

# English 2328.001 – American Literature II

## Film as Literature

Spring 2019

Dr. Roy Bearden-White / Department of English  
Online

**Note: The material in this course at times deals with graphic images, language and social issues that may be considered to be controversial; please be aware of this before you enroll.**

### Required Texts and Resources:

Friedman, Lester D. *An Introduction to Film Genres*. W. W. Norton & Company, 2014.  
ISBN: 978-0393930191

### Films to be Screened:

*The Gold Rush* (1925) Charlie Chaplin—95 min. [Charles Chaplin, Mack Swain]  
*Citizen Kane* (1941) Orson Welles—119 min. [Orson Welles, Joseph Cotten, Dorothy Comingore]  
*Double Indemnity* (1944) Billy Wilder—107 min. [Fred MacMurray, Barbara Stanwyck]  
*Singin' in the Rain* (1952) Gene Kelly, Stanley Donen—103 min. [Gene Kelly, Debbie Reynolds]  
*Them!* (1954) Gordon Douglas—94 min. [James Whitmore, Edmund Gwenn, Joan Weldon]  
*Psycho* (1960) Alfred Hitchcock—109 min. [Anthony Perkins, Vivien Leigh]  
*Once Upon a Time in The West* (1968) Sergio Leone—165 min. [Charles Bronson, Henry Fonda]  
*Easy Rider* (1968) Dennis Hopper—95 min. [Peter Fonda, Dennis Hopper, Jack Nicholson]  
*The Godfather* (1972) Francis Ford Coppola – 175 min. [Marlon Brando, Al Pacino, James Caan]  
*Taxi Driver* (1976) Martin Scorsese—113 min. [Robert De Niro, Jodie Foster, Cybill Shepherd]  
*Dawn of the Dead* (1978) George Romero—126 min. [David Emge, Ken Foree, Scott Reiniger]  
*Do The Right Thing* (1989) Spike Lee—120 min. [Danny Aiello, Ossie Davis, Ruby Dee]  
*Thelma & Louise* (1991) Ridley Scott -- 130 min. [Susan Sarandon, Geena Davis, Harvey Keitel]  
*Memento* (2000) Christopher Nolan -- 113 min. [Guy Pearce, Carrie-Ann Moss, Joe Pantoliano]  
*Mother!* (2017) Darren Aronofsky—121 min. [Jennifer Lawrence, Javier Bardem, Ed Harris]

**Film Access:** You are required to obtain the films for this course and watch them on your own. In a standard English Literature course you would be expected to purchase or rent the texts. In this course, you are expected to purchase or rent the films. Many students find that it's easiest to set up an online film account such as Netflix or Amazon Instant Video. There are many options to stream these films. One popular online option to check where the film is available via live-streaming is at: <http://www.canistream.it/> The SPC Library, on the Levelland campus, has all of our assigned films available for free checkout for viewing in the library. Additionally, SPC provides access to Kanopy, an online streaming service that allows students and faculty to access to hundreds of videos: <https://southplainscollege.kanopy.com/welcome/frontpage> “I couldn't find the film” is not an excuse, since all of these films are readily available.

**Required means of communication:** All electronic correspondence for this class will be sent to your southplainscollege.edu address, so it is your responsibility to monitor the account on a regular basis.

### Suggested Texts and Supplies:

A standard collegiate dictionary, such as *Merriam Webster Collegiate Dictionary*  
A flash drive or internet cloud storage.

**Course Description:** For well over 100 years, we have been fascinated by motion pictures. Throughout that time, though, a common view has been that the experience of watching a film differs dramatically from the experience of reading. An often-heard phrase is that “the book was better.” This course will not only question that claim, but will explore the inherent assumptions within the definition of literature. What exactly is a text?

What makes a text worthy for study and who makes that determination? Through the use of basic literary theory and analysis, this course will examine the development and evolution of American Film from the silent films of the 1920s to our present time. We will consider the stylistic and formal qualities of movies, such as narrative structure, visual rhetoric, use of symbolism, and genre development. By investigating both production and historical reception, we will explore ways in which the commercialization of movies either enhanced or compromised the idea of a unified authorial message. And ultimately, we will try to determine if film has merely responded to and reflected changes in American culture or if this medium actually influenced society.

**Departmental Course Description and Purpose:** This course is a study of selected significant works of American literature after 1900, and may include study of movements, schools, or periods. English 2326 introduces students to some of the great works of American literature, from the end of the Victorian Period through the present, which helped to shape modern literature, language, and culture. This course includes the general historical background, as well as the principles of literary criticism appropriate to the literature.

**Prerequisite:** English 1301 and English 1302

**This course satisfies a Core Curriculum Requirement** of the Language, Philosophy, and Culture Foundational Component Area

**Core Objectives addressed:**

- **Communications skills**—to include effective written, oral and visual communication
- **Critical thinking skills**—to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information
- **Social Responsibility**—to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities
- **Personal Responsibility**—to include the ability to connect choices, actions, and consequences to ethical decision-making.

**Student Learning Outcomes:** Upon successful completion of the course, students should be able to (1) Understand the distinguishing elements of non-fiction, fiction, poetry, and drama for the appropriate time period; (2) Understand the major elements of literature that are highlighted by the instructor; (3) Be able to discuss the distinguishing characteristics of American literary movements: Late 19<sup>th</sup>, 20<sup>th</sup> Century Modern, and Post Modern literature and analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods; (4) Show an understanding and competent application of the elements of the writing process in all writing situations as developed in English 1301 and 1302; (5) Show an understanding and refinement of the skills of expository and argumentative writing already developed in English 1301 and 1302; (6) Apply critical thinking to the study of literature and to the writing of analytical essays; (7) Use a library and relevant internet sources for research purposes; (8) Research and write an accurately documented paper, using MLA style or other assigned documentation style; (9) Participate in class discussions and group work over the literature in the course; (10) Make constructive suggestions for others' work during peer critiques or presentations.

**How to Contact me:**

Office: Levelland Campus, CM 103d

Office Hours: Mondays, Tuesdays, Wednesdays, and Thursdays  
Fridays

11:00 a.m. to 12:15 p.m.

9:00 a.m. to 12:00 p.m.

Other times by Appointment

Office Phone: 806-716-4030

Email: [rbeardenwhite@gmail.com](mailto:rbeardenwhite@gmail.com) or [rbeardenwhite@southplainscollege.edu](mailto:rbeardenwhite@southplainscollege.edu)

**Course work:** This is a reading-intensive course. Students will read a large variety of American Southern Gothic texts, considering their evolution from the beginning of the 20<sup>th</sup> Century to the present and evaluating their cultural impact as popular literature. Through assigned readings and class discussions, students will consider texts in relation to the time in which they were written, the theme and message they represent, the public response, and their applicability to the present. Students will also respond to the texts and to issues raised by the texts in thoughtful, well-prepared, 2-3 page response papers. There will be a final exam in the form of a Critical Response paper (4-5 pages). Regular attendance and participation in class discussion is absolutely required.

**Grading of Course work:**

Response papers – see below for details	
Four (4) Response papers (2-3 pages, 10% each)	40%
Quizzes (15 Video Quizzes and 15 Film Quizzes)	40%
Final Exam (4-5 pages) – see below for details	20%

**Response Papers:** Each written response will allow you to pursue and consider questions or issues raised within one of the films with an aspect of the culture, the history, or other social implications surrounding the film. Papers that respond to more than one film will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. According to the class schedule, you will have five opportunities to post a response paper, but only the best four will be used for your grade. For each response, you need to post copies in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.

- The electronic version should be added to the discussion forum before the assigned date.
- The grading rubric for the response papers, along with example papers, can be found on the syllabus and under the “Sample Response Papers” tab on Blackboard.
- Examples can be found under the “Sample Response Papers” tab on Blackboard.
- For each film unit, there is an “Issues about” document on Blackboard that may provide insight on creating a Response Paper topic.
- Be sure to view these videos on Blackboard:
  - How to Interpret a Text
  - General MLA Formatting
  - How to Write a Response Paper

The response papers must be a minimum of 2-3 pages in length (500-750 words) and follow MLA guidelines. You will be given five opportunities to turn in a response paper, but only the scores for the best four will be used to calculate 40% of your final course grade. All submitted assignments may be processed through Turnitin.Com to verify originality.

**Final Exam:** The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all

submitted assignments may be processed through Turnitin.Com to verify originality.

#### Other Considerations and Requirements:

- The text selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the violence and language Martin Scorsese’s *Taxi Driver*. How does the portrayal of such violence impact the readers and how does it relate to the filmmaker’s message? What relevant ideas or concepts imbedded within the scenes of violence should readers gain from the film? How does Scorsese’s film reflect contemporary culture?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

**Blackboard Collaborate Sessions:** Collaborate Sessions are hour-long virtual meetings on Blackboard in which students may use as an extra learning resource as well as earn extra credit for the response papers. These synchronous meetings through Blackboard Collaborate use a chatroom-like environment with options to include audio or video or both. Collaborate Sessions provide an ideal opportunity to meet with me and other students for in-depth discussions of the assigned texts, the Response Papers, or any other issues raised throughout the course. All five Collaborate sessions have been scheduled on Friday mornings. With an online course, choosing a time that would be convenient for everyone is simply impossible. I chose 9 a.m. on Friday as the time that would be available to the majority of the students. For each Collaborate session, attending students will earn one-half letter grade (5%) on their response papers.

**Late Work:** Unless prior approval is received, late submission of assignments will result in a grade deduction of one half-letter grade for each calendar day (not including Saturdays, Sundays, or holidays) that the assignment is late.

**Optional Reading Material and Extra Credit:** The optional reading material is just that—optional. This material is provided for those who wish to explore certain topics in greater depth. In some cases, the optional material highlights important ideas, theories, or texts which we will not have time to cover during class. For each of the exams, extra credit questions will be given which are based upon the optional readings.

**Attendance in an Online Class:** Regular engagement with the course materials and requirements is imperative for successful completion of this course. Since this is an online class, we will not meet in person. I still need to monitor your progress. Your 4<sup>th</sup> missed Assignment may result in being dropped from the class. However, it is your responsibility to drop the class if you are no longer able to meet the requirements.

**Academic Integrity—Plagiarism and Cheating:** “It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own any work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension” (SPC General Catalog, p. 23). “Complete honesty is required of the student in the presentation of any and all phases of course work. This applies to quizzes of whatever length as well as to final examinations, to daily reports and

to term papers” (SPC General Catalog, p. 23). Students should consult the General Catalog on p. 23 for the college’s detailed policies on plagiarism and cheating. Failure to comply with these policies will result in an F for the assignment and can result in an F for the course if circumstances warrant.

**Online Etiquette:** Netiquette is the etiquette used online. Remember, every post on Blackboard came from a living, breathing human being. Shared Assignments should be a positive exchange of ideas. If you disagree with someone’s post, address why in an academic manner. Do not troll or flame your fellow students. Remember to treat people with the same respect as you would in person. Please don’t use ALL CAPS; this is the same as yelling. Do not use extra-large font to make your point or font that is hard for people to read. Use standard spelling and grammar. Simply put – be polite.

**Class Withdrawal:** Most SPC internet students live within driving distance of South Plains College, so if they need to drop a class, it is easily accomplished in person. However, some students live in Houston, Dallas, out-of-state, or even overseas. In order to withdraw from an online course:

- First, check the academic calendar on the SPC home page to see when the last day is to drop.
- Then log in to MySPC, click on Admissions and Records, find Student Forms and Tools, and download and print the Student Initiated Drop Form.
- Fill out and sign the form and arrange for me (your instructor) or your advisor to sign it also.
- Then you can take the drop form to the SPC Registrar's Office at the Levelland, Reese, or Lubbock campus. Call 806-716-2187 or 806-716-2375 for more information.

If you are not able to come in person to one of the campuses, then you need to submit an email requesting to be dropped to either [amorin@southplainscollege.edu](mailto:amorin@southplainscollege.edu) or [aruiz@southplainscollege.edu](mailto:aruiz@southplainscollege.edu) and they will work with you. The email should be from your SPC email account and should include a brief statement that you wish to drop and the reason you are unable to come to an SPC campus to accomplish that task. Include your name and the course and section you need to drop.

**Students with Disabilities:** Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the Disability Services Office. For more information, call or visit the Disability Services Office at Levelland Student Health & Wellness Center 806-716-2577, Reese Center (also covers ATC) Building 8: 806-716-4675, Plainview Center Main Office: 806-716-4302 or 806-296-9611, or the Health and Wellness main number at 806-716-2529.

**Statement of Nondiscrimination:** It is my policy not to discriminate on the basis of age, color, disability, ethnicity, gender, national origin, race, religion, sexual orientation, or veteran status.

**Statement of Diversity:** In this class, I will continually strive to establish and support an environment that values and nurtures individual and group differences and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world, and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

**Other concerns:** I strongly encourage you to visit me during my office hours to discuss any other problems or concerns that

# English 2328 - Class Schedule

## Spring 2019

All assignments are to be submitted on Blackboard before the date and time listed. It is highly recommended to complete work early to avoid late penalties. Email me if there are any issues with scheduling.

### Monday 1/14/2019 to Sunday 1/20/2019      Week One      Beginnings

**Watch Video:** "Introduction to Course"

**Post on Blackboard:** Introduction to class: Post a message on the discussion board and tell a little bit about yourself and why you are taking this class. My introduction has already been posted.

**Watch Videos:** "How to Interpret a Text"

"General MLA Formatting"

"How to Write a Response Paper"

**Note:** These three videos should be referenced throughout the class.

**Watch Video:** "The Beginnings of the Film Industry"

**Quiz:** Video Quiz #1 due by 11:59 p.m. Sunday, 1/20

**Read:** *An Introduction to Film Genres*, pages 33 to 70

**Screen:** *The Gold Rush* (1925) Charlie Chaplin—95 min. [Charles Chaplin, Mack Swain]

**Note:** For each of the film screenings, plan on viewing the film more than once, particularly for the film on which you want to write a Response paper.

**Quiz:** Film Quiz #1 due by 11:59 p.m. Sunday, 1/20

**Read:** Issues about Early Film

### Monday 1/21/2019 to Sunday 1/27/2019      Week Two      Golden Age of Film

**Watch Video:** "Rosebud..."

**Quiz:** Video Quiz #2 due by 11:59 p.m. Sunday, 1/27

**Read:** *An Introduction to Film Genres*, pages 81 to 108

**Screen:** *Citizen Kane* (1941) Orson Welles—119 min.

[Orson Welles, Joseph Cotten, Dorothy Comingore]

**Quiz:** Film Quiz #2 due by 11:59 p.m. Sunday, 1/27

**Read:** Issues about the Golden Age of Film

### Monday 1/28/2019 to Sunday 2/3/2019      Week Three      Hard-Boiled Film Noir

**Watch Video:** "Murders don't come any neater."

**Quiz:** Video Quiz #3 due by 11:59 p.m. Sunday, 2/3

**Read:** *An Introduction to Film Genres*, pages 485 to 510

**Screen:** *Double Indemnity* (1944) Billy Wilder—107 min.

[Fred MacMurray, Barbara Stanwyck, Edward G. Robinson]

**Quiz:** Film Quiz #3 due by 11:59 p.m. Sunday, 2/3

**Read:** Issues about Hard-Boiled Film Noir

**Collaborate Session #1:** Friday, 2/1, 10:00 a.m. Collaborate Sessions are hour-long virtual meetings on Blackboard in which students may use as an extra learning resource as well as earn extra credit for the response papers. These synchronous meetings through Blackboard Collaborate use a chatroom-like environment with options to include audio or video or both. Collaborate Sessions provide an ideal opportunity to meet with me and other students for in-depth discussions of the assigned texts, the Response Papers, or any other issues raised throughout the course. For each Collaborate session, attending students will earn one-half letter grade (5%) on their response papers.

**Monday 2/4/2019 to Sunday 2/10/2019****Week Four****Hollywood Musicals**

**Watch Video:** “Gotta Dance!”

**Quiz:** Video Quiz #4 due by 11:59 p.m. Sunday, 2/10

**Read:** *An Introduction to Film Genres*, pages 200 to 231

**Screen:** *Singin’ in the Rain* (1952) Gene Kelly and Stanley Donen—103 min.

[Gene Kelly, Donald O’Connor, Debbie Reynolds]

**Quiz:** Film Quiz #4 due by 11:59 p.m. Sunday, 2/10

**Read:** Issues about Hollywood Musicals

**Response Paper #1** due by 11:59 p.m. Sunday, 2/10. Be sure to read the section on Response Papers in the introductory announcement on Blackboard and look at the sample Response Papers before you write and submit your response. Consider possible response topics suggested in “Issues about the Golden Age of Film,” “Issues about Hard-Boiled Film Noir,” and “Issues about Hollywood Musicals;” although you may, of course, address different questions in your response. Remember that all Response papers need to be posted in two places on Blackboard: the associated assignment drop box and the discussion board. When you post your essay on the discussion board, take the time to read and consider responses from other students. For your response, choose from the assigned films, *Citizen Kane*, *Double Indemnity*, or *Singin’ in the Rain*, but your response should only focus on one film.

**Monday 2/11/2019 to Sunday 2/17/2019****Week Five****Science Fiction**

**Watch Video:** “A Door Into A New World.”

**Quiz:** Video Quiz #5 due by 11:59 p.m. Sunday, 2/17

**Read:** *An Introduction to Film Genres*, pages 325 to 357

**Screen:** *Them!* (1954) Gordon Douglas—94 min.

[James Whitmore, Edmund Gwenn, Joan Weldon and James Arness]

**Quiz:** Film Quiz #5 due by 11:59 p.m. Sunday, 2/17

**Read:** Issues about Sci-Fi Films

**Read:** How to review Response Paper Comments.

**Monday 2/18/2019 to Sunday 2/24/2019****Week Six****Psychological Horror**

**Watch Video:** “A Boy’s Best Friend Is His Mother.”

**Quiz:** Video Quiz #6 due by 11:59 p.m. Sunday, 2/24

**Read:** *An Introduction to Film Genres*, pages 521 to 553

**Screen:** *Psycho* (1960) Alfred Hitchcock—109 min.

[Anthony Perkins, Vivien Leigh]

**Quiz:** Film Quiz #6 due by 11:59 p.m. Sunday, 2/24

**Read:** Issues about Horror Films

**Collaborate Session #2:** Friday, 2/22, 9:00 a.m.

**Monday 2/25/2019 to Sunday 3/3/2019****Week Seven****Westerns**

**Watch Video:** “Frank Sent Us”

**Quiz:** Video Quiz #7 due by 11:59 p.m. Sunday, 3/3

**Read:** *An Introduction to Film Genres*, pages 243 to 268

**Screen:** *Once Upon a Time in The West* (1968) Sergio Leone—165 min.

[Charles Bronson, Henry Fonda]

**Quiz:** Film Quiz #7 due by 11:59 p.m. Sunday, 3/3

**Read:** Issues about Western Movies

**Response Paper #2** due by 11:59 p.m. Sunday, 3/3. Before you write your second Response Paper, it would be a good idea to read my comments on your submitted, first Response Paper. For your response, choose from the assigned films, *Them!*, *Psycho*, or *Once Upon a Time in the West*, but your response should only focus on one film.

**Monday 3/4/2019 to Sunday 3/10/2019****Week Eight****Counter Culture**

**Watch Video:** “It’s Real Hard to Be Free”

**Quiz:** Video Quiz #8 due by 11:59 p.m. Sunday, 3/10

**Read:** Murphy, Bren Ortega, and Jeffery Scott Harder. “1960s Counterculture and the Legacy of American Myth: A Study of Three Films.” *Canadian Review of American Studies*, vol. 23, no. 2, Winter 1993, p. 57-78. (Readings not from our Textbook are located on Blackboard.)

**Screen:** *Easy Rider* (1968) Dennis Hopper—95 min.

[Peter Fonda, Dennis Hopper, Jack Nicholson]

**Quiz:** Film Quiz #8 due by 11:59 p.m. Sunday, 3/10

**Read:** Issues about Counter Culture Films

**Monday 3/11/2019 to Sunday 3/17/2019****Spring Break****No Class**

No Assignments Due (although reading or viewing of course material may be beneficial)

**Monday 3/18/2019 to Sunday 3/24/2019****Week Nine****Organized Crime**

**Watch Video:** “Take the Cannoli, Leave the Gun”

**Quiz:** Video Quiz #9 due by 11:59 p.m. Sunday, 3/24

**Read:** *An Introduction to Film Genres*, pages 407 to 436

**Screen:** *The Godfather* (1972) Francis Ford Coppola—175 min.

[Marlon Brando, Al Pacino, James Caan, Robert Duvall]

**Quiz:** Film Quiz #9 due by 11:59 p.m. Sunday, 3/24

**Read:** Issues about Gangster Films

**Collaborate Session #3:** Friday, 3/22, 10:00 a.m.

**Monday 3/25/2019 to Sunday 3/31/2019****Week Ten****Neo-Noir**

**Watch Video:** “You Talkin’ To Me?”

**Quiz:** Video Quiz #10 due by 11:59 p.m. Sunday, 3/31

**Read:** Blake, Richard A. “Inside Bickle’s Brain: Scorsese, Schrader, and Wolfe on Psychological Realism.” *Journal of Popular Film & Television*, vol. 45, no. 3, July 2017, pp. 139–151.

**Screen:** *Taxi Driver* (1976) Martin Scorsese—113 min.

[Robert De Niro, Jodie Foster, Cybill Shepherd]

**Quiz:** Film Quiz #10 due by 11:59 p.m. Sunday, 3/24

**Read:** Issues about Neo-Noir Films

**Response Paper #3** due by 11:59 p.m. Sunday, 3/31. For your response, choose from the assigned films, *Easy Rider*, *The Godfather*, or *Taxi Driver*, but your response should only focus on one film.

**Monday 4/1/2019 to Sunday 4/7/2019****Week Eleven****Zombie Horror**

**Watch Video:** “They’re Us, That’s All.”

**Quiz:** Video Quiz #11 due by 11:59 p.m. Sunday, 4/7

**Read:** *An Introduction to Film Genres*, pages 369 to 397

**Screen:** *Dawn of the Dead* (1978) George Romero—126 min.

[David Emge, Ken Foree, Scott Reiniger, Gaylen Ross]

**Quiz:** Film Quiz #11 due by 11:59 p.m. Sunday, 4/7

**Read:** Issues about Zombie Horror Films



**Monday 4/8/2019 to Sunday 4/14/2019****Week Twelve****Subversive Comedy**

**Watch Video:** “Sal’s Famous Pizzeria Is Here To Stay.”

**Quiz:** Video Quiz #12 due by 11:59 p.m. Sunday, 4/14

**Read:** *An Introduction to Film Genres*, pages 447 to 474

**Screen:** *Do The Right Thing* (1989) Spike Lee—120 min.

[Danny Aiello, Ossie Davis, Ruby Dee]

**Quiz:** Film Quiz #12 due by 11:59 p.m. Sunday, 4/14

**Read:** Issues about Subversive Comedy Films

**Collaborate Session #4:** Friday, 4/26, 10:00 a.m.

**Monday 4/15/2019 to Sunday 4/21/2019****Week Thirteen****Road Film**

**Watch Video:** “Listen, Let’s Not Get Caught.”

**Quiz:** Video Quiz #13 due by 11:59 p.m. Sunday, 4/21

**Read:** Man, Glenn. “Gender, Genre, and Myth in *Thelma and Louise*.” *Film Criticism*, vol. 18, no. 1, Fall 1993, pp. 36–53.

**Screen:** *Thelma & Louise* (1991) Ridley Scott—130 min.

[Susan Sarandon, Geena Davis, Harvey Keitel]

**Quiz:** Film Quiz #13 due by 11:59 p.m. Sunday, 4/21

**Read:** Issues about Road Films

**Response Paper #4** due by 11:59 p.m. Sunday, 4/21. For your response, choose from the assigned films, *Dawn of the Dead*, *Do The Right Thing*, or *Thelma & Louise*, but your response should only focus on one text.

**Monday 4/22/2019 to Sunday 4/28/2019****Week Fourteen****Narrative Thriller**

**Watch Video:** “Remember Sammy Jankis”

**Quiz:** Video Quiz #14 due by 11:59 p.m. Sunday, 4/28

**Read:** Parker, Jo Alyson. “Remembering the Future: *Memento*, the Reverse of Time’s Arrow, and the Defects of Memory.” *KronoScope*, vol. 4, no. 2, Dec. 2004, pp. 239–257.

**Screen:** *Memento* (2000) Christopher Nolan—113 min.

[Guy Pearce, Carrie-Ann Moss, Joe Pantoliano]

**Quiz:** Film Quiz #14 due by 11:59 p.m. Sunday, 4/28

**Read:** Issues about Narrative Thrillers

**Collaborate Session #5:** Friday, 4/26, 10:00 a.m.

**Monday 4/29/2019 to Sunday 5/5/2019****Week Fifteen****Surrealism**

**Watch Video:** “Nothing Is Ever Enough.”

**Quiz:** Video Quiz #15 due by 11:59 p.m. Sunday, 5/5

**Read:** LaCouter, Travis. “Darren Aronofsky’s ‘Mother!’” *Commonweal*, vol. 145, no. 1, Jan. 2018, pp. 20–22.

**Screen:** *Mother!* (2017) Darren Aronofsky—121 min.

[Jennifer Lawrence, Javier Bardem, Ed Harris, Michelle Pfeiffer]

**Quiz:** Film Quiz #15 due by 11:59 p.m. Sunday, 5/5

**Read:** Issues about Surrealistic Films

**Response Paper #5** due by 11:59 p.m. Friday, 5/3. For your response, choose from the assigned films, *Memento*, or *Mother!*, but your response should only focus on one film.

**Exam:** Final Exam due by 11:59 p.m. **Monday, 5/6**. The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other

styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The text selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift’s “A Modest Proposal.” How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.