

**July 26-September 1, 2023 (5 weeks)**

**Mostly Asynchronous/ All Online**

**Instructor:** Amy Reid (she/they)

**TAs:** Vega Darling (he/his), Meloddy Gao (she/her), Nena Hedrick (she/her)

**Email:** [amcreid@ucsc.edu](mailto:amcreid@ucsc.edu)

\*Please note this syllabus may change as the course progresses, please check announcements.\*



**Summary of Course:** FILM 20A is a course designed to provide you with the fundamentals of the film language. The course is an introduction to the critical and formal analysis of film, and it will allow you to develop a vocabulary and methodology that will help you to critically engage with the film medium. You will learn how to identify and analyze mise-en-scène, cinematography, editing, and sound by developing an understanding of the film language which recognizes the medium's complexity and the relationship between each different element.

**Learning Goals for the Course:**

- **Identify** key terms and filmic methods employed in narrative, documentary, and experimental films such as mise-en-scène, cinematography, and montage.
- **Develop reflexive thinking** about how these filmic methods create and aid in a larger meaning of the film.
- **Be able to understand** a general history of film from the 19th century to the present and basic processes of filmmaking from preproduction to release.
- **Feel comfortable engaging** with filmic vocabulary in your writing and conversations.
- **Develop tools** to analyze scenes in films and create film analyses.



**A bit about me as a filmmaker and person:** I am a filmmaker and 4th year PhD Candidate in the Film and Digital Media Department at UCSC. I originally hail from the east coast (Born in CT, grew up in South FL, high school in Baltimore, and undergrad and many years in NYC). I have been living in California since 2014 and went to UCSD for my MFA.

My main interest as a filmmaker is representing women-identifying people, and their relationships to work, US history, and personal identity. I have made a feature-length experimental documentary called [Long Haulers](#) (2020) about female truckers and am currently working on another feature experimental documentary film about women, quilting, and US 19th century history called [Grandmother's Garden](#). If you're curious about these projects, I am happy to share more about them during office hours. I spend years working with the participants in my films, building relationships of trust and collaboration. These projects are also partially filmed on 16mm and video. My written dissertation work explores early feminist documentary film practices in the 1970s in the US and Latin America.

When I am not making films, or being a PhD candidate, I enjoy jumping in the ocean and going for epic adventures with my dog Jolene, and cooking elaborate meals (my dad is a chef, so I have a real love of food because of that!)

**Some Things to Know About Me as an Instructor:** I care deeply about teaching and filmmaking and want to create an atmosphere where we all feel comfortable to question, explore, and learn about the film and the history and theories behind this medium.

As I try to have healthy boundaries in my work and personal life, **I follow a 9am-5pm, M-F** schedule. This means I won't typically respond to emails before or after that point, and also may take 12-24 hours before responding to an email. I also do not correspond over the weekends. **Please be aware that this is a similar model your TAs might have.**

**Vega Darling** (he/his)      **Students: (Last Name) A- F**      **Email: Vega Darling**

Vega Darling is an independent documentary filmmaker. His films embody the subversive themes of queerness, gender non-conformity, intersectional feminism, and punk rock. Darling has curated music and cultural festivals all over the country. Darling's films have screened at London's East End Film Festival, Los Angeles Punk Film Festival, Orange County Museum of Modern Art, San Francisco's Yerba Buena Center, Philadelphia's Vox Popoli, Miller Gallery at Carnegie-Mellon University, University of California - Irvine, Grrrls on Film at Loyola Marymount University, among others. Alternative Press named Darling's short film, Lost Grrrls: Riot Grrrl in Los Angeles (2016), one of "25 films that capture punk, riot grrrl, and beyond." Dazed Digital named Lost Grrrls an "essential riot grrrl film." He recently Associate Produced and Music Supervised Vulveeta (Audience Pick Best Narrative Feature - Frameline 46, Best Soundtrack South Texas Underground Film Festival). Darling's MFA documentary, In the Shadow of AIDS, explores how Generation X artists and activists challenged the AIDS epidemic. Darling's research areas include psychosocial development, behavior, gender, sexuality, feminism, and punk.

**Meloddy Gao** (she/her)      **Email: Meloddy Gao**      **Students: (Last Name) G-Oro**

Meloddy Gao is a MFA candidate in Social Documentation at the University of California Santa Cruz. Originally from Indiana, her work is shaped by her experiences growing up as the child of immigrants in the midwest suburbs. Her fascination for discovering humanity and comedy in absurdity, along with her colorful visual style, form the basis of her storytelling. Meloddy gravitates towards themes of Asian American communities, intergenerational communication, environmental justice, loneliness, gender politics in athletics, racial inheritance, and grassroots movements of dissent. Meloddy is the social media coordinator for the Asian American Documentary Network (A-Doc). Her thesis project "Swimming Lessons" explores her transoceanic Chinese family's experiences with grief, as she seeks to learn what her family never taught her: how to float, how to say goodbye, and how to find intimacy with her cousin's ghost.

**Nena Hedrick** (she/her)      **Email: Nena Hedrick**      **Students (Last Name): Ort-Z**

Nena is a multimedia artist, filmmaker, and 2nd year PhD student at UCSC working between Santa Cruz and Berlin. Her work is situated at the intersection of feminist and experimental film, place-based art, and elemental media. Thematically, her work addresses notions of place, ecological epistemologies, bodies in the elements, isolation and nomadism, and the everyday. She is currently thinking and making around stone and memory and embodied experiences of desert and oceanic processes/phenomena through abstraction, duration, and the sculptural.

**Office Hours: Weeks 2-5 Mondays 11am-1pm / No Monday Appointments**

**During Week 1** (please email me if you want to meet Week 1)



**You can sign up for an [appointment](#)** here (please note, if you are conducting your meeting on your phone, you have to have Google Meet downloaded) I highly encourage meeting for office hours considering this is an asynchronous course.

**A note about emails and notifications for this course:** Summer courses move quickly, and I may need to communicate with you on short-notice. **Please check your email and/or canvas page daily.** Here is a [link](#) for video instructions on how to edit your canvas notification settings to be of most use to you.

**What are Office Hours?:** Though you may think office hours are only for when you might need critical support, this time is really designated to support your overall needs as a student both for this course and at large. Office hours can be a space to talk through some of the complex questions you have about the films we are watching, a time to address an assignment, or a time to talk about post-college questions about the field of Film & Digital Media (both in and out of academia), or even film projects you're working on. It's best to use the link below if you want to make a zoom appointment with me if you may not be able to make it to my open office hour time.

***Two group office hour meetings are required and built into the syllabus of this course with your assigned TAs. (You will be contacted by your TA about these meetings)***

**Late Work Policy & General Tips to Succeed in this Course:** I know the summer session can mean you are taking other courses, doing internships, or maybe working or caring for children and loved ones. School should never come before prioritizing your own physical and mental health. If things come up for you, **please let me and your TA know (please email BOTH of us.)** Together we'll find ways to meet your needs and the course's learning outcomes. Also, if you are foreseeing not being able to follow the deadlines for assignments please talk to me before the date something is due. As this is the summer session, there is not much wiggle room for deadlines, and turning in work late will limit the amount of feedback your TAs are able to offer. **Unless you reach out to me and your TA and we decide on a course of action together, weekly assignments submitted over 1 day late will receive an "incomplete," meaning half of the grade. \*See "Grades" section for more details.**

**Accommodations & DRC:** My goal is to create an inclusive classroom environment that facilitates your learning, with respect to class structure, activities, and flexibility regarding course policies. To create such inclusion, I would like to work with you to understand your learning needs and how I might serve you best. Please know that I am here to discuss any concerns or ideas you have about

your learning in my course during office hours, via email, or through your coursework. I also encourage any student with particular needs or anyone seeking disability accommodations to contact the Disability Resource Center: 831-459-2089; or [drc@ucsc.edu](mailto:drc@ucsc.edu); <http://drc.ucsc.edu>


**Participation & Attendance:** Participation can take on a lot of forms for this class including reflections, peer feedback, and engaging with your TA or myself during office hours. In my experience both as a student and instructor, ***learning occurs when we are able to engage openly and collectively talk through questions and observations we are making of the course material.***

**Academic Integrity:** All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present work that is original and self-generated. In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed either by the Provost of his or her college or by the Academic Tribunal convened to hear the case. Violations of Academic Integrity can result in expulsion from the university and a permanent notation on a student's transcript. [More on academic integrity.](#)

### Important Dates

- **Add/ Swap:** Thursday, August 3rd
- **Drop:** Monday, August 7th (tuition reversed)
- **Withdraw:** Sunday, August 20th (no tuition reversal)
- **All Work Due:** Friday, September 1st (11:59pm)
- **Grades Posted:** Thursday, September 7th

### Course materials are delivered through a variety of online modes:

 **Pre Recorded lectures** (Released Monday & Tuesday Mornings): There will be two recorded lectures per week, each being 20-30 minutes in length. **Lecture 1** *should be watched in conjunction with doing the reading*, as it will give an overall summary of that week's themes. **Lecture 2**, *to be watched before you watch the films*, specifically relates to themes as exemplified in the films you are being asked to watch each week.

**Online Canvas Exchanges:** These are in the form of weekly/daily announcements by me, email exchanges and announcements from your TAs, and direct commenting on submissions of work.

**2 Group Meetings with your TAs:** Though this class does not have weekly meetings, you are required to attend 2 group meetings with your TAs in Week 2 and Week 4/5 to meet each other and learn more details about the two larger assignments for this course. These meetings are treated as assignments, and failure to attend will result in not receiving points for these meetings. If you are overseas and/or have a full-time job that makes these impossible please reach out to myself and your TA.

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**Assignments** (See Canvas for more details about Due Dates, Descriptions and Specs)

- **Weekly Writing Reflections** (5 total, 10% of total grade, spec graded)
- **Weekly Video Exercises** (5 total, 10% of total grade, spec graded)
- **Two Required Group Visit with your TAs** (8% of total grade, spec graded)
- **Peer Commenting on Weekly Reflections & Video Exercises** (8 total, 8% of total grade, spec graded)
- **Weekly Quizzes & Learning Curves** (20% of total grade, spec graded)
- **Sequence Analysis Essay** (800 words) (22% of total grade, letter graded)
- **Analytical Film Essay** (1500 words) (22% of total grade, letter graded )

**Grades:** This course uses two forms of grading, “spec grading” and letter grading for the two essays. Your essays will provide detailed rubrics to help you and your TAs with understanding what qualifies for each letter grade. In spec grading, **each assignment is going to be graded complete/incomplete/missing based on a set of specifications (“specs”) provided** for each assignment. These specifications will be outlined in Canvas on the Assignment page. Please note that if you don’t follow **ALL of the specifications**, you will get an incomplete which is 50% for the assignment. This way you will be rewarded for work and effort, rather than scored subjectively. If an assignment meets all of the specifications it will receive a “complete” and you’ll get a 100% on it; if an assignment is missing specifications outlined it will receive an “incomplete”, you’ll get a 50% on it; if an assignment is “missing”, you’ll get a 0%. **Unless you reach out to me AND your TA and we decide on a course of action together, assignments submitted over 1 day late will receive an “incomplete”, if it’s past 3 days late (and you have not reached out to us) you cannot make up the assignment.**

**At the end of the quarter, final grades will be determined by these scores:**

95-100%: A+    90-94%: A    85-89%: B+    80-84%: B    75-79%: C+    70-74%: C  
 65-69%: D+    60-64%: D    0-59%: F

**Time Management:** [The UCSC Educational Opportunity Programs](#) recommends 3 hours of studying per a week, per unit. That means for a 5 credit course, that’s 15 hours a week. **Summer courses move twice as quickly (i.e. 30 hours a week).** Instead of 30 hours a week, I recommend a study schedule of 15 hours a week. If you find you are taking longer, email me and we can work together to find a solution. This is a rough approximation of the various components for the course and a time breakdown:

- **Watching Films:** 4 hours/ week (including writing notes)
- **Watching Lectures:** 40 minutes to 1 hour / week
- **Reading Texts:** 3 hours/ week
- **Quizzes & Learning Curves:** 1 hour/ week
- **Weekly Writing and Video Reflections on texts and films:** 1 hour/ week
- **Weekly Assignments** (including giving comments on peer’s work): 5 hours/ week

**Slug Support Program:** College can be a challenging time for students and during times of stress, it is not always easy to find the help you need. [Slug Support](#) can give help with everything from basic needs (housing, food, or financial insecurity) to getting the technology you need during remote instruction. To get started with SLUG Support, contact the Dean of Students Office at 831-459-4446 or you can send an email at [deanofstudents@ucsc.edu](mailto:deanofstudents@ucsc.edu).

**Counseling and Psychological Services:** Many students at UCSC face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation. Visit the [Counseling and Psychological Services](#) for more information.

**Resource Centers:** UCSC has several identity-based resource centers: <https://resourcecenters.ucsc.edu/>. These include the African American Resource and Cultural Center, the American Indian Resource Center, the Asian American/Pacific Islander Resource Center, the Chicax Latinx Resource Center, the Lionel Cantú Queer Center, and the Women's Center.

**Title IX and CARE** are available to all of you for support if you experience discrimination in this class. I encourage students experiencing any form of harassment in the context of this course to come either directly to the instructor or to take other appropriate action. Students should abide by the agreed upon Collective Guidelines, which you all will have a chance to edit and add to the first day of class.

**Tutoring and Learning Support At Learning Support Services (LSS)** LSS partners with faculty and staff to advance educational equity by designing inclusive learning environments in Modified Supplemental Instruction, Small Group Tutoring, and Writing Support. When students fully engage in our programs, they gain transformative experiences that empower them at the university and beyond.

Since this course is a Summer course, it moves **twice as fast**. With that in mind, I have a suggestion of how you might want to move through the material in this weekly calendar breakdown.

**Please note that due dates for Weekly Reflections & Video Exercises are Thursdays**

**Commenting on Your Peers Reflections & Video Exercises are due Friday of each week.**

**Learning Curves are to be completed at the beginning of each week (Mon/Tue)**

**Quizzes are to be completed at the end of each week (Sat/Sun)**

**Due dates for larger assignments will be posted on Canvas.**

<b>SUN</b> (previous Sunday to the Week)	<b>MON</b> (Lecture 1 uploaded by 11am)	<b>TUE</b> (Lecture 2 uploaded by 11am)	<b>WED</b>	<b>THUR</b>	<b>FRI</b>	<b>SAT</b>
<b>Begin Reading/</b> Take Notes for Quizzes and Learning Curves	<b>Watch Lecture 1</b> Take Notes	<b>Watch Lecture 2 /</b> Take Notes	<b>Finish Film(s)</b> (if need be)	<b>Submit</b> Weekly Reflection & Video Exercise	<b>Submit</b> Comments on Peer's Reflection AND Video Exercise	
<b>Work on</b> Assignment if needed	<b>Complete Reading</b> Take Notes for Reflection	<b>Watch Film(s)</b> Take Notes	<b>Work on</b> Weekly Reflection & Video Exercise	<b>Work on</b> Assignment if needed	<b>Work on</b> Assignment if needed	<b>Work on</b> Assignment if needed
<b>Submit</b> Larger Assignments (usually)	<b>Begin</b> Learning Curve	<b>Complete</b> Learning Curve	<b>Work on</b> Assignment if needed		<b>Begin</b> Quiz	<b>Complete</b> Quiz



**Week 1/ Intro to Filmmaking & History and Mise-en-Scene****To Watch** 🎧👁️:

- 1) [Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles](#) / Chantal Ackerman (1975) / TRT: 201 min
- 2) [La Souriante Madame Beudet \(The Smiling Woman Beudet\)](#) / Germaine Dulac (1922) / TRT: 42 min
- 3) **Amy's Lecture 1 for Week 1** on Mise-En-Scene / TRT: 20-30 min
- 4) **Amy's Lecture 2 for Week 1** on *Dielman & The Smiling Woman Beudet* / TRT: 20-30 min

**To Read** 📖👁️

- 1) Chapter 1: Encountering Film: From Preproduction to Exhibition
- 2) Chapter 3: Mise-en-Scene: Exploring the Material World

**To Do & Think About** 🗨️✍️ (Exact Due Dates in Canvas)

- 1) **Weekly Reflection via on BOTH films:** Writing Reflection on Canvas
- 2) **Weekly Video Exercise:** Mise-En-Scene to Post to Youtube Channel
- 3) **Achieve/MacMillan Quizzes & Learning Curves**
- 4) **Take Syllabus Survey/Quiz**

**Week 2/ Formal Composition, Cinematography, and Narrative Film****To Watch** 🎧👁️:

- 1) [Daughters of the Dust](#) / Julie Dash (1991) / TRT: 112 min
- 2) **Amy's Lecture 1** for Week 2 on Cinematography / TRT: 20-30 min
- 3) **Amy's Lecture 2** for Week 2 on *Daughters of the Dust* / TRT: 20-30 min

**To Read** 📖👁️:

- 1) Chapter 4: Cinematography: Framing What We See
- 2) Chapter 7: Narrative Films: Telling Stories

**To Do & Think About** 🗨️✍️ (Exact Due Dates in Canvas)

- 1) **Weekly Reflection via** Writing Reflection on Film

- 2) **Weekly Video Exercise:** Cinematography to post to Youtube Channel
- 3) **Review & Comment** on 2 Peer's Weekly 1 Reflection
- 4) **MacMillan/ Achieve Quizzes and Learning Curves**
- 5) **Sequence Analysis Paper** (due Sunday August 13th, 11:59pm)
- 6) **Section Meeting with your TA**

### Week 3 / Editing

#### To Watch 🎥👁️:

- 1) ***Aleph*** / Iva Radivojevic (2021) / TRT: 91 min
- 2) **Amy's Lecture 1** for Week 3 on Editing / TRT: 20-30 min
- 3) **Amy's Lecture 2** for Week 3 on *Aleph*/ TRT: 20-30 min

#### To Read 📖👁️:

- 1) Chapter 5: Editing: Relating Images

#### To Do & Think About 💬✍️ (Exact Due Dates in Canvas)

- 1) **Weekly Reflection** via Writing Reflection on film
- 2) **Read & Comment** on 2 classmate's Reflections from Week 2
- 3) **Weekly Video Experimentation:** Editing
- 4) **MacMillan/ Achieve Quizzes and Learning Curves**

### Week 4/ Sound

#### To Watch 🎥👁️:

- 1) **[The Headless Woman \(La Mujer sin Cabeza\)](#)** / Lucrecia Martel (2008) TRT: 87 min
- 2) **Amy's Lecture 1** for Week 4 on Sound / TRT: 20-30 min
- 3) **Amy's Lecture 2** for Week 4 on *The Headless Woman*/ TRT: 20-30 min

#### To Read 📖👁️:

- 2) Chapter 6: Film Sound: Listening to the Cinema

#### To Do & Think About 💬✍️ (Exact Due Dates in Canvas)

- 1) **Weekly Reflection** via Writing Reflection on film
- 2) **Read & Comment** on 2 classmate's Reflections from Week 2
- 3) **Weekly Video Experimentation:** Sound

- 4) **MacMillan/ Achieve Quizzes and Learning Curves**
- 5) **Review Film Analytical Film Essay (Final Paper)**

## Week 5/ Experimental Film and Documentary

### To Watch 🎬👁️:

- 1) [Mutiny](#) / Abigail Child (1983) / TRT: 10 min
- 2) *Cabbage* / Dorothy Wiley (1972) / TRT: 9 min
- 3) *Miss Jesus Fries on Grill* / Dorothy Wiley (1973) / TRT: 12 min
- 4) [Atlantic is a Sea of Bones](#) / Tourmaline (2017) / TRT: 7 min
- 5) [Free, White, and 21](#) / Howardena Pindell (1980) / TRT: 11:45 min
- 6) [Inside Women Inside](#), Christine Choy and Cynthia Maurizio (1978) / TRT: 20 min
- 7) **Amy's Lecture 1** for Week 5 on Experimental Film & Documentary / TRT: 20-30 min
- 8) **Amy's Lecture 2** for Week 5 on Week 5's Films / TRT: 20-30 min

### To Read 📖👁️:

- 1) Chapter 9: Animation and Experimental Media: Challenging Form
- 2) Chapter 8: Documentary Films: Representing the Real
- 3) Chapter 12: Writing a Film Essay: Observations, Arguments, Research, and Analysis

### To Do & Think About 💬✍️ (Exact Due Dates in Canvas)

- 6) **Weekly Reflection** on 2 films in "5 Images and 5 Captions"
- 7) **Read & Comment** on 2 classmate's Reflections from Week 3
- 8) **Weekly Video Experiment:** Experimental and/or Documentary
- 9) **MacMillan/ Achieve Quizzes and Learning Curves**
- 10) **Section Meeting with your TA**
- 11) **Analytical Film Essay (Final Paper)**

## **Weekly Reflections & Reading and Commenting your Peer's Reflections Weeks 1-5**

**Your Own Reflections:** 10% of Grade (5 total)

**Commenting on Others Reflections:** 4% of Grade (4 total)

### **Due every Thursday and Friday of each Week**

(Exact Due Dates for each component can be found in Canvas)

As this course is primarily asynchronous, you are required to contribute to weekly reflections on the course readings and films we are dealing with each week. These reflections will take on multiple formats, from more straightforward written responses to other modes to express your thoughts and ideas. Please note you are required sometimes to respond to **both/multiple** films each week, in some cases it might be specific films in relation to specific ideas from "The Film Experience", so **please look at the assignment details in Canvas.**

Additionally to your own weekly responses, you are asked to engage with your peer's ideas via comments back to other people's reflections. You are asked to respond to **2 peer's each week**, providing **thoughtful responses and questions back to your peers.** Your comments can reflect multiple angles (perhaps contrasting to your own experience of the film) or it might be more of an echoing and deepening of a point your peer brought up in their reflection. Either way, these chats are intended for you to have long-distance and delayed conversations with each other. I encourage you to both repeat threads with the same classmates and also comment on different people each week in order to see the breadth of perspectives we each have.

**The primary form of feedback you'll receive on these reflections will be from each other and not from me nor your TAs.** Though your TAs may comment on some points, these reflections will not be commented on in the same way your other assignments will be for the course.

**Weekly Video Exercises and Commenting on Others Videos**

**Your Own Videos:** 10% of the grade (5 total)

**Commenting on 1 Peer's Video:** 4% of grade (4 total)

**Due every Thursday and Friday of each Week**

(Exact Due Dates for each component can be found in Canvas)

Each week, you are asked to make a video 30 seconds minimum to 2 minutes maximum in length. These videos are to be made by the most accessible device on hand, your phone.

These videos are your own attempt to “try out” the cinematic techniques and formal terms we are learning about through the textbook and the films we are watching. They are meant to be exercises, experiments, and an attempt to “learn by doing.” They are not meant to be laborious videos, but rather sketches that involve applying the main themes for each week to your own representation of that theme (mise-en-scene, sound, experimentation, etc.)

More details about each weekly exercise and its requirements will be posted on a Canvas Assignment page and published on a weekly basis.

**IMPORTANT: Each section has their own shared Gmail account that is linked to a YouTube Channel I have created for each section. Please see detailed instructions on Canvas for how to upload your video to your specific section.**

TAs are not likely to comment on these, like your Writing Reflections, you are asked to comment on 1 of your peer's videos each week. This does not have to be the same person who's writing you commented on.