**Course Timeline for Comp Lit (Fall)**

|  |  |
| --- | --- |
| Feb 3 | [Beverly Boy on Ideology](https://beverlyboy.com/filmmaking/what-is-ideology-in-film/) (in doc form on Canvas and on website) |
| Feb 7 | Nichols *Engaging Cinema: An Intro to Film Studies* Chapter 8 (pdf on Canvas and website) IDEOLOGY |
| Feb 11 | Literary Theory/Academic Language Terms to know from Nichols |
| Feb 12 | *Rear Window* directed by Alfred Hitchcock, 1954 |
| Mar 3 | Nichols *Engaging Cinema: An Intro to Film Studies* Chapter 7 (pdf on Canvas and website) GENRE |
| Mar 9 | Pair Comparison Practice due by midnight |
| Mar 10 | Aldredge’s [Guide to Basic Genres of Film](https://www.premiumbeat.com/blog/guide-to-basic-film-genres/) |
| Mar 12 | Dr. Chaney on Genre Theory |
| Mar 13 | Film genre as social commentary: Nichols’ “Individual and Society” in Chapter 7 |
| Mar 23 | Genre/Trope Trailer due by midnight |
| Mar 24 | Film as Change Agent: Nichols’ “Interpreting the Genre Film” in Chapter 7*Black Panther* directed by Ryan Coogler, 2018 |
| Apr 13 | [Annotation of Movie Review](#annote) due by midnight |
| Apr 14 | *Newyorker* Screening Room: *I’m Not A Robot* directed by Victoria Warmderdam, 2024 |
| May 11 | [Your Movie Review](#movierev) due by midnight |
| May 26 | [Pair Comparison Summative](#paircomp) due by midnight |
| Jun 6 | Final Self-Evaluation due by midnight |

**Daily Lessons (in chronological order—most recent lesson is at the end)**

February 3

**Read/watch** a professional filmmaking source on film as ideology: Beverly Boy

February 7

**Read/study** Nichols Chapter 8

February 11

A return to World Building… through *vocabulary* building?

Humanities Concepts To Know from Nichols Chapter 8 (Ideology):

|  |
| --- |
| Activism |
| Alienation |
| Alternative ideology |
| Anarchism |
| Brechtian |
| Charismatic/charisma |
| Chauvinism |
| (class/social) Consciousness |
| Conventional/Traditional |
| Culture |
| (ideological/cultural) Dissonance |
| Dominant ideology |
| (social) Erasure |
| Expressionism |
| Formalism |
| Hegemony/hegemonic order |
| Hierarchy |
| Ideology |
| Idiosyncratic/idiosyncrasy |
| Marxism |
| Narrative displacement |
| Neurotic/Psychotic behavior |
| (social) Oppression |
| Politicize |
| (social) Privilege |
| Progressivism |
| Racism |
| Radical |
| Reactionary |
| (social) Repression |
| Resistance/resistant |
| (social) Status |
| Social context |
| Solidarity |
| Status quo |
| Surrealism |

Pro tip for understanding these concepts (and impressing your future college classmates/profs)? Read Nichols until you find one of these, then use Wikipedia to get the sense of how it’s used by academics. Then annotate/gloss each term for YOURSELF in your notes—describing what it means so that it fits Nichols’ discussion AND you could apply it yourself.

February 12

Watch/analyze: Our model text for analyzing film as ideology is *Rear Window*, directed by auteur filmmaker, Alfred Hitchcock.

Take on the role of **anthropologist** as you watch—your job is to **observe and note down clues that explain how this unfamiliar-but-familiar “world” makes sense to the people who inhabit it.** Look for:

What is “normal, “natural,” “expected” of people and situations in the world built by Hitchcock?

What behavior/situations cross lines, break boundaries, aren’t “ok” to the people in this world?

Who/what matters most/more? What clues tell you why?

What/who isn’t valued much/at all? What clues tell you why?

February 19

Time to organize your observations about Hitchcock’s *Rear Window*--try considering Nichols’ concepts!

|  |
| --- |
| Activism |
| Alienation |
| Alternative ideology |
| Anarchism |
| Brechtian |
| Charismatic/charisma |
| Chauvinism |
| (class/social) Consciousness |
| Conventional/Traditional |
| Culture |
| (ideological/cultural) Dissonance |
| Dominant ideology |
| (social) Erasure |
| Expressionism |
| Formalism |
| Hegemony/hegemonic order |
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| Progressivism |
| Racism |
| Radical |
| Reactionary |
| (social) Repression |
| Resistance/resistant |
| (social) Status |
| Social context |
| Solidarity |
| Status quo |
| Surrealism |

February 20

**Pair Comparison PRACTICE due March 9**

Select a **contemporary film** to compare with Hitchcock’s *Rear Window.* Investigate (research using credible sources!) each film’s real world context, then apply what you find to identify the films’ contrasting/overlapping ideologies related to gender roles/norms/relations. To support your argument about each film’s ideology, dissect the differences and similarities in the **whos, whats, whens, wheres** and **hows** of the filmmakers’ **world building** in each film relevant to gender and real world context.

Need help with what to look for when you dissect? Remember the parameters for world building that we opened class with (from AI prompt programming)!

Parameters:

|  |  |  |
| --- | --- | --- |
| Tone | Implications/Call to Action | Trivia/Lore |
| Genre/Format | Audience | Point(s) of View |
| Roles | Sensitivity | Visual/Audio Representation |
| Based on [source(s)] | Humor | Examples/Illustrations |
| Objective/Intentions | Narrative Arc | Lessons Learned |
|  |  |  |
| Realistic/Accurate for… | Limitations/Bounds |  |
| Scope/Dimensions | Anecdotes/Back Story |  |
| Ethics/Guiding Principles | Cultural References |  |
| Component Parts | Metaphors/Symbols |  |
| Context | Timeline/Historical Record |  |
|  |  |  |

|  |  |
| --- | --- |
| In Response to… | Strengths/Weaknesses |
| Hypotheticals/Analogies | Counterargument/perspective |
| Case Studies/Precedents | Keywords/Concepts |
| Pros/Cons | Summary |
| Do’s/Don’ts | Quotations |
|  |  |
| Best Practices | Terminology |
| Step-by-Step Guide | Statistics |
| Tips/Tricks | Citations |
| Problem Solving | FAQs |
| Compare/Contrast | Confidentiality |
|  |  |
| Personalization |  |
| Revision Rules |  |
| Constraints/Deadlines |  |
| Language(s) |  |
| Terminology/Jargon |  |
|  |  |

March 10

Wednesday will be a guest lecture on genre theory. Nichols’ chapter on genre is challenging. Prepare yourself for discussion and use of the theory with this more accessible discussion:

<https://www.premiumbeat.com/blog/guide-to-basic-film-genres/>

March 12

Dr. Chaney’s slideshow (see Canvas and website for access).

March 13

Follow up on ***applying*** genre theory via Nichols.

**Archetype/Symbol** (pre-existing, shared by culture/group, throughout storytelling beyond film)

vs

**Analogy/Analogue** (new creation/story that adapts or reflects archetypes/symbols)

Conflicts :

Social order; public sphere—politics, policy.

Domestic order; private sphere—relationships.

Remember ***this***?

**Actions** are what characters do or say intentionally or unintentionally (ex: facial expression may be unintended, but is an action; staying silent is an intentional choice/action).

**Plot** is not the story; it is the pattern (structure) of a story. Characters take up **roles** that move forward, enact elements and/or complicate progression from element to element. A full plot has an opening and a closing situation, with 4-5 elements that take place in between these:



*Crisis* (if it exists in the story) is a situation/action that forces the problem-solving decision to be made (ex: ticking time bomb); the problem-solving decision/deciding—whether it works or not—is the *climax* (ex: run!).

**Conflict** can be *external* (pressure from forces outside of one’s control, or problems caused by one’s environment/ people around one), or conflict can be *internal* (personal struggle with feelings or thoughts).

March 14

Feedback on your practice ideology analysis:

Lots of people are simplifying the **sophisticated** level of interpretation/ analysis required by the prompt to just: here’s some things that are relevant to “gender” or “women’s role” that show up in the films.

Let me try to reset your approach to this:

Filmmaking is **world building**. Everything in a film is a conscious choice made by the creators/performers. Since a film is made for an audience, logically these choices all relate directly to the real world context.

Think of doing analysis of a movie’s ideology as analogous to a situation where you had to explain a TikTok to someone in the future who doesn’t know the platform or live in this moment/place/atmosphere. Your job is to

* dissect the choices which *create* the world inside the TikTok
* dissect how film elements *show* this to the audience (Sikov)
* bring in source info on what’s relevant events/issues/history of the real world context
* **then** explain how YOU connect the 3 to add up to
	+ a version of reality (world) that makes *internal* sense AND
	+ a vision specific to the creators that comments on/ critiques the *external* reality experienced in real life by
		- the intended audience and
		- the creators.

*That’s* the sophistication required to back up an ideology analysis.

When you’re writing your analysis—keep in mind:

*World building* choices are the many **elements of storytelling** (not just plot summary or major character description) as well as all the **formal elements of film** (the chapters from Sikov).

The ways the built world works *inside* the film and how its workings are presented to the *outside* audience by the film’s creators *in relation to* the real world context (reality) is its **ideology**. Express your interpretation as the complex argument the film makes about the right/best social, economic, cultural, philosophical, moral, political, environmental, religious, etc, etc ways of living or solutions to issues that matter.

Remember *this* exercise when you were watching *Rear Window*?

Take on the role of **anthropologist** as you watch—your job is to **observe and note down clues that explain how this unfamiliar-but-familiar “world” makes sense to the people who inhabit it.** Look for:

What is “normal, “natural,” “expected” of people and situations in the world built by Hitchcock?

What behavior/situations cross lines, break boundaries, aren’t “ok” to the people in this world?

Who/what matters most/more? What clues tell you why?

What/who isn’t valued much/at all? What clues tell you why?

One more, important thing!

You always have to use your judgment to decide:

Is the world built and presented *INTENDED* to be seen as the right/best solution/way to live?

Or are the creators presenting a wrong/flawed solution/way to live to make the audience infer what *SHOULD BE* right/best?

Obviously, slavery, exploitation, suffering, etc in a film is illogical to consider “right/best.” But, most films are more subtle in their intentions.

**Genre/Trope Trailer**

Work with a partner or alone to create or storyboard a movie trailer **or** design or produce a poster (**or** script/perform an equivalent artifact *with instructor approval*). Guided by Nichols, depict an imagined filmic answer to your assigned film sub-genre’s generic social commentary question. Integrate one or more character tropes to present conventions, archetypes and elements of the sub-genre accessibly for a public audience.

**Genres (click links for description and list of sub-genres)**

[Action](https://tvtropes.org/pmwiki/pmwiki.php/Main/ActionGenre)

[Adventure](https://tvtropes.org/pmwiki/pmwiki.php/Main/Adventure)

[Biopic](https://tvtropes.org/pmwiki/pmwiki.php/Main/Biopic)

[Blaxploitation](https://tvtropes.org/pmwiki/pmwiki.php/Main/Blaxploitation)

[Bollywood](https://tvtropes.org/pmwiki/pmwiki.php/MediaNotes/Bollywood)

[Buddy Picture](https://tvtropes.org/pmwiki/pmwiki.php/Main/BuddyPicture)

[Detective Drama](https://tvtropes.org/pmwiki/pmwiki.php/Main/DetectiveDrama)

[Disaster Movie](https://tvtropes.org/pmwiki/pmwiki.php/Main/DisasterMovie)

[Epic Movie](https://tvtropes.org/pmwiki/pmwiki.php/Main/EpicMovie)

[Exploitation Film](https://tvtropes.org/pmwiki/pmwiki.php/Main/ExploitationFilm)

[Fantasy Films](https://tvtropes.org/pmwiki/pmwiki.php/Main/FantasyFilms)

[Film Noir](https://tvtropes.org/pmwiki/pmwiki.php/Main/FilmNoir)

[Hood Film](https://tvtropes.org/pmwiki/pmwiki.php/Main/HoodFilm)

[Horror Films](https://tvtropes.org/pmwiki/pmwiki.php/Main/HorrorFilms)

[Martial Arts Movie](https://tvtropes.org/pmwiki/pmwiki.php/Main/MartialArtsMovie)

[Military and Warfare Films](https://tvtropes.org/pmwiki/pmwiki.php/Main/MilitaryAndWarfareFilms)

[Musicals](https://tvtropes.org/pmwiki/pmwiki.php/Main/TheMusical)

[Mystery Fiction](https://tvtropes.org/pmwiki/pmwiki.php/Main/MysteryFiction)

[Nollywood](https://tvtropes.org/pmwiki/pmwiki.php/MediaNotes/Nollywood)

[Period Piece](https://tvtropes.org/pmwiki/pmwiki.php/Main/PeriodPiece)

[Romantic Comedy](https://tvtropes.org/pmwiki/pmwiki.php/Main/RomanticComedy)

[Science Fiction Films](https://tvtropes.org/pmwiki/pmwiki.php/Main/ScienceFictionFilms)

[Slice of Life](https://tvtropes.org/pmwiki/pmwiki.php/Main/SliceOfLife)

[Superhero Films](https://tvtropes.org/pmwiki/pmwiki.php/SuperheroStories/LiveActionFilms)

[Thriller](https://tvtropes.org/pmwiki/pmwiki.php/Main/Thriller)

[Vacation Films](https://tvtropes.org/pmwiki/pmwiki.php/Main/VacationFilms)

[Westerns](https://tvtropes.org/pmwiki/pmwiki.php/Main/IndexOfFilmWesterns)

**Character Tropes (research to find credible definitions):**

 Adventurer

 Animal Companion

 Antihero

 Bad Boy

 Brute

 Bully

 Bumbling Idiot

 Chaotic Neutral

 Charmer

 Chosen One

 Clown

 Comedic Duo

 Conspiracy Theorist

 Copycat

 Coward

 Cryptid Hunter

 Curmudgeon

 Cyborg

 Damsel in Distress

 Dark Lord

 Deceiver

 Detective

 Doomsayer

 Dreamer

 Eccentric Millionaire

 Eccentric Professor

 Enigma

 Enigmatic Alien

 Everyman

 Fallen Hero

 Femme Fatale

 Flirt

 Hero

 Idealist

 Innocent

 Inventor

 Investigative Journalist

 Jester

 Jock

 Kidnapper

 Loner

 Lost Child

 Lovable Rogue

 Loyal Henchman

 Martyr

 Mean Girl

 Mentor

 Misanthrope

 Monarch

 Motherly Figure

 Mythical Beast

 Nerd

 Nomad

 Occultist

 Optimist

 Orphan

 Outlaw

 Princess

 Prodigy

 Rebel

 Rebel Leader

 Reckless Daredevil

 Reckless Rebel

 Recluse

 Redeemed Villain

 Redneck

 Reformed Criminal

 Reluctant Hero

 Reluctant Superhero

 Reluctant Villain

 Repressed Character

 Resourceful Hero

 Revolutionary

 Robot or AI

 Romantic Idealist

 Sacrificial Lamb

 Scapegoat

 Schemer

 Scientist

 Shape-Shifter

 Sidekick

 Socialite

 Space Explorer

 Stoic

 Supernatural Hunter

 Supernatural Sensitive

 Survivor

 Time Traveler

 Trickster

 Ultimate Fan

 Underdog

 Vigilante

 Villain

 Visionary

 Wanderer

 Warrior

 Whistleblower

 Wise Old Sage

 Wisecracker

March 28

**Annotation of Critic’s Reception PRACTICE**

Identify traits of genre theory and ideology addressed within a critical review in a published in an industry publication (*Variety, The Hollywood Reporter, Screen International, Empire* or equivalent) for a non-documentary film relevant to a current social issue whose history YOU find meaningful to investigate. Offer commentary on additional, different or opposing traits and/or elements relevant to the issue at the time not covered by the author. UW Libraries has access to all of these publications—buddy up!

Model commentary on:

<https://variety.com/2018/film/reviews/black-panther-review-1202682942/>

**Film Review: ‘Black Panther’**

By [Peter Debruge](https://variety.com/author/peter-debruge/)

*Now on its 18th film, Marvel Studios greenlights a movie that feels quite unlike the other Avengers one-offs, featuring a superhero with purpose.*

Until now, whether they hail from the DC or Marvel cinematic universes, big-screen superheroes have traditionally been white dudes put on this earth (e.g. Superman and Thor, who each came from other planets) or fashioned by the U.S. military (à la Captain America and War Machine) to defend America from its enemies. Co-written and directed by [Ryan Coogler](https://variety.com/t/ryan-coogler/), “Black Panther” is a radically different kind of comic-book movie, one with a proud Afrocentric twist, featuring a nearly all-black cast, that largely ignores the United States and focuses instead on the fictional nation of Wakanda — and guess what: Virtually everything that distinguishes “Black Panther” from past Marvel pics works to this standalone entry’s advantage.

Before we get carried away, let’s be clear: “Black Panther” is still a superhero movie, which means that it’s effectively conceived for 10-year-olds and all those who wish a film like this had existed when they were 10. Except that the latter category is potentially bigger than ever this time around (for a Marvel movie, at least), since there has never in the history of cinema been a film that allows an ensemble of black characters to [take charge on a global scale](http://variety.com/2018/film/features/black-panther-chadwick-boseman-ryan-coogler-interview-1202686402/) quite like this — and many have waited their entire lives to witness just such a feat (the way that “Wonder Woman” was a hugely empowering game changer for women).

That alone would be reason to get excited, and Coogler makes good on the landmark project’s potential by featuring a predominantly black ensemble, casting some of the best young actors around — from [Chadwick Boseman](https://variety.com/t/chadwick-boseman/) (who proved his dramatic chops playing James Brown, Jackie Robinson, and Thurgood Marshall in recent years) to [Michael B. Jordan](https://variety.com/t/michael-b-jordan/) (even more buff, and twice as charismatic, than he appeared in the director’s two previous features, “Fruitvale Station” and “Creed”) — as well as such legends as Forest Whitaker and Angela Bassett. But historical significance aside, what superhero fans want to know is how “Black Panther” compares with other Marvel movies. Simply put, it not only holds its own, but improves on the formula in several key respects, from a politically engaged villain to an emotionally grounded final showdown.

Opening in the [mythical kingdom of Wakanda](http://variety.com/2018/film/features/black-panther-joe-robert-cole-evan-narcisse-wakanda-1202686413/), “Black Panther” effectively anticipates President Trump’s alleged comments about “shithole countries” whose refugees prefer the American way of life “to their huts.” Without disparaging the rest of Africa, Coogler and his crew suggest what the continent might have become had it never been stripped of its resources — and had those resources included highly advanced alien technology and ultra-efficient energy sources. Hidden from the world, Wakanda is home to the world’s most technologically advanced city, protected by a ruler with special powers (never fully defined, all-too-easily revoked) and a fearsome black panther costume.

Of course, Wakanda doesn’t really exist, but then, Europeans so exploited the continent that we’ll never truly know the full extent of what Africa could have taught the world. (No wonder Wakandans pejoratively refer to white people as “colonizers,” a not-unreasonable epithet that’s virtually certain to enter the national vocabulary from here.) As Prince T’Challa, Boseman plays the latest Wakandan leader to don the catsuit, a matte-black onesie that receives a nice upgrade courtesy of his tech-savvy sister, Shuri (scene-stealer Letitia Wright, whose irreverent delivery makes a welcome counterbalance to Boseman’s dead-serious attitude).

Truth be told, T’Challa is kind of a bore, even if the movie that surrounds him seldom fails to thrill: He’s prince of a utopian city with little interest in the fate of the world beyond his borders — until his father, King T’Chaka (John Kani), is assassinated during a bombing at the Vienna International Centre (a flashback to “Captain America: Civil War”). Though the Black Panther who made his impressive, hyper-acrobatic debut in that film is one and the same as the character seen here, Coogler humanizes him to such a degree that T’Challa doesn’t feel like a superhero so much as a deeply conflicted world leader — albeit one who must defend his title via brutal hand-to-hand bloodmatches (in a ritual that suggests a considerably more primordial, and decidedly anti-democratic, form of governance).

Wakanda owes its utopian status to a precious extraterrestrial resource called Vibranium that the rest of the world covets (it presumably sits somewhere between Kryptonite and Unobtanium on the periodic table of elements, and far out-values the diamonds and uranium for which Africa has been plundered over the past century). Halfway around the world, an MIT-educated former black-ops soldier named Erik Killmonger (Jordan, sporting a modified Basquiat haircut) waltzes into a museum and steals a misidentified Wakandan relic. (When a curator objects to the theft, he quips, “How do you think your ancestors got these?”)

Because Black Panther’s skills seem to rely more on gadgets than fantastical powers, his standalone Marvel outing actually feels more like a James Bond adventure than a conventional superhero movie at times — as in the subsequent set piece, which was clearly inspired by the Macau casino scene in “Skyfall.” Accompanied by two spear-wielding warriors (Danai Gurira and Lupita Nyong’o play members of the Dora Milaje, Wakanda’s elite female fighting force), a tuxedo-clad T’Challa attempts to go incognito while South African gunrunner Ulysses Klaue (a suitably thuggish Andy Serkis, ever the chameleon) makes ready to pass the pilfered treasure to a CIA agent (Martin Freeman, who may as well be playing 007 ally Felix Leiter).

An elaborate shootout ensues, conspicuously choreographed as a single-take “oner.” Unlike “Atomic Blonde” (the best use yet of that approach), the device calls a bit too much attention to itself here, cartoonishly inflating the action, rather than making it more realistic and relatable. Still, if it’s the cool factor Coogler is going for, the scene delivers, segueing into a stunning car chase across Busan, South Korea.

“Black Panther” may not have the most impressive action sequences or visual effects of any Marvel movie, but it boasts the best villains. As an arms dealer whose arm doubles as a Vibranium super-cannon, Klaue makes for a nasty henchman, while Killmonger keeps his cards up his sleeve until relatively late in the film but emerges as the most satisfying comic-book adversary since Heath Ledger’s Joker. Both characters have a ruthless anarchic streak, although Killmonger has more than just wreaking chaos in mind. He’s motivated by a feeling of deep political injustice, plus a “This time it’s personal” sense of vengeance, and he’s convinced that raiding the Wakanda’s stockpile of Vibranium could put genuine firepower in a worldwide black uprising.

It’s a compelling idea (enough to sway a key ally played by Daniel Kaluuya), and a reminder that throughout the African diaspora, the black-white power balance remains as it is courtesy of Jim Crow practices designed to keep minorities in check: persistent segregation, broken drug laws, racially targeted policing, disproportionately high incarceration rates — all of which are identified and indicted by Coogler’s truth-to-power script. Arm the oppressed, Killmonger passionately argues, and it won’t take a century for the system that produced “The Birth of a Nation” to grant a black artist the right to tell this kind of story — not that Coogler endorses the character’s lunatic ideas.

But he’s not about to waste the opportunity either. Rather than simply concocting another generic plan to save the world from annihilation, Coogler revives the age-old debate between Martin Luther King Jr. and Malcolm X — between passive resistance and the call for militant black activism. Think of it as “Black Panther vs. the Black Panthers,” except you can’t have a nonviolent action hero, which puts T’Challa in a strange position. It’s not quite clear what he stands for, whereas his independent-minded ex-girlfriend Nakia (Nyong’o’s character) has ambitious ideas about how Wakanda could help the world — which means it’s up to her to spark his engagement with the outside world.

While far more mainstream — and by extension, kid-friendly — than such blaxploitation classics as “Foxy Brown” and “Cleopatra Jones,” “Black Panther” upholds the same tradition of celebrating strong, assertive black women. At the end of a big rhinoceros battle, a male character submits to Gurira in the film’s single most iconic shot, while an earlier scene in which she tosses aside a bad wig ranks as the most gay-friendly Marvel moment to date.

In their print form, comic books have led the way in terms of representation and inclusivity, long empowering non-white, non-male characters in their pages. Although previous big-screen examples certainly exist — among them Wesley Snipes’ “Blade” and Will Smith’s “Hancock” — “Black Panther” celebrates its hero’s heritage while delivering one of Marvel’s most all-around appealing standalone installments to date. Going forward, Black Panther will join the ranks of the Avengers, further diversifying their ranks. In the meantime, it’s awesome to see Black Power celebrated in [such a mainstream fashion](http://variety.com/2018/film/news/black-panther-grassroots-marvel-theaters-1202687225/).

April 14

Welcome back! I hope you rested and enjoyed your break. We’re really in the last quarter of the year!!! What’s left?

|  |  |
| --- | --- |
| May 11 | Your Movie Review due by midnight |
| May 26 | Pair Comparison Summative due by midnight |
| Jun 1 | Final Self-Evaluation due by midnight |

To set up your movie review, let’s watch this year’s Oscar winning short film:

**Cw: blood, realistic violence**

<https://www.newyorker.com/video/watch/im-not-a-robot>

The *New Yorker’s* review is here:

<https://www.newyorker.com/news/press-room/the-new-yorker-film-im-not-a-robot-wins-a-2025-academy-award>

April 15

**Your Movie Review PRACTICE**

Apply your knowledge of techniques from Sikov and theory from lectures and Nichols—use your annotated review and *The New Yorker* review as models—to compose an original movie review of one non-English language **and/or** short film’s **genre-affirming or -transgressing elements and their relationship to the ideology of the film**.

Cite sources for information on the creators, context and background. DO NOT CONSULT OR USE INFO FROM EXISTING REVIEWS OF THE FILM!! This review is ***your*** take. Who is your target audience? The other people enrolled in the class.

May 12

**Pair Comparison SUMMATIVE**

Select **two** **related films** produced in **contrasting** **real world socio-political contexts** and representing **competing views** within **one ideology**. Analyze and evaluate the **hows of world building** relevant to each **film’s [sub]genre(s**) **as a means to communicate the ideology** for each film’s intended audience, dissecting two scenes from each film to support your interpretations. For evidence supporting the **whys** of each film, examine reliable published sources on the films’/films’ creators’ real world contexts and critics’ reception. Conclude with your **evaluation of each film as effective adaptation of their [sub]genre(s) for their original audience.**

* Open by explaining how your researched sources show the 2 films are related [having significant shared production, performance or other artistic influence/contribution]; relevant background info on each film’s real world socio-political context; and significant contrasts in their contexts (differences in time/place/market, etc)
* Analyze evidence of film elements/tropes to determine each film’s genre(s)/subgenre(s)
* Describe a *broad* ideology the films share and detail their different *specific* views within that ideology; integrate info from researched sources on the creators’/films’ critical reception for support
* Dissect the *specific* hows and whys of creative decisions for 2 scenes from **each** film; link these to each film’s ideology, views **and** genre(s)
* Conclude by arguing how effectively (or not) each film adapts an existing (sub)genre to communicate its specific view on ideology to its original audience.