Film Annotations (15%)
- 4-6 page Anatomy of a Scene project (20%)
- 6-8 page Critical Review (25%)
- "Sick Cinema Festival"—multimedia final examination (20%)

### Grading Scale

A+	98	B+	88	C+	78	D+	68	F+	58
A	95	B	85	C	75	D	65	D+	68
A-	92	B-	82	C-	72	D-	62	F-	50

### A Note on Our Course's Organization

As opposed to focus on a wide breadth of film texts, this class requires focus on a smaller selection of films for in-depth study. Below, in the course schedule, you will see a plan to discuss each film for two or three class periods, reading reviews, both current and contemporaneous to production, or shorter academic pieces which focus on subjects ranging from production to literary studies to sociological representation of our course's theme to historical context as you go. We will move, then, from viewing and annotating to discussing your reaction to examining other points of view, working to refute or incorporate them into our growing understanding of film.

In the way of assignments, you can expect announced quizzes, which will comprise 5 questions related to reading and viewing for any given class period. We will practice for each of the

writing assignments during class as well, and I will ask you to engage in two in-class Peer Reviews of these writing assignments. Finally, to cap off our time together, you will complete a multimedia final exam project for debut at our Contagion Film Festival during the final examination period. I will provide suggestions and examples of this assignment as the time for it draws nearer.

I ask for your passionate attention to ten films this semester: annotating, reading about, discussing, and writing/presenting on them. You will surely get passion for this subject matter from me!

**Daily Course Schedule through October 30th**

Below is a table that, from left to right, includes the date of the class period, the in-class work for that day, assignments for the next class period, and, finally, a column that indicates what, if anything, is due in that class period. Unannounced quizzes are not posted, though, when given, they will cover what you have viewed or read for that class period.

Date	In-Class Work	For Next Class	Due at the Beginning of Class Today
August 16	Introduction to course and each other	-Order films, print out articles or resources  -Reread this document, writing down questions or concerns you have  -Read " <u>Successful Annotation: The First Step</u> "	
August 21	Contagion as Central Metaphor	-Read " <u>The Grammar of TV and Film</u> "  -Examine <u>Columbia Film Language Glossary</u>	
August 23	How to read and annotate a film	-View and annotate <i>Shaun of the Dead</i>	
August 28	Discuss <i>Shaun of the Dead</i>	-Re-view scenes of <i>Shaun of the Dead</i> assigned in class  -Read "Slacker Bites Back: <i>Shaun of the Dead</i> Finds New Life for Deadbeats" on Course Den	
August 30	Discuss <i>Shaun of the Dead</i>	-View and annotate [REC]  -Read "Body Genres, Night Vision and the Female Monster: [REC] and the Contemporary Horror Film" on Course Den	-Annotations for <i>Shaun of the Dead</i>
September 4	Discuss [REC]	-Re-view scenes of [REC] assigned in class	

September 6	Discuss [REC]	-View and annotate <i>And the Band Played On</i>  -Read " <u>And the Band Played On</u> ," 1993 review from Entertainment Weekly and " <u>Beyond the Re-Editing, Rage over AIDS</u> "	
September 11	Discuss <i>And the Band Played On</i>  Anatomy of a Scene assigned	-Re-view scenes of <i>And the Band Played On</i> assigned in class  -Read " <u>Randy Shilts, Author, Dies at 42; One of the First to Write about AIDS</u> "	
September 13	Discuss <i>And the Band Played On</i>  Discuss Anatomy of a Scene assignment	-Read "The Return of Patient Zero: The Male Body and Narratives of National Contagion" on Course Den	-Annotations for <i>And the Band Played On</i> <b>or</b> [REC]
September 18	Discuss <i>And the Band Played On</i>  Discuss Anatomy of a Scene assignment	- View and annotate <i>Safe</i>  -Read " <u>Flashback: Safe (1995)—Julianne Moore in Todd Haynes' Unsettling Parable of Americas Self-Help Culture and the AIDS Crisis</u> "	
September 20	Discuss <i>Safe</i>	-Re-view scenes of <i>Safe</i> assigned in class  -Read "Impurities: Thinking Ecologically with <i>Safe</i> " on Course Den	
September 25	Discuss <i>Safe</i>  Discuss Anatomy of a Scene assignment	-Plan and draft your Anatomy of a Scene assignment Read	-Annotations for <i>Safe</i>
September 27	Discuss <i>Safe</i>  Practice for Anatomy of a Scene assignment	-Bring a draft of your Anatomy of a Scene assignment to class for workshop	
October 2	Workshop on Anatomy of a Scene assignment	-Revise using your peer's comments and finish your Anatomy of a Scene assignment  - Bring annotations for all films to next class period	-A draft of your Anatomy of a Scene assignment
October 4	No Class or Office Hours: Fall Break	---	---
October 9	What Ideas Has our Study Spread Thus Far?	-View and annotate <i>Pontypool</i>	-Upload your Anatomy of a Scene assignment on

		-“ <u>Pontypool Movie Review— When Bad Language Leads to Bloody Murder</u> ”	Course Den by 5 p.m.
October 11	Discuss <i>Pontypool</i>	-Re-view scenes of <i>Pontypool</i> assigned in class	
October 16	Discuss <i>Pontypool</i>	-Read “ <u>A Surprise is in Store for this Shock Jock</u> ”	
October 18	Discuss <i>Pontypool</i>	- View and annotate <i>Planet of the Apes</i>  -Read “ <u>Planet of the Apes Filmmakers Worried 1968 Original Wouldn’t Be Taken Seriously</u> ”	
October 23	Discuss <i>Planet of the Apes</i>	-Re-view scenes of <i>Planet of the Apes</i> assigned in class  -Read “The Sound of an Upside-Down World: Jerry Goldsmith's Landmark Score for Planet of the Apes (1968)” on Course Den	
October 25	Discuss <i>Planet of the Apes</i>	-View and annotate <i>V for Vendetta</i>  -Read “ <u>Social Contagion Theory</u> ”	-Annotations for <i>Pontypool</i> <b>or</b> <i>Planet of the Apes</i>
October 30	Discuss <i>V for Vendetta</i>	-Re-view scenes from <i>V for Vendetta</i> assigned in class  -Read “ <u>Bloody Thrilling</u> ”  <b>More syllabus to come. . .</b>	

### Student Support Resources:

- [Accessibility Services](#) or call 678-839-6428
- [Center for Academic Success](#) or call 678-839-6280
- [Center for Disability Services](#)
- [Course Den D2L Home Page](#)
- [Counseling](#)
- [Ingram Library Services](#)
- [Student Services](#)
- [University Bookstore](#)
- [UWG Cares](#)
- [UWG Statements of Accessibility](#)

### Campus-wide Course Policies

Please read through the [Common Language for Course Syllabi](#) for official information on UWG’s Academic Integrity Policy. You will also find information related to UWG Email, Credit Hour,

and Honor Code policies as well as information on Academic Tutoring, Student Services, Technical Requirements, Privacy Policy, and Accessibility Statements.

### **Communication Policy**

In class, we will often discuss the films you have viewed, focusing often on cinematic, literary, and dramatic elements. Such discussion can be helpful, enjoyable, and even tense. I ask that you come at the discussions with an open mind but also engage honestly, even passionately. However, do recall that we exist in an academic environment where respect for others' ideas—even the ones we struggle to understand—is a must. So, engage but do so academically.

You may always email me questions or requests for appointments using your university e-mail. Typically, I reply within 12 hours; however, as the semester heats up, I reserve the right to take as long as 36 hours to answer. I will not answer email over the weekends.

Finally, I encourage you to make use of my office hours to discuss ideas, graded work, or any challenges you are facing in this first semester. I know my way around this place well, and if I don't know an answer to a question you have, I can almost always find out where to go to get an answer. Use me as your resource.

### **Attendance Policy**

Our class meets twice per week. During each class period you can expect to discuss readings and/or films; complete in-class daily assignments; and work together to arrive at increasingly complex conclusions because of our ongoing collaborative analysis. Because of the think tank, workshop environment I seek to set up with you, *attendance is mandatory*.

Students may miss *up to 4* class periods. Upon the fifth absence, students will not be able to pass our course because of the amount of work missed.

I don't distinguish between excused and unexcused absences, so please choose the days you must miss wisely. Avoid tardiness, as I start class promptly and do not want you to miss a single moment of instruction or disrupt the ongoing learning here in TLC 1200.

### **Electronic Device Policy**

Sometimes, I will ask you to utilize your Smartphone or tablet to find a quick fact, conduct some in-class research, or even film a visual example of a technique. Please do not take this sort of academic use as a license to text, scroll, answer e-mail, or, heaven save us, *answer* your phone. Instead, put it on vibrate and put it to the side or in your bag.

You are free to use your tablet or laptop in class if what we are doing connects to the technology in a purposeful way.

Should any device become a barrier between our work and your ability to participate in it, I will ask that you discontinue use of it in our classroom.

### **Late Work/Make-Up Work**

Unannounced quizzes cannot be made up under any circumstance. In-class group work cannot be made up, either, since it occurs during class time and cannot be duplicated.

Should you feel you have an extenuating circumstance which will cause you to miss a project deadline, do see me so that we can discuss the challenges you are facing. Often, I have found, with swift and honest communication problems can be solved to your advantage.

**Americans with Disabilities Act Statement:**

If you are a student who is disabled as defined under the Americans with Disabilities Act and require assistance or support services, please seek assistance through the Center for Disability. UWG also provides Accessibility Statements for Technology that you may be required to use for this course.

For more information on the Americans with Disabilities Act, please see the Common Language for Syllabus document.

*All right—let us get to work!*