A study of the evolution and significance of the motion picture as a specialized form of artistic experience and as a form of Mass Communication.

Requisites
Prerequisites:
COMM 1154 Minimum Grade: C and ENGL 1102 Minimum Grade: C
Corequisites:

Contact Information

Instructor: Christopher Renaud
Email: crenaud@westga.edu
Office: Virtual Office Hours
Phone: 470-729-1990

Your MyUWG email account (Gmail) is our preferred and official line of communication for class-related business.

Please - do not use CourseDen to try to contact me. I will not check CourseDen for email or messages, nor should you expect to receive a response from me there.

VIRTUAL OFFICE HOURS:
By appointment, between 10 AM - 6 PM. 24 hours notice, please.

I can GoogleMeet, GoogleVoice, Zoom, FaceTime or Skype, audio call or video call.

TO MAKE AN OFFICE HOURS APPOINTMENT
- Please email me at crenaud@westga.edu with the following information to set-up an online office hours appointment (call or video chat).
- Two possible times that work best for you (between 11 AM and 6 PM, 24 hours advance notice).
- Video chat platform preference
- Username/contact info for that platform, or phone-number for voice calls
- Preview of topic: Please give me a heads-up of what you’d like to discuss; don’t be vague. The more information I have beforehand, the more useful and effective our meeting will be.

Office Hours
By appointment, with 24 hours notice, from 10 AM to 6 PM
Monday, Tuesday, Wednesday, Thursday, Friday, 10:00 AM to 6:00 PM, Audio/Video Chat

Meeting Times
This session II class meets from June 1st through July 25th (8 weeks).

Our class is scheduled for 100% online instruction. We will not meet in person, nor are you required to come to campus.
This class will be taught **asynchronously** (with no simultaneous meeting time).

You must have a computer with **video-streaming (viewing)** capability and **robust internet** access to view films and complete assignments.

I will be preparing **short video introductions** to some of our films and for select topics. Additional **curated videos** will be assigned in addition to our weekly film viewing.

### Materials

**American Cinema/American Culture (4th)**

- **Author:** Belton, John
- **Publisher:** McGraw Hill, 2013
- **Edition:** 4th
- **ISBN:** 978-0073535098
- **Availability:** Campus Bookstore,
- **Price:** Rent: ~$15 / Buy Used: ~$30

This one textbook will be the foundation for this class. Additional readings will be supplied digitally (as .pdfs) by the instructor as needed.

https://bookstore.westga.edu/  

**Computer/Smart TV access for watching films and blogging**

I will supply **internet-based links** to our films. These are at no cost to you. Our films and lectures this semester will be hosted through Vimeo.com.

It will help if you have an **internet-ready television** with apps and/or casting ability, for the best experience - but you can use your computer and/or phone :( if you have to.

(It's worth trying to play them on your **smart TV, Roku, Chromecast**, etc, where you will have a far more engaging experience with them. Look for the Vimeo app in your TV's content store, or on your phone's app store. Here's a list of [Vimeo compatible devices](https://www.vimeo.com/developers/compatible-devices).

1. **We will watch one complete film per week, sometimes with an alternate option.**

2. **If you meet these films halfway, you’ll be greatly rewarded.**

   I have deliberately chosen films 1) you're not likely to see anywhere else, 2) probably have never heard about or seen before and 3) personally vouch for as quality films that are highly regarded by film historians, cinema enthusiasts and me! I choose them because they are entertaining, have unique traits related to our reading, and am anxious for you to see them.

   If nothing else, take advantage of this opportunity to see 7 great movies you won't see elsewhere.

3. **Cultivate your own immersion.**

   Historically, movies assumed to have your **full attention**, without undue distraction, and were seen in a quiet, specially-designed space made for that purpose.

   Now each of us is responsible for cultivating and maintaining our attention in a world filled with tempting distractions.

   To get the most out of these films, make viewing films for this class a **special activity** in your week.

4. **Take control of your viewing circumstances.**

   1) **Practice focused viewing:** eliminating or reducing distractions in your environment, including your phone or laptop. Single-task
for success.
2) Using the largest screen you have access to
3) In the quietest, least busy space you can find
4) Using headphones or good speaker(s) to send that sound right into your brain.

Availability: Online
Price: Free

Headphones
Recommended for close listening to the film's dialogue and sound design - and to help create the immersion expected in a theatrical viewing experience or classroom.

It's assumed that most people have some kind of headphones available (ie., the ones that came with your phone). This should be sufficient for most users. Most general purpose retailers carry some form of budget headphones.

Optional
Price: Probably own already, $0 - $20

Blogspace
Free, Provided by Google

Your written work (short essays and blog posts) will mainly be in a blog credentialed to your my.westga.edu account. I will guide you on how to set this up as an assignment early in the semester.

Outcomes

Students will:
1. Examine and contextualize films as historical, cultural, artistic and commercial artifacts.
2. Demonstrate an understanding of the history and role of professionals and institutions in shaping communications industries (ACEJMC SLO2). In this case, Film.
3. Demonstrate an understanding of gender, race, ethnicity, sexual orientation and, as appropriate, other forms of diversity in domestic society in relation to mass communications. (ACEJMC SLO 3)
4. Demonstrate the ability to write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve. (ACEJMC SLO 9)

The goal of this course is to give students a foundation in the history, terminology, technology, and theory of filmmaking as well as the cultural, artistic and economic implications of this medium.

Through close reading, analysis and discussion of films, students will develop their cinematic literacy; be able to read films more clearly; connect films to broader discussions within the culture; and understand film as not just a single language, but as a medium with a diverse depth and range – capable of forging thought, reflecting, challenging and influencing cultural values, as well as for making personal art. We intend to illuminate these potentials for both aspiring film- and media-makers, and for active viewers.

Evaluation

Criteria

We work on a simple 100 point system.

100 points = 100 percent. You build your grade from 0 points.

Most assignments are worth 5 or 10 points - half or full letter grade for the semester.
Missing assignments will immediately \textbf{limit} your final grade. (at half or full letter grade each).

In evaluating your work, especially your \textit{writing}, I’m looking for clear evidence of \textbf{engagement} with the material, which I discern from the honest attempt to understand, identify and re-communicate concepts from the material, but also the ability to \textit{self-monitor} and describe your own lived experience. Relating our \textbf{course concepts} to your own \textit{viewing} and \textit{life experience} and your own \textbf{observations} about and interactions with culture(s) will be a regular part of what we do.

This course - and by extension, your participation - intends to \textbf{respect}, \textit{honor} and \textit{reflect} the diversity of persons and viewpoints, while studying and acknowledging those times when the artifacts of our history and cultures have not. They are legion.

\textbf{Respectful} and \textit{honest dialogue} is expected. You have a collaborative hand in creating the safe place for that dialogue.

You are not graded on attendance, but your \textit{participation} and \textbf{engagement} are being evaluated - both in the quality of your responses and the completion of assigned exercises, viewings, quizzes, etc.

In my experience, there is a \textbf{direct correspondence} between the \textit{amount of time and energy} (participation) given to the course, and your \textit{final grade}. Please calibrate your expectations accordingly.

I tend to look kindly upon improvement over the course of the semester, as well as perseverance and good communication.

I care.

If you get stuck, it’s important that you \textbf{reach out}. I will be here to help.

\textbf{Breakdown}

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<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Notes</th>
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<tr>
<td>A</td>
<td>90 - 100</td>
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<td>B</td>
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\textbf{Assignments}

- Check for course updates \textit{M-W-F} and \textit{Sun} evenings.

- The \textbf{Announcements page} is our course home - our \textit{classroom}. This is where I will make assignments and post material. It is the central authority for the latest course information and assignments.

- There will be \textbf{one Announcement per week} – but it will be \textit{edited} throughout, with updated information and links as material comes online. \textbf{I will note at the top in red what information has been updated.}

- Once officially assigned, \textit{assignment handouts} and \textit{specific instructions} will appear as \textbf{blue hyperlinks}. No hyperlink, no assignment (yet). If you see \textbf{no hyperlink} when you hover - I have not posted that part of the assignment/handout (yet). \textbf{I will use \textit{forthcoming} to mark the place where the hyperlink will appear.}

- You will always have \textbf{sufficient time} to complete every assignment - at least 7-10 days.

- Please, don't email me to ask if you've missed something if there is no hyperlink. (All other questions are welcome.) If there is no link, I'm still working on that item. Do know that I rework the course substantially each semester, and this can sometimes cause minor delays while debugging new material.)
I think it's important to respond to what the world gives us, which we will do gracefully and fairly. I reserve the right to come up with a better idea that what's been planned, or take to advantage of current events - always with sufficient time to complete assignments.

Keep up with the weekly rhythm. I will only release materials in incremental fashion (not all at once). You can use the weekly groupings of assignments under CONTENT as a quick checklist of your progress.

Assignment dropboxes and quizzes do remain open through the end of the semester, to allow summer flexibility.

While late work is better than zero, this material requires thought and time to digest. Do not wait until the last days of class to cram it all in. You will not be successful.

Our assignments are categorized below.

Blog Entries (30 points/percent)

Our blogging assignments ask you to reflect upon your viewing experiences in written form, in a way that's more aligned with how we communicate than your typical college essay. The goal is to get more directly at what you actually think. However, these are not tweets or Facebook posts, where a couple short sentences would be all that was expected.

Blogging is a crafted response that still obliges you to honor the act of writing, organize your thoughts and hopefully draw connections and challenge or compare ideas. It also allows for multimedia to support and be part of (but not replace) your testimony, observations, arguments or reasoning.

You can expect 3-4 of these over the course of the semester ~ 10 points each

Reading Quizzes (40 points/percent)

These will cover our assigned chapter readings.

Delivered electronically on CourseDen, these are open book/open note, and are designed to check your understanding of the material. You generally will have two attempts for each quiz.

They are a mix of multiple choice and short answer questions. Occasionally you will be asked for a longer (but short-) essay-type response - if so, you will be provided that question before you take the quiz.

I expect these to be divided into eight individual quizzes, approximately one every other week, covering two chapters of material at a time. (5 points/percent each)

Viewing Questions (30 points/percent)

These are a set of questions, attached to a particular film viewing, designed to guide you towards important concepts and ideas to consider. They will be provided as a "blank" Word document with the questions inside. Use Word's text and color formatting controls to make your answers visually distinct from the questions. The more on-point and expansive your answer, the more credit will be given.

There will be three of these over the course of the semester at 10 points each.

Extra Credit, if it is given this semester, will come in the form of an additional viewing questions assignment for 10 points.

Exam: Final Exam and Final Grade

There is no single final exam for this class. We have reading quizzes. All reading quizzes must be completed by July 21st at midnight.

Final Grades will be submitted on July 26th at noon.

Schedule

You can expect and should plan for one or two chapters per week reading from our textbook, two short video "lectures" (supplements to the reading) and one associated film viewing. These can be found in our Home/Announcements page on CourseDen.
I will ask you to blog about some topic related to our film viewing 3-4 times over the course of the semester, and also respond to other's blogs.

We will have a reading quiz every week - on CourseDen, open book/open note, two attempts, highest score kept.

As open book quizzes, these are designed to reinforce the ideas in the reading, as a complement to help with your study, not as some sort of dreaded gauntlet.

Please check CourseDen Announcements for our weekly assignments.

• Please check CourseDen Announcements for our weekly assignments.
• There will be one announcement per week, edited with updates as needed.
• I will reset the announcement notification if major updates are made, and indicate changes in red.
• Assignments will also be organized by week under CONTENT.
• You will always have plenty of time to complete your assignments (7-10 days).
• You are expected to keep up with due dates and deadlines. To allow for a broad range of contingencies, know that our assignment dropboxes will remain open until near the end of the semester. Our assignments are designed to expand your understanding and skills. It's better to complete a late assignment than not do it all.

Here are some important dates related to our schedule

Course Policies and Resources

CONDUCT: Our classroom, whether in person or online, will be a safe place for a diversity of persons, identities and thoughts. Students are expected to respect differences, find common ground and be accepting of each other. Comments of intolerance, including prejudice or bullying, will not be tolerated, nor will any other form of harassment. See the student code of conduct for more information.

PLAGIARISM: All work offered by you must be created by you, and only you, including on exams and quizzes. Proper credit should be given to people for their ideas as well as direct quotations of their words. An informal reference to a speaker/author is better than no citation at all. Work that has been plagiarized in any way will be given a zero and reported to the university for further action. In extreme cases an immediate failing grade for the class will be given.

MATURE CONTENT: As a college-level course in an environment designed to ask you to examine and articulate your own views, some of this material may be personally challenging. Film examples used in this course are meant to represent the breadth and diversity of cinematic expression and adult human experience. I am sensitive to these concerns, while maintaining that examination of sometimes challenging material is important to our study of culture. If you anticipate having an issue with this at any point in this semester, please speak with me privately and we will discuss alternative arrangements.

MY ROLE: I will endeavor as much as possible to help guide your study of course material, to summarize basic concepts, to provide interesting examples and context, and to facilitate lively discussions. I will also endeavor to return your work in a timely fashion, within one week.

I look forward to engaging with you, and our topic, this semester.

College/School Policies

Mission

Fair, just, and productive societies require the free flow of news, information, and ideas from communicators of knowledge, skill, and integrity who reflect the diversity of the people they serve. Therefore, the Department of Mass Communications strives to provide high quality academic and experiential learning opportunities to prepare students for successful integration into the global community as industry professionals, leaders, and thinkers in the fields of convergence journalism, digital media and telecommunication, film and video production, and public relations.

Vision

The Department of Mass Communications is committed to empowering students to communicate clearly, act responsibly, think critically, and understand context(s) to enhance their personal, civic, academic, and professional lives, facilitating active participation in an evolving and increasingly diverse society.
Strategic Priorities

Invested Teaching
To inspire and equip students to discover their personal, intellectual, and professional potential through personalized teaching, academic coaching, and career mentoring.

Experiential Learning
To offer students early and on-going multiple and diverse hands-on learning to develop and enhance personal, intellectual, and professional growth.

Connectedness
To serve as the hub that connects and cultivates partnerships among key stakeholders to enhance personal, intellectual, and professional growth. Key stakeholders include administrators, faculty, staff, students, alumni, industry, community, and friends.

Mass Communications Degree Program Learning Outcomes

ACEJMC Professional Values and Competencies: The Bachelor of Science degree program in Mass Communications is accredited by the Accrediting Council on Education in Journalism and Mass Communications (ACEJMC), and the Department is committed to preparing students with the requisite knowledge and skills to be successful in the media and communications industries after graduation. The Department has adopted as its Mass Communications degree program learning outcomes ACEJMC’s 12 professional values and competencies, known as 6 X 6 MASS COMM SUCCESS, that all graduates of an ACEJMC accredited program should be aware of and able to demonstrate as scholars and professionals in the discipline. For the detailed list of the ACEJMC professional values and competencies, see the UWG Undergraduate Catalog (https://catalog.westga.edu/preview_program.php?catoid=11&poid=1991) or ACEJMC - Standard 2, Curriculum and Instruction (http://www.acejmc.org/policies-process/nine-standards/).

6 X 6 MASS COMM SUCCESS

| 2. History | 2. History |
| 3. Diversity | 3. Diversity |
| 5. Theory | 5. Theory |
| 7. Think Critically & Creatively | 7. Think Critically & Creatively |
| 8. Research & Evaluate | 8. Research & Evaluate |
| 10. Self-Evaluate | 10. Self-Evaluate |
| 11. Apply Numbers & Statistics | 11. Apply Numbers & Statistics |
| 12. Apply Technology | 12. Apply Technology |

Film & Video Production Degree Program Learning Outcomes

Overview: The Bachelor of Science degree program in Film & Video Production is designed to train graduates in the field who are agile, adaptable, and able to employ their skills in an array of roles from entrepreneurial content producers to on-set film work, both above and below the line. It will provide students with a comprehensive understanding of the machinery at work behind media production and distribution, along with a set of tangible, marketable, and transferable skills for an array of positions within the infrastructure of film and content production. The FVP degree program learning outcomes include:

1. Demonstrate critical thinking, aesthetic awareness and technical proficiency in the production and assessment of audio-visual film work.
2. Understand all phases and roles of film production in order to help formulate career goals.
3. Understand the various potentials of film as both a commodity for a targeted audience, and an act of authorship and creative expression.

4. Demonstrate an understanding of the diversity of peoples and cultures and of the significance and impact of cinema in a global society.

Institutional Policies

Academic Support

Accessibility Services: Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given. For more information, please contact Accessibility Services (https://www.westga.edu/student-services/counseling/accessibility-services.php).

Center for Academic Success: The Center for Academic Success (http://www.westga.edu/cas/) provides services, programs, and opportunities to help all undergraduate students succeed academically. For more information, contact them: 678-839-6280 or cas@westga.edu.

University Writing Center: The University Writing Center (https://www.westga.edu/writing/) assists students with all areas of the writing process. For more information, contact them: 678-839-6513 or writing@westga.edu.

Online Courses

UWG takes students’ privacy concerns seriously: technology-enhanced and partially and fully online courses use sites and entities beyond UWG and students have the right to know the privacy policies of these entities. For more information on privacy and accessibility for the most commonly used sites, as well as technology requirements visit the UWG Online (https://uwgonline.westga.edu/) site.

Students enrolled in online courses can find answers to many of their questions in the Online/Off-Campus Student Guide (http://uwgonline.westga.edu/online-student-guide.php).

If a student is experiencing distress and needs help, please see the resources available at the UWG Cares (http://www.westga.edu/UWGCares/) site. Online counseling (https://www.westga.edu/student-services/counseling/index.php) is also available for online students.

Honor Code

At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity. These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing.

The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor, and is subject to a range of academic penalties including, but not limited to, failing the assignment and/or failing the course. Student conduct sanctions range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student’s conduct record at UWG.

Additionally, the student is responsible for safeguarding his/her computer account. The student’s account and network connection are for his/her individual use. A computer account is to be used only by the person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions. For more information on the University of West Georgia Honor Code, please see the Student Handbook (https://www.westga.edu/administration/vpsa/handbook-code-of-conduct.php).
UWG Email Policy

University of West Georgia students are provided a MyUWG e-mail account. The University considers this account to be an official means of communication between the University and the student. The purpose of the official use of the student e-mail account is to provide an effective means of communicating important university related information to UWG students in a timely manner. It is the student's responsibility to check his or her email.

Credit Hour Policy

The University of West Georgia grants one semester hour of credit for work equivalent to a minimum of one hour (50 minutes) of in-class or other direct faculty instruction AND two hours of student work outside of class per week for approximately fifteen weeks. For each course, the course syllabus will document the amount of in-class (or other direct faculty instruction) and out-of-class work required to earn the credit hour(s) assigned to the course. Out-of-class work will include all forms of credit-bearing activity, including but not limited to assignments, readings, observations, and musical practice. Where available, the university grants academic credit for students who verify via competency-based testing, that they have accomplished the learning outcomes associated with a course that would normally meet the requirements outlined above (e.g. AP credit, CLEP, and departmental exams).

HB 280 (Campus Carry)

UWG follows University System of Georgia (USG) guidance: http://www.usg.edu/hb280/additional_information# (http://www.usg.edu/hb280/additional_information)

You may also visit our website for help with USG Guidance: https://www.westga.edu/police/campus-carry.php (https://www.westga.edu/police/campus-carry.php)

Mental Health Support

If you or another student find that you are experiencing a mental health issue, free confidential services are available on campus in the Counseling Center. Students who have experienced sexual or domestic violence may receive confidential medical and advocacy services with the Patient Advocates in Health Services. To report a concern anonymously, please go to UWGcares.

ELL Resources

If you are a student having difficulty with English language skills, and/or U.S. culture is not your home culture, specialized resources are available to help you succeed. Please visit the E.L.L. resource page for more information.

COVID-19

Proctored Exams/Online Instruction: Students should be aware and plan ahead for the possibility of having to complete all courses and/or exams online or in a proctored environment. This means talking with your instructors about what minimum technical requirements (software and hardware) will be required should your class move online or a student's personal needs dictate. This also includes making plans for internet access at whatever location participation may occur.

Virtual or in-person proctored exams, if your instructor should require them, may result in an additional cost to the student. Please discuss these details with your instructor or see the information provided here.

Face Coverings: Effective July 15, 2020, University System of Georgia institutions, including the University of West Georgia, will require all faculty, staff, students, and visitors to wear an appropriate face covering while inside campus facilities/buildings where six feet social distancing may not always be possible. Face covering use will be in addition to and is not a substitute for social distancing.

Face coverings are not required in campus outdoor settings where social distancing requirements are met. Anyone not using a face covering when required will be asked to wear one or must leave the area.

Reasonable accommodations may be made for those who are unable to wear a face covering for documented health reasons.

ABOUT MOVIE WATCHING:

That we're examining cultural products originally designed for entertainment should make this an interesting and fun course for you. But we do have a serious purpose. Our job is to examine, consciously, the hundreds of creative decisions on display (and in our ears) meant to be absorbed and turned into ideas and meaning through sub-conscious immersion and entertainment. But to study films requires active viewing.

It’s often said that movies are a lie to tell the truth. It’s actually a matter of hundreds of lies per minute – actors pretending to be characters; each of those performances a “greatest hits” of the most emotionally useful moments, drawn from many separate takes, across days and months; a camera that seems to always be in the right place at the right time thanks to editing but was actually the same camera, interrupted and moved – for days and months; sound recorded later that glues all the lies about time and space together and is probably not even the sound of the thing we’re seeing; all of this a part of a process that is mostly scripted, but part of a collaborative work process that belongs to more than one author... Those are the basics of film from its earliest days, before we even get to digital manipulation.

Every single edit in a movie is fundamentally, inescapably a lie – in a package of hundreds of them meant to convince us of some kind of truthfulness about people and the world.

There's a lot to consider, as movies are made by hundreds of people over the course of many months, but designed to seem to just "be" – with all the days and months of slow-moving shooting made deliberately invisible to us through seamless editing. And collectively, culturally, in Ouija-board fashion, the individual work and decision-making coalesces around a set of ideas about how the world works and why people do what they do, who succeeds and who doesn't, and what happens to people who do or don't follow norms - and what the norms are to begin with. In the process of being entertained, we absorb some of these ideas, and/or develop resistance to others. Our job is to try to peek behind the curtain.

We're here to consider what truths are claimed by an individual film, what other truths emerge from the patterns of films produced, and from the cultural contexts in which the films were made.

To do that actively, we have to resist more modern habits, including our FOMO. As you and I both know, there are a flood of other viewing options just one click away, taunting our "fear of missing out," constantly pushing us to find something "better" to watch. In contrast, consider that one reason why vinyl records are resurgent is that they resist our newfound urge to press skip, or click away to something else. Surprisingly, it’s actually a pleasure to be relieved of so many options and be with one thing for a bit. So let's do that with these films.

Film is a pre-digital art-form, from an analog world. It's habitual now to multi-task while watching a movie – phones and laptops in front of us. But movies historically were, and still are, intended to be seen in single-tasking mode with our full attention in a specially-designed environment meant to foster immersion. Historically, because you bought your ticket (with real money) and plonked yourself down in a theater, you couldn't just click away, and there was no phone or email or refrigerator to check. Walking out of a movie was rare and exceptional if you did, even if you didn't like it – because you'd already bought in.

(Maybe this is the semester, post-pandemic, where we get to really appreciate that kind of experience again.)

So we have to recreate that experience as best we can - especially in an online class. Watching these films requires your "buy in" - with your time and patience. And making a special "space" for them, distraction free, on the largest screen you can, with the best sound you can manage. But ultimately it comes down to your attention.

It’s my goal (and honest pleasure) to share the most interesting clips and films, especially if you're not likely to encounter them in more casual viewing – or to see films you think you know in a new way. But you'll also have to meet them half-way. Giving our films your full attention takes practice and deliberate choices. But I'm confident of the rewards. I hope you enjoy the semester!