

## **KRESGE 2-01: POWER OF FILMMAKING**

**Summer 2024**

**07/29/24 - 08/30/24**

Instructor: Brenda Avila-Hanna

Contact Info: bavilaha@ucsc.edu

Course Location: McHenry Library 1350

Meeting Times: Mondays & Wednesdays 09:00AM-12:30PM

Office Hours (by appointment ): Monday & Wednesday 1 pm -2 pm (in person or zoom), Friday 9am-10am (zoom only).

Location for Office Hours: Village Cafe area (in person), or via [zoom](#).

**Kresge 2-01 – The Power of Filmmaking** is a critical introduction to media representations through film and their consequences for individuals and communities. Addresses how films represent struggles for justice and agency, especially relative to race, gender, citizenship, and communities of diasporas. This class provides an overview of filmmaking frameworks and the dialogues and cultural narratives they foment. Each week class screens and discusses a collection of films and sometimes television, news programming, and video games to analyze and critique the ways in which power operates. Students also use such analyses and criticism to inform us as we create our own short filmmaking projects.

**Land Recognition:** The land on which we gather at UC Santa Cruz is the traditional and unceded territory of the Uypi Tribe of the Awaswas Nation. Today these lands are represented by the Amah Mutsun Tribal Band, the descendants of the Awaswas and Mutsun Nations whose ancestors were taken to Mission Santa Cruz and Mission San Juan Bautista during Spanish colonization of the Central Coast. Today the Amah Mutsun are working hard to fulfill their obligation to the Creator to care for and steward Mother Earth and all living things through relearning efforts and the Amah Mutsun Land Trust.

### **Course Materials**

All media and reading materials will be available via Canvas. Some media is only accessible with your university credentials, so make sure you always activate links through your university account.

### **Course Assignments and Grading Policy**

Participation (Reading + Discussion) 15%

Media Reflections 40% [Each Reflection is 5%, with **only 8 reflections required**]

Personal Essay Project Proposal 5%

Personal Essay Pre-Production Plan 5%

Final Personal Essay Project 45% [Project 25% + Reflection 10% + Presentation 5%]

*\*\*Additional Media Reflections available for extra credit, but only counted as 2.5% each with a maximum of 2.*

### **Attendance Policy**

Because participation is a vital component of the course and essential to its success, students are required to attend class and actively engage with it. You are allowed to miss ONE (1) class, no questions asked. If you have a combination of TWO (2) OR MORE absences from class meetings, that may affect your final grade. Late arrivals also disrupt classes. If you are late (after class has clearly begun) more than three times, this may affect your grade. If you anticipate having problems with timeliness and attendance, please reach out to me as soon as you can.

### **Major due dates**

<b>Week 1</b>	<ul style="list-style-type: none"><li>○ Media Reflections 1&amp;2</li><li>○ Topic Proposal</li></ul>
<b>Week 2</b>	<ul style="list-style-type: none"><li>○ Media Reflections 3&amp;4</li><li>○ Pre-production Plan</li></ul>
<b>Week 3</b>	<ul style="list-style-type: none"><li>○ Media Reflections 5&amp;6</li><li>○ Production Plan</li></ul>
<b>Week 4</b>	<ul style="list-style-type: none"><li>○ Media Reflections 7&amp;8</li></ul>
<b>Week 5</b>	<ul style="list-style-type: none"><li>○ Media reflections 9&amp;10</li><li>○ Final Essay Film Project</li><li>○ Final Essay Film Reflection</li></ul>

### **KRSG 2 COURSE SCHEDULE**

**Week 1: Crafting Truth**

An overview of documentary film and other media as catalysts for social change. An introduction into how “truth-based” stories are crafted, and the basic components of the Essay Film genre.

**Videos:** -What you’ll remember, Erica Cohn 2020.

-Brass, Anuj Jamadagni, 2020

- Harlan County, USA. Barbara Koppel, 1976

-When we Fight, Yael Bridge and Yoni Golijov, 2020

**Texts:**

- Rivera, Carlos. (2022). *Film and Social Change: Exploring the Influence of Movies on Society*. *CINEFORUM*, 62(1), 13–18
- [Thompson, Molly](#) *What Matters in Documentary Filmmaking* (2019), IDA Magazine
- Kaplan, E. A. (2019). *Harlan County, USA and the Documentary Form: A Forty-year Retrospective*.

## **Week 2: (Re)creating Memory**

Alternative forms of depicting realities, including experimental films, found footage, music videos and more. Pre-production for personal essay films.

**Videos:**

-History And Memory: For Akiko And Takashige, Rea Tajiri, 1997.

- Alternative Facts: "The Lies of Executive Order 9066." Jon Osaki, 2019

-Machuca, Andrés Wood, 2004.

-The Search, Melina Tupa, 2017

**Texts:**

-Ely-Harper, Kerreen. "RECORD KEEPING: FAMILY MEMORIES ON FILM – REA TAJIRI'S HISTORY AND MEMORY: FOR AKIKO AND TAKASHIGE AND WISDOM GONE WILD." *Female Agency and Documentary Strategies: Subjectivities, Identity and Activism*, 2018, pp. 84–99.

-Vilches, P. (2016). Andrés Wood's "Machuca" and "Violeta Went to Heaven": The Geographical Spaces of Conflict in Chile. *Latin American Perspectives*, 43(5), 45–61.

### **Week 3: Shifting Perspectives, de-centering stories**

Who is our audience? What is the worldview that shapes the stories we tell and the stories we watch? Production week for personal essay films.

#### **Videos:**

-What These Walls Won't Hold, Adamu Chan, 2021

-Corey Ohama. I Was Born in Mexico, But... (2013)

-Vida Diferida (Life, Deferred), Brenda Avila-Hanna, 2017

-Hummingbirds, Estefania "Beba" Contreras & Silvia del Carmen Castaños, 2023

#### **Texts:**

-Dietrich, D. "For America to Rise It's a Matter of Black Lives / And We Gonna Free Them, So We Can Free Us": 13th and Social Justice Documentaries in the Age of "Fake News." (2019).

-Phillips, Michael D., "Manifest Density: Decentering the Global Western Film" (2018). *CUNY Academic Works*.

-[Documentary Film: Growing Faster Than Its Standards](#), Center for Media and Social Impact

### **Week 4: Creativity and storytelling**

Are social justice films purely educational? Artistry, nuances in truth and world-building. Final production week and beginning of post-production for personal essay films.

**Videos:**

-[Persepolis](#), Marjan Sartrapi, 2007

-*Mi Disability Roadmap*, Samuel and Dan Habib, 2023

-*unseen*, Set Hernandez, 2023

-*Herselves*, Kristy Choi, 2021

**Texts:**

-Naghibi, N., & O'Malley, A. (2005). Estranging the Familiar: "East" and "West" in Sartrapi's *Persepolis*. *English Studies in Canada*, 31(2), 223–247

-Chivers, Sally and Nicole Markotic, *No Life Anyway: Pathologizing Disability on Film*, 2010

**Week 5: Sharing stories, making an impact**

Personal storytelling as an experience of collective impact. Class will present their final projects to peers.

**Videos:**

-*All That Breathes*, Shaunak Sen, 2022

**Texts:**

-Davies, L. (2017). Off-Screen Activism and the Documentary Film Screening. In S. Tascón & T. Wils (Eds.), *Activist Film Festivals: Towards a Political Subject* (1st ed., pp. 39–58).

-[The Evolution of Impact: The Future of Social Change and Nonfiction Storytelling](#) Sahar Driver and Sonia Childress, *Filmmaker Magazine* 2023

**KRSG 2 COURSE AND CLASSROOM POLICIES**

**Health & Wellness:** If you test positive for Covid-19 or are sick or feeling unwell, please stay home and notify the UCSC health center (<https://healthcenter.ucsc.edu/>). You should also notify me, and we can figure out ways to make up any missing work.

I plan to teach without a mask. If you prefer that I be masked when you are in close proximity to me, please let me know. I will be glad to put my mask on while we talk.

Regardless of your personal decision about masking, I ask that you interact in a respectful and considerate way toward those who have made a decision that is different from your own.

**Classroom etiquette:** I consider class-time an opportunity to forge a community of learning together. The more focused and respectful we are of that time and place, the more productive our experience will be. To that end, please observe the following courtesies during class:

- Come to class with your readings due for that session already completed and reflected upon.
- Arrive on time, and do not leave early unless you've cleared it with me
- Turn off all cell phones during class (do not text in class!)
- Please do not leave the room during class unless it's an emergency (so go to the restroom before or after the class or during our break, please!)
- You may disagree with your classmates or with me, but please be respectful of me and of each other and don't talk over or interrupt anyone.
- If you're the loquacious type, be mindful of allowing others a chance to speak; if you're the silent type, take a chance and help us carry the conversation

All of us – students and faculty alike -- are expected to be civil and treat each other with dignity and respect. Harassment, discrimination, and disrespectful behavior will not be tolerated.

**Work/Time Expectations:** The expectation within the University of California System is that for each credit hour of a course, students spend 3 hours in preparation during the week. For a three-credit course, this means that students should be spending about 9 hours per week preparing for class. Given that only about 3 hours will be spent attending class each week, I want you to read closely and carefully, to reflect on what you are reading, to take notes as you read and afterward as well, to spend time responding to the prompts in the Reading Reflections, and to come to class fully prepared to discuss the readings for that session.

**Assignment Deadlines:** Without DRC accommodation relevant to the assignment or a valid excuse verified by appropriate official documentation, late assignments will be penalized. Assignments must be turned in in the format required. *If you're stressed and anxious and having trouble completing an assignment, and/or if something comes up in your life that necessitates your full attention and you know you can't turn in good work, get in touch with me.*

**Laptops & mobile devices:** If you must use your laptop during class, stay focused. If I notice you doing something on your laptop that isn't related to the class discussion or lecture, I will ask you to put away your laptop and you will not be allowed to use it during any future classes. Use of phones is not permitted in class; please silence and put them away.

**DRC Accommodations:** UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at [831-459-2089](tel:831-459-2089) or by email at [drc@ucsc.edu](mailto:drc@ucsc.edu). The DRC website is: <https://drc.ucsc.edu/>

**Academic Integrity:** Any work submitted by you and that bears your name is presumed to be your own original work, and has not previously been submitted for credit in another course. In all of your assignments, you may use words and ideas written by other writers, but you must indicate the source of the idea or the words properly—usually through quotation marks and/or a parenthetical citation. If you are ever unsure how to cite your sources properly, ask your instructor, and/or consult [the UCSC Library guide to citation](#).

The university's website defines plagiarism as using the words or ideas of someone else as though they were your own. This includes but is not limited to:

- Paying someone to write your paper or purchasing a paper on-line and submitting it as your own
- Copying someone else's paper (or parts of it) and submitting it as your own
- Paraphrasing ideas, data or writing from someone else's work without properly acknowledging the original source (this would include using Wikipedia or other online sources and copying and pasting, or paraphrasing without citing – and keep in mind that in Core, your source texts should be the assigned readings)
- Using AI tools like ChatGPT to generate ideas and words for you

For a statement on academic integrity see:

<https://registrar.ucsc.edu/navigator/section1/academic-integrity.html>

The student code of conduct can be found at:

<https://deanofstudents.ucsc.edu/student-conduct/student-handbook/100.003.pdf>

For helpful information about plagiarism see the library website

<https://guides.library.ucsc.edu/citesources/plagiarism>

**On the Use of AI, Chatbots, and ChatGPT:** The topic of AI and chatbots (such as ChatGPT) is one that we'll consider and discuss during this course—hopefully these discussions will allow us to establish nuanced standards for the ethical use of these technologies and to identify unethical uses of these technologies. Until these discussions are underway, though, please keep the following in mind:

- Submitting writing that was generated by AIs (such as ChatGPT) as your own constitutes plagiarism. Plagiarism is a serious academic offense. You can find the university's policies on academic integrity [here](#).
- Because a key function of this course is to help you develop your own ideas, as well as an awareness of where your ideas come from and how they are formed, it is essential that you are engaged with assigned texts *directly*, rather than via AI-generated summaries (which themselves are prone to inaccuracy and misrepresentation) or reference guides (such as Gradesaver, Sparknotes, and Wikipedia).

**\*\*Plagiarism carries both academic and disciplinary sanctions, i.e. it will affect your grade (and may result in failing the class) and it will have disciplinary repercussions for you.\*\***

## **CAMPUS RESOURCES**

There are many resources and centers around campus to help you succeed.

**The Westside/Eastside Writing Center** offers writing consultation services and tutoring designed to teach and support students in all aspects and phases of academic writing. There are in person locations (Oakes College, Crown College, and Stevenson College) and they also offer virtual services.

For more information: <https://stevenson.ucsc.edu/academics/writing-center1.html>

**The Disability Resource Center (DRC)** (<https://drc.ucsc.edu/>) assists students with non-normative learning abilities to access an equal education as their peers. They DRC serves students a year with various permanent disabilities, including: learning disabilities, Attention Deficit Disorder, visual, mobility and hearing impairments, psychological disabilities, and chronic systemic disorders (e.g. lupus, multiple sclerosis, diabetes, etc). It also serves students with temporary medical conditions such as broken bones, recovery from a medical procedure, and pregnancy related complications.

**Counseling & Psychological Services (CAPS)** (<https://caps.ucsc.edu>; (831) 459-262) offers a variety of services to help you adjust to college life, including free and confidential counseling.



Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the **Campus Advocacy Resources & Education (CARE) Office** ((831) 502-2273; <http://care.ucsc.edu>). You can also report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911.

Faculty are required under the [UC Policy on Sexual Violence and Sexual Harassment](#) to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.