

# Course Syllabus



## LIT 155A

### *Cinema and Subjectivity*

### Fall 2023

*Cinema and Subjectivity* (LIT 155A) examines the ways in which the technological and institutional practices of cinema construct, hail, project, and/or assume different types of subjectivity among real and imagined film viewers. We will survey important film forms (narrative film, documentary, ethnographic film), international new waves/neo-realisms (Italy, Senegal, Taiwan, Argentina, Romania, and Iran),

and genres in order to develop a nuanced sense of the kinds of sensoria, senses of self, and forms of spectatorship films have fostered, impeded, ignored, or anticipated over the past century.

This course fulfills the Interpreting Arts and Media (IM) General Education requirement.



## Instructor

Dr. Erik M. Bachman, [ebachman@ucsc.edu](mailto:ebachman@ucsc.edu)

Zoom Office Hours: [Thursdays, 4-5 PM](#)

([https://canvas.ucsc.edu/courses/65044/external\\_tools/6680](https://canvas.ucsc.edu/courses/65044/external_tools/6680)), and by appointment

## Teaching Assistants

- (Office Hours: TBA)

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## Lecture Meeting Times and Location

- Tuesdays, 5:20 to 6:55 PM, Merrill Academic 102
- Thursdays, 7:10 to 8:45 PM, Merrill Academic 102

## Film Screening Times and Location

- Tuesdays, 7:10-10:10 PM, Merrill Academic 102

## Section Meeting Times and Locations

- Section B: Wednesdays, 2:40-3:45 PM, Physical Sciences 140
- Section C: Fridays, 10:40-11:45 AM, Physical Sciences 136

## Course Texts

All readings and films will be provided to students via Canvas.

## Learning Outcomes

1. Learn to recognize and describe examples of selected artistic media.
2. Learn how specific artistic media characteristically encode and convey information, and develop a familiarity with one or more symbolization systems adequate for basic analysis of the media.
3. Learn about the role and impact of artistic or mass media in selected historical and/or contemporary cultures, including the function of culturally valued forms of media at a particular time and place, and how media contribute to the formation of individual and group identity.



# Course Requirements

**UC Regulations:** A five-unit course at the University of California is equivalent to **fifteen hours of work per week for each student**. Weekly lecture and section meetings account for about four hours of that time, meaning that each week you should plan to dedicate eleven hours to preparing for the lecture and section meetings in this course: reading, taking notes in your texts, re-reading, revising your notes; discussing the readings and films with classmates and visiting your instructor or teaching assistant during office hours; preparing to write, writing, and revising your writing; and viewing/reviewing the films assigned or related to this course.

*In a nutshell, these are the things you agree to do if you would like to continue to be a member of this class. Likewise, your final grade will be determined based on your performance in each of the following areas:*

## Reading and Viewing Assignments

There will be reading and viewing assignments every week of the course. Students will be expected to **have completed these assignments in advance of weekly Lectures, Section Meetings, Discussions, and other course assignments** so they can offer the insights, questions, and/or answers required of them.

Each week of the quarter, you will be asked to consider a film that has been either made by the Sensory Ethnography Lab or received in the mode of a "new wave" or "neorealism":



### Sensory Ethnography Lab

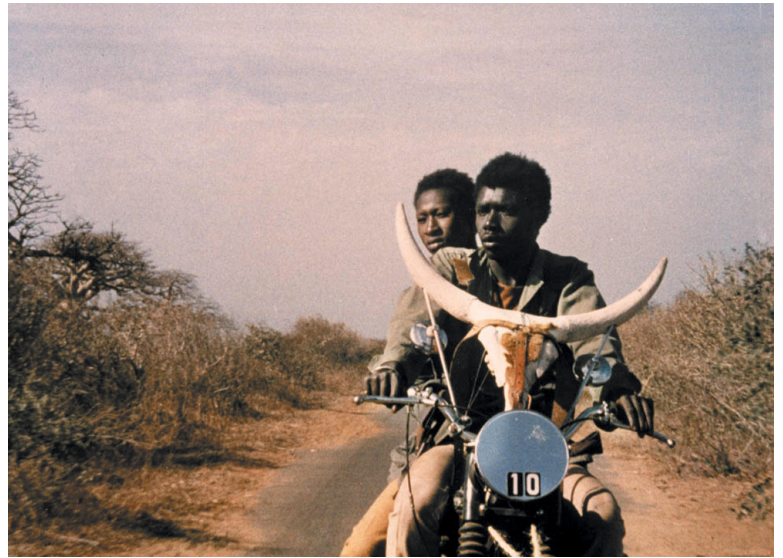
- Week One: *Leviathan* (2012, dirs. V  r  na Paravel and Lucien Castaing-Taylor, USA)
- Week Two: *People's Park* (2012, dirs. Libbie Dina Cohn and J.P. Sniadecki, USA)
- Week Three: *Manakamana* (2013, dirs. Stephanie Spray and Pacho Velez, USA)
- Week Four: *Dry Ground Burning* (2022, dirs. Joana Pimenta and Adirley Queir  s, Brazil)

### International Neorealisms/New Waves/New Cinemas

- Week Five: *Stromboli* (1950, dir. Roberto Rossellini, Italy)
- Week Six: *Touki bouki* (1973, dir. Djibril Diop Mamb  ty, Senegal)
- Week Seven: *The Terrorizers* (1986, dir. Edward Yang, Taiwan)

- Week Eight: *La mujer sin cabeza* (2008, dir. Lucrecia Martel, Argentina)
- Week Nine: *Police, Adjective* (2009, dir. Corneliu Porumboiu, Romania)
- Week Ten: *Certified Copy* (2010, dir. Abbas Kiarostami, France and Iran)

**Students are expected to watch each week's film twice** (once at the film screenings and once on their own).



## Lectures, Section Meetings, and Film Screenings

Regular attendance at and participation in the weekly Lectures, Section Meetings, and Film Screenings are essential. Roll will be taken at these class meetings. **More than THREE unexcused absences during the quarter will be grounds for failing this course.**

During Lectures and Section Meetings, students will be asked to complete **Freewrites and Small Groupwork assignments**, which will be used to assess their participation.

## Discussion Assignments

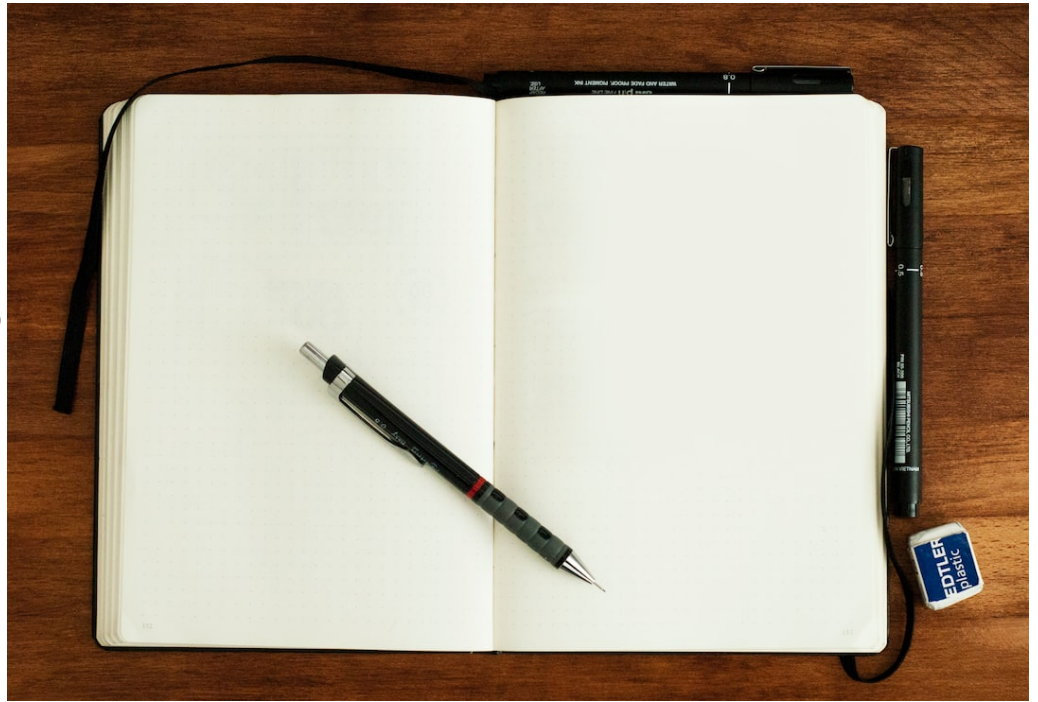
**Participation in the weekly Discussions is essential to this class**, which means that for each week of the course you will be responding to one or more Discussion assignments in which you will respond to questions prompted by the week's assigned reading, offer questions of your own, AND reply to the observations/questions of at least TWO of your classmates.

## Informal Writing Assignments

**Almost every week of the quarter, you will be given informal writing assignments to complete.** These assignments are meant to aid you in comprehending the course readings and preparing you for the formal writing assignments.

# Short Film Project

In Week Four of the course, you will submit the Short Film Project, which will require you to work with a group to make a short film (no fewer than five minutes, no more than nine) consisting of a single shot. This film will need to be in response to one or more of the claims raised in the work of the Sensory Ethnography Lab. In addition to the collaborative making of this short film, each member of the group will likewise need to individually compose and submit a self-reflection.



## Formal Essay

There is one formal essay assignment for this class. For this assignment, students should avoid recapitulating plot/incident and concentrate instead on cinematic aspects of the assigned films, such as the use of the camera (movement, angle shots, lenses), elements of *mise-en-scène*, recurrent images (“rhymes”), the soundtrack or special effects, editing, etc. In the case of this quarter’s films, the use of allusion and citation—references to specific other films or to typical images and situations from various film genres—may be of particular interest. In general, you should consider how characteristic effects or especially epiphanic moments are constructed by the course films (that is, how they are made or made effective).

## Final Exam

The Final Exam will consist of (1) film identifications and short responses and (2) an analytical essay comparing and contrasting two of the assigned films by way of the course readings.

## Reading Quizzes and Surveys

There will be Reading Quizzes each week of the quarter. You will also be asked to contribute to weekly Surveys. These will not be anonymous, and you will receive full credit for completing them on time. Their purpose is to provide your instructor with timely feedback on your experience of the course.

## Final Grade Breakdown

Here's how your grades for all of the assignments fit together:

- 20% Informal Writing Assignments
- 15% Participation (Freewrites and In-Class Groupwork)
- 15% Discussion Assignments
- 15% Short Film Assignment
- 15% Formal Essay
- 10% Reading Quizzes and Surveys
- 10% Final Exam



## Grading Scale

Name:	Range:	
A	100 %	to 94.0%
A-	< 94.0 %	to 90.0%
B+	< 90.0 %	to 87.0%
B	< 87.0 %	to 84.0%
B-	< 84.0 %	to 80.0%
C+	< 80.0 %	to 77.0%
C	< 77.0 %	to 74.0%
C-	< 74.0 %	to 70.0%
D+	< 70.0 %	to 67.0%
D	< 67.0 %	to 64.0%
D-	< 64.0 %	to 61.0%
F	< 61.0 %	to 0.0%

# Interpreting Arts and Media (IM) General Education Requirement

Courses that carry the IM GE designation explore the complex ways in which information of all kinds is represented by visual, auditory, or kinesthetic means, or through performance. Contemporary life bombards us with visual and auditory media, often in the form of advertising or advocacy. These courses build an in-depth understanding of one or more forms of artistic media: that is, media in which non-textual materials play primary roles. They offer skills in the practice, analysis, interpretation, and/or history of one or more of these media, as well as the ability to analyze the means by which these media encode and convey information.

## Title IX and CARE

UCSC is committed to providing a safe learning environment that is free of all forms of gender discrimination and sexual harassment, which are explicitly prohibited under Title IX. If you have experienced any form of sexual harassment, sexual assault, domestic violence, dating violence, or stalking, know that you are not alone. The Title IX Office, the Campus Advocacy, Resources & Education

(CARE) office, and Counseling & Psychological Services (CAPS) are all resources that you can rely on for support.

Please be aware that if you tell the instructor or TAs about a situation involving Title IX misconduct, we are required to share this information with the Title IX Coordinator. This reporting responsibility also applies to course tutors. Although we have to make that notification, you will control how your case will be handled, including whether or not you wish to pursue a formal complaint. The goal is to make sure that you are aware of the range of options available to you and that you have access to the resources you need.

Confidential resources are available through CARE. Confidentiality means CARE advocates will not share any information with Title IX, the police, parents, or anyone else without explicit permission. CARE advocates are trained to support you in understanding your rights and options, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. You can contact CARE at 831-502-2273 or [care@ucsc.edu](mailto:care@ucsc.edu). In addition to CARE, these resources are available to you:

- If you need help figuring out what resources you or someone else might need, visit the [Sexual Violence Prevention & Response \(SAFE\) website \(http://safe.ucsc.edu/\)](http://safe.ucsc.edu/), which provides information and resources for different situations.
- Counseling & Psychological Services (CAPS) can provide confidential counseling support. Call them at 831-459-2628.
- You can also report gender discrimination and sexual harassment and violence directly to the University's Title IX Office, by calling 831-459-2462 or by using their online reporting tool. Reports to law enforcement can be made to the UC Police Department, 831-459-2231 ext. 1. For emergencies, call 911.

## Disability Accommodations

If you qualify for classroom accommodations because of a disability, you are required to get an Accommodation Authorization from the Disability Resource Center (DRC) and submit it to me within the first two weeks of the quarter. See the [DRC website \(http://drc.ucsc.edu/\)](http://drc.ucsc.edu/) for more information on the requirements and protocols. You may contact the DRC at 831-459-2089 (voice) or 831-459-4806 (TTY). You can see more information about accommodation requirements and find the [authorization form \(https://drc.ucsc.edu/services-and-accommodations/sa-overview/index.html\)](https://drc.ucsc.edu/services-and-accommodations/sa-overview/index.html) on their website.

## Academic Integrity

Acknowledging your intellectual debts to other writers is a crucial part of our community of mutual respect and trust at UCSC. Section 102.012 of The Student Policies and Regulations Handbook (“Code of Student Conduct”) defines plagiarism as “the use of intellectual material produced by another person without acknowledging its source. This includes, but is not limited to: a. copying from the writings or works of others into one’s academic assignment without attribution, or submitting such works as if it were one’s own; b. using the views, opinions, or insights of another without acknowledgment; or c. paraphrasing the characteristic or original phraseology, metaphor, or other literary device of another without proper attribution.”

Academic penalties for violating academic integrity include failure for the assignment and for the course. Administrative penalties include a letter of warning, suspension, and expulsion. Be scrupulous about acknowledging the sources of your ideas, and do not hesitate to ask your instructor for help in determining how to do so correctly.

## Trigger Warning

This course is intended for adults and may include films, language, images, and readings that some people may find offensive or disturbing. In particular, please be advised that we will be watching a few films that contain depictions of sex, sexual assault, and graphic violence. The same applies to some additional clips that will be shown as well. While our consideration of such material is strictly academic and related to instruction, if you are sensitive to profanity, violence, harsh language, and/or sexual content, please use caution and proceed at your own risk. Your continuance past this warning creates a contractual readiness to view/hear/read these materials of your own free will and to allow others to discuss them.

## One Final Note on the Films

To aid you in drafting your writing assignments, preparing for section discussions, and studying for the final exam, all of the course films have also been made available for streaming through Canvas. Details on how to stream the course films are provided on Canvas.

