

UMBC UGC Instructions for New Course Request Form (revised 4/2016)

Course number & title: Enter the number and title of the course at the top of the page. Contact the Registrar's Office to confirm that the desired course number is available.

Date submitted: The date that the form will be submitted to the UGC.

Effective date: The semester the new course is in effect, if approved.

Contact information: Provide the contact information of the Chair or UPD of the department or program housing the course. If the course is not housed in a department or program, then provide the same information for the head of the appropriate academic unit. (See UGC Procedures) If another faculty member should also be contacted for questions about the request and be notified about UGC actions on the request, include that person's contact information on the second line.

Course number: For cross-listed courses, provide all the numbers for the new course.

Transcript title: Limited to 30 characters, including spaces.

Recommended Course Preparation: *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s) and that 100 or 200 level courses may have them.* Here fill in what previous course(s) a student should have taken to succeed in the course. These recommendations will NOT be enforced by the registration system. Please explain your choices in the "rationale" (discussed below).

Prerequisite: *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s)* Here fill in course(s) students need to have taken before they enroll in this course. These prerequisites will be enforced through the registration system. Please explain your choices in the "rationale" (discussed below).

NOTE: Please use the words "AND" and "OR", along with parentheses as appropriate, in the lists of prerequisites and recommended preparation so that the requirements specified will be interpreted unambiguously.

NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.

of credits: To determine the appropriate number of credits to assign to a course please refer to the [UMBC Credit Hour Policy](#) which articulates the standards for assignment and application of credit hours to all courses and programs of study at UMBC regardless of degree level, teaching and learning formats, and mode of instruction.

Maximum total credits: This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.

Grading method(s): Please review the [grading methods document](#) (this link can be found on the UGC forms page) before selecting a grading option. Please do not select all three grading options by default.

Proposed catalog description: Provide the exact wording of the course description as it will appear in the next undergraduate catalog. Course proposals should be a) no longer than 75 words, b) stated in declarative sentences in language accessible to students, and c) avoid reference to specific details that may not always pertain (e.g., dates, events, etc.). Course descriptions should not repeat information about prerequisites (which are always listed alongside the course description)."

Rationale: Please explain the following:

- Why is there a need for this course at this time?
- How often is the course likely to be taught?
- How does this course fit into your department's curriculum?
- What primary student population will the course serve?
- Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?
- Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).
- Explain the reasoning behind the P/F or regular grading method.
- Provide a justification for the repeatability of the course.

Cross-listed courses: Requests to create cross-listed courses must be accompanied by letters of support via email from all involved department chairs. Proposals for new courses or the addition of a cross-listing to an existing course must include as a part of the rationale the specific reason why cross-listing is appropriate. Email from all involved department chairs is also required when cross-listing is removed and when a cross-listed course is discontinued. Please note that Special Topics courses cannot be cross-listed.

Course Outline: Provide a syllabus with main topics and a weekly assignment schedule which includes complete citations for readings with page numbers as appropriate. Explain how students' knowledge and skills will be assessed.

Note: the UGC form is a Microsoft Word form. You should be able to enter most of the information by tabbing through the fields. The document is protected. In the rare case that you need to unprotect the document, use the password 'ugcform'. Beware that you will lose all the data entered in the form's fields if you unlock and lock the document.

UMBC UGC New Course Request: MCS 311: Films of Resistance

Date Submitted: October 28, 2019

Proposed Effective Date: Fall, 2020

	Name	Email	Phone	Dept
Dept Chair or UPD	Jason Loviglio	loviglio@umbc.edu	53259	MCS
Other Contact	Samirah Hassan	Shassan1@umbc.edu	52041	MCS

COURSE INFORMATION:

Course Number(s)	MCS 311
Formal Title	Films of Resistance
Transcript Title (≤30c)	Films of Resistance
Recommended Course Preparation	MCS 101
Prerequisite <small>Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.</small>	NA
# of Credits <small>Must adhere to the UMBC Credit Hour Policy</small>	3
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3 <small>This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.</small>
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

This course provides a critical examination of cultural struggle through cinema. Popular media, and cinema in particular, are often media of the dominant culture, but this makes film a powerful tool for resistance. Films are artifacts documenting cultural struggle, change, and shifting ideologies. This course will examine films that reflect moments of cultural instability and related shifts in terms of race, class, sexuality, and gender. Students will gain the skills to critically analyze film and connect films within a larger context of culture and cultural change.

RATIONALE FOR NEW COURSE:

MCS currently has no courses focused specifically on film, despite ardent demand for them among our students. This course also provides students a chance to explore powerful currents of social change through a popular media form whose technological and economic affordances continue to evolve in ways that impact their capacity to influence the culture. This course provides students an opportunity to explore films beyond the Hollywood blockbuster and to make connections between submerged historical narratives of social change and film, which help them become more astute moviegoers and students of media and cultural change.

ATTACH COURSE SYLLABUS (mandatory):

Films of Resistance: Cultures of Resistance and Subversion in Film

Professor Kristen Anchor

kancho1@umbc.edu

Office: Fine Arts 410

COURSE DESCRIPTION

This course provides a critical examination of cultural struggle through cinema. Popular media, and cinema in particular, is often a medium of the dominant culture, but this also makes film a powerful tool for resistance. Films are artifacts documenting cultural struggle, change, and shifting ideologies. This course will examine films that reflect moments of cultural instability and shift in terms of race, class, sexuality, and gender. Students will gain the skills to critically analyze film and connect films within a larger context of culture and cultural change.

TEXTS

Corrigan, Timothy; Maza, Metaj; White, Patricia. 2011. *Critical Visions in Film Theory: Classic and Contemporary Readings*.

Plus additional essay PDFs posted on Blackboard

GRADE BREAKDOWN:

Weekly Reading Summary/Responses	25%
Daily Class Participation	20%
Student-Lead Discussion	5%
Film Analysis Papers (Short)	25%
Film Analysis Papers (Long)	25%

Weekly Reading Responses & Class Preparation (25%)

First paragraph(s) should clearly and accurately and explain in detail the author's argument, thesis, and key points and include definitions of new terms. Following 1-2 paragraphs should be your reaction to the topic(s)/ concept(s) in the readings. 1 page, single spaced (450 words). Due at the beginning of class. When there is reading due, there is a response due. Turn in printed copy or email PDF or Word Doc. Reading summaries WILL NOT be accepted after the beginning of class.

Daily Participation (20% total, 4 points possible per class period)

Students will earn up to 4 points per class period. The 3 lowest participation grades (including zeros) will be dropped to allow flexibility for absences. I do not need to see documentation. The 3 lowest grades will be dropped, no questions asked. Being in class does not mean that you are participating. We will be engaged in a large amount of discussion, which depends on your participation. Daily participation grades:

Absent	0 points
In class on time, disengaged or multitasking/inappropriate use of laptop, phone, headphones	1 point
In class on time, but silent or ill-prepared or participating but arriving late or leaving early	2 points
In class on time, prepared, focused on class and offering at least one thoughtful contribution to discussion or asking one discussion question	3 points
In class on time, prepared, focused on class and consistently making thoughtful contributions or asking questions throughout the class period	4 points

- Being prepared for class means completing all homework: reading, writing summaries, watching assigned videos, and bringing discussion questions to class.
- CELL PHONE, EMAIL, SOCIAL MEDIA use in class will not be tolerated. Any non-class related computer or phone use = 0 credit for participation that day AND you may be asked to leave.

Student-Lead Discussion (5%)

Each student (working with a partner) will be responsible for leading discussion for one class period during the semester. Partners will work together to develop discussion starter questions, clarify terms, and present clips to illustrate concepts from the reading that week. (Assigned at the start of the semester.)

Film Analysis (Short) (25%)

Using theories from our readings and discussions, students will analyze films we screen in class. Analysis should cite appropriate readings, but should emphasize your analysis of the films. 450-750 words, typed. Turn in printed copy or email PDF or Word Doc. Due dates specified in course schedule.

Film Analysis Papers (Long) (25%)

Students will write 2 film analysis papers (midterm and final) on films of their choice using theories from our readings and discussions. Analysis should cite appropriate readings and students may want to seek out reading in addition to those assigned in class for the papers. 3-5 pages, typed. Turn in printed copy or email PDF or Word Doc. Written proposals including film title, subject outline, and a list of sources are due before work starts on the paper. Due dates specified in course schedule.

LATE WORK

Reading summaries/responses will not be accepted once class begins on the date it is due. No exceptions. Film analysis papers will be downgraded one letter grade per class session they are late. *Absence does not extend assignment due date.*

ASSIGNMENT RESUBMISSIONS

You may resubmit any of the assignments (excluding reading summaries/responses and final paper) to improve your grade, provided you turned the original in on time, and you schedule a meeting with me to discuss your paper. Resubmissions due by last day of class, via email.

ACADEMIC INTEGRITY

Integrity is the foundation of any scholarly community. By enrolling in this course, each student assumes the responsibilities of an active participant in our collaborative learning experience. This means that everyone's academic work and behavior will be held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty.

Verifiable instances of academic misconduct in MCS 101 will be penalized accordingly. The minimum penalties for violations of academic integrity in this course are as follows:

- Any offense on the final paper/project will result in the student failing the course.
- If the offense is on the short essays, the first offense will result in a '0' on the assignment and a deduction of 10% from the student's overall grade for the course. The offense will also be recorded in UMBC's Academic Misconduct Database.
- The second offense will result in failure of the course, and will be recorded in the Academic Misconduct Database.

Depending on the nature of the infraction, the professor reserves the right to impose a stronger penalty. Upon review, UMBC's Academic Conduct Committee may also recommend additional disciplinary action, including notation on the student's transcript, suspension, or expulsion.

Academic misconduct is a choice, and therefore it is preventable.

Remember:

ALWAYS cite your sources (your professor can help with this)

ALWAYS ask questions if you are unsure of what constitutes academic dishonesty

ALWAYS see your professor if you are having difficulty with an assignment

UMBC's Statement of Values on the issue of student academic integrity can be found at <http://www.umbc.edu/saf/policies/StudentAcademicIntegrityValues.htm>. A detailed discussion of the policies and procedures that UMBC employs to put these values into practice is available at http://www.umbc.edu/provost/integrity/ACC_final.pdf.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students with disabilities are welcome in this class! If you need to have an accommodation made for a disability, please let me know as soon as possible so that we can work together to meet your needs. For more information on your rights as a student with a disability and the resources available to you, contact Student Support Services at 5-3250.

ANTI-DISCRIMINATION STATEMENT

As an instructor, I support equal access to educational opportunities, human dignity, and diversity. In accordance with UMBC policy, neither your peers nor I will tolerate discrimination or harassment on the

basis of gender, race, color, ethnic or national origin, civil status, religion, political convictions, language, sex, sexual orientation, social condition, age, or ability. If there is anything I can do to make the class more hospitable for you, please do not hesitate to discuss it with me after class or during office hours.

SafeZones

The UMBC SafeZone Program is designed to make our UMBC community more welcoming to LGBTQ students, staff, and faculty. If at any point during this class you experience any hostility because of your gender or sexual identity(s), I encourage you to seek out a SafeZone faculty member. Faculty who are part of the SafeZone team have a pink, inverted triangle displayed prominently on their office doors or office window.

SEXUAL ASSAULT RESOURCES AND REPORTING

Any student who has experienced sexual harassment or assault, relationship violence, and/or stalking is encouraged to seek support and resources. There are a number of resources available to you, which are listed below.

With that said, as an instructor, I am considered a *Responsible Employee*, per [UMBC's Interim Policy on Prohibited Sexual Misconduct, Interpersonal Violence, and Other Related Misconduct](#). This means that while I am here to listen and support you, and I want you to be able to share information related to your life experiences through discussion and written work, I am required to report disclosures of sexual assault, domestic violence, relationship violence, stalking, and/or gender-based harassment to the University's Title IX Coordinator. The purpose of these requirements is for the University to inform you of options, supports, and resources.

You can utilize support and resources even if you do not want to take any further action. You will not be forced to file a police report, but please be aware, depending on the nature of the offense, the University may take action.

If you need to speak with someone in confidence about an incident, UMBC has the following Confidential Resources available to support you:

The Counseling Center: 410-455-2742 (M-F 8:30-5)

University Health Services: 410-455-2542 (M-F 8:30-5)

For after-hours emergency consultation, call the police at 410-455-5555

Other on-campus supports and resources:

The Women's Center (available to students of all genders): 410-455-2714 (M-Th 9:30-6, F 9:30-4)

Title IX Coordinator: 410-455-1606 (9-5)

Child Abuse and Neglect

Please note that Maryland law requires that I report all disclosures or suspicions of child abuse or neglect to the Department of Social Service and/or the police.

CLASS SCHEDULE

Week 1 Intro & Syllabus

Watch and discuss short films

Week 2 Intro to Film Theory

Reading & response due:

- "The Appeal of Cinema" (Introduction to *Engaging Cinema*), Bill Nichols
- "In Defense of the Slow and the Boring" by Manhola Dargis and A.O. Scott
- "Why Theory?" from *Reinventing Film Studies*, Gill Brandston

Watch:

In the Mood For Love, Wong Kar-Wai

Or

Meeks Cutoff, Kelly Reichardt

Week 3 Writing about Film**Reading & response due:**

- *Theory* (excerpt), Jordan Alexander Stein
- Vonnegut, Kurt, "How to Write with Style"
- *A Short Guide to Writing about Film* (excerpt), Timothy Corrigan

In class short films and writing exercise

Week 4 Writing about Film**Reading & response due:**

"The Viewer Responds" *Engaging Cinema*, Bill Nichols

Watch:

Metropolis

Week 5 Hegemony and Definitions**Reading & response due:**

- "Viewers Make Meaning," *Practices of Looking* Ch 2, Lisa Cartwright & Marita Sturken
- "Encoding/Decoding" Stewart Hall

Watch:

Do the Right Thing, Spike Lee

Week 6 Cultural Resistance**Reading & response due:**

- "Introduction" *Cultural Resistance Reader*, Stephen Duncombe
- "Ideology and the Cinema," Bill Nichols

Watch:

Born in Flames, Lizzie Borden

Week 7 Resistance through Representation**Reading & response due:**

- "New Queer Cinema" R. Ruby Rich

Watch:

Pariah, Dee Rees

Week 8 Resistance through Representation**Reading & response due:**

- "Black American Cinema: The New Realism"

Watch:

Killer of Sheep, Charles Burnett

Week 9 Resistance through Representation

Reading & response due:

- “Stereotype, Realism, and the Struggle over Representaton,” Ella Shohat & Robert Stam

Watch:

Girl Walks Home Alone at Night, Ana Lily

Week 10 Resistance through Narrative

Reading & response due:

- “Weapons of Subversion: The Subversion of Content,” Amos Vogel

Watch:

Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles (Part 1)

Week 11 Resistance through Narrative

Reading & response due:

- “Cinematography: The Creative Use of Reality.” Maya Deren

Watch:

Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles (Part 2)

Week 12 Resistance through Narrative

Reading & response due:

- “Reading the Signs, Empowering the Eye: *Daughters of the Dust* and the Black Independent Cinema Movement,” Toni Cade Bambara

Watch:

Poison, Todd Haynes

Week 13 Resistance through Form

Reading & response due:

- “Weapons of Subversion: The Subversion of Form,” Amos Vogel

Watch:

Selection of short surrealist and avant-garde short films

Week 14 Resistance through Form

Reading & response due:

- “Forms of Cinematic Engagement and the Avant-Garde Film,” Bill Nichols

Watch:

Looking for Langston, Isaac Julien

Week 15 Resistance through Form

- “The Avant-Garde Cinema,” Germaine DuLac

Watch:

Daisies, Věra Chytilová