

History of Art R1B Reading and Writing about Visual Experience

Picturing Absence: Silence and Excess

University of California, Berkeley
Course Syllabus – Spring 2019

Section 1; CC# 22519
M/W 8:00 - 9:30 am

4 Units
Room: 226 Dwinelle Moffitt

Instructor: Katherine Guerra

Email: berkeleyundead@gmail.com

Office Hours: M: 10 am-12 pm & by appointment at Café Milano (2522 Bancroft Way)

Course Description:

In this course, we will examine films that have critical reputations marking them as either bombastic and fast-paced, or restrained with very little dialogue. We will investigate the ways in which films from generic traditions can represent marginalized bodies/experiences/voices through stylistic techniques that are primarily visual, and that seem to reject plot and dialogue. We will consider how bodily movement, facial expression, and indeed silence can gesture toward underrepresented groups and experiences. Rather than focusing on films with clear ideological agendas, we will use formal analysis to dissect films that create space and absence at their centers, which can come to replicate the “unrepresentable” of historical/cultural absence.

We will build on the work students began in their R1A or AP courses by marrying a practice of close, thorough visual analysis to a rigorous practice of analytical logic, with our ultimate goal being the production of a full-length research paper. We will learn how to support critical analysis through the use of concrete evidence from primary sources, how to approach source evaluation, how to engage with secondary sources, and how to pose high-stakes questions. Our work will include peer reviews, many opportunities to practice drafting and revision, quick writes, and a longer paper structured around one unified analytical argument grounded in original research.

Grading and Assignments:

Assignment #1 (Graded on a V++/V+/V/V- scale)	5 %
Short Diagnostic Essay	
Assignment #2 (Letter grade)	10 %
Short Guided Research Paper	
Assignment #3 (Check Scale)	5 %
Proposal/Research Question for Long Research Paper	

Assignment #4 (Check Scale) Outline, Thesis, & Annotated Bibliography	5 %
Assignment #5 (Letter Grade) Rough Draft Long Research Paper	5 %
Assignment #6 (Letter Grade) 2 nd Rough Draft Long Research Paper with Peer Review	5 %
Assignment #7 (Letter Grade) Final Draft Long Research Paper	25 %
Quick Write Assignments (Check Scale)	15%
Attendance & Participation (letter)	25% %
Total	100 %

97-100= A+	87-89= B+	77-79= C+	67-69= D+	59 or below= F
93-96= A	83-86= B	73-76= C	63-66= D	
90-92= A-	80-82= B-	70-72= C-	60-62= D-	

*A V++=100%, a V+=95%, a V=80%, a V-=75%.

* R1B must be taken for a letter grade, and you must get a C- or above to earn course credit You CANNOT pass the course if you fail to submit either the Short guided research paper OR the Final long research paper, nor can you pass if you exceed the attendance restrictions for this course.

Requirements and Notes to be Aware of!

Attendance, Participation, and Quizzes

Because in-class analyses and discussion comprise a large portion of the work for R1B, your regular attendance and participation are critical to your success in the course. Remember, no student will receive full credit for participation just for being silently present. Attendance is mandatory. Each arrival at or after 8:11am will count as a "half absence" with two late arrivals equaling one absence. Due to the darkness we will frequently make use of as we engage in close visual analysis, particularly in our film and clip-based course, we cannot have interruptions/movement/noise/light. You are automatically granted one excused absences TOTAL for the course AFTER THE FIRST TWO WEEKS OF CLASS. During the first two full weeks of class, any absence results in a student being automatically dropped from the course in order to enroll waitlisted students who are present. It is up to you to ration your absence and any beyond the 1 permitted will affect your grade. A 3rd absence will lower your earned final participation grade by 25%. A 4th absence will lower your earned final participation grade by 50%. A 5th absence will result in a participation grade of 0%. A 6th absence will result in FAILURE OF THE COURSE. You CANNOT pass R1B after missing 6 classes

Any absence you feel should be excused due to illness or other serious extenuating circumstance may be addressed with me privately. Roll will be taken AT LEAST once each class and if roll is taken in class and you leave afterward, you will be counted as absent. Should you need to leave early on a given day or even think you might need to leave early, you must let me know prior to the start of that day's class. The nature of your request and documentation will determine whether or not such an early exit would be excused. I reserve the right to administer pop quizzes on any topic covered in discussion or in the readings IF it seems students have begun to come to class unprepared. Quizzes will generally be in the form of brief in class writing exams.

A final note: there are MANY ways to make sure your voice and unique points of view are heard in the course of the semester. Contributing to discussion, actively participating in group work, and attending office hours are all ways you can improve and maintain your participation grade.

Late Work

Please note that late work will not be accepted without penalty. Assignments must be submitted by 8:10am on the day for which they are assigned in the syllabus (unless otherwise directed by me). By 8:11 the assignment is one day late and will be penalized by a deduction of 10% from the final EARNED grade. Each subsequent 24 hour period of tardiness will result in additional deductions and no assignment will be accepted more than 6 days after the original due date.

Texts

Students must bring the relevant (annotated) materials for the day to class, to consult during discussion. Readings are to be completed by the class date they are listed under in the syllabus schedule. To be considered prepared for class and discussion, you must bring the readings for the day also have read, annotated and digested (or come prepared with questions regarding) said readings.

Our course texts are: Course Reader(Available at Zee Copy at 2431 Durant Ave c)

Films

Please be certain to watch each assigned film BEFORE the class listed AFTER it on our syllabus. For example, you must watch and digest *El Labirinto del Fauno (Pan's Labyrinth)* BEFORE class on 1/30. I recommend watching each film at least twice, but if pressed for time then watch at least once all the way through and cover key scenes as many times as possible. Films may be watched in the Media Resources Center (MRC) in the basement of Moffit OR online at our course's site soon to be populated with links for our films. We MAY require additional outside screenings at times to be determined

Recording and Electronic Devices

No recording of class is allowed. No use of electronic devices (cell phones, computers, etc.) is permitted during class unless you have a documented accommodation. Those who violate this policy will be asked to leave the classroom and this dismissal will count

as an absence. Students with documented DSP accommodations MUST let me know when they intend to use recording devices in advance.

Code of Conduct

All students must familiarize themselves with the Berkeley Code of Student Conduct and know that the rules outlined in that document apply to this class. The code may be accessed here: <https://sa.berkeley.edu/code-of-conduct>.

Plagiarism

Any assignment that appears to be plagiarized will receive an automatic F. Any student caught plagiarizing any assignment or portion thereof risks failing the course and may be referred for further disciplinary action.

According to the campus guide to understanding plagiarism, you must always cite sources, put others' words in quotation marks and submit original work produced for this course. Citation must also be given when using others' ideas, even if paraphrased. For information on the proper citation of sources, visit to the following page: <https://sa.berkeley.edu/conduct/integrity>.

Writing Assistance

As this course is oriented around visual analysis and writing the analytical essay, we assume you all have a basic essay writing skillset we will sharpen and hone throughout the semester. That said, if you know you have issues with basic grammar, sentence construction, etc., I encourage you to make use of the drop-in or appointment tutoring in the Student Learning Center.

Differently Abled Students:

I am happy to make reasonable accommodations to which a student is entitled as determined by the Disabled Student Program. Please check in with me to be certain I've received your accommodation letter from the DSP office in electronic and hard copy form no later than the second week of class. If you are a student with a DSP letter, please make an appointment to meet with me and discuss the details of your requested accommodations. If you have questions regarding DSP, please visit their website at: <http://dsp.berkeley.edu/resources/services-programs>.

A Note Regarding Course Content...

We will be watching films and confronting visual media that can sometimes contain very disturbing content, difficult themes and imagery. All students are required to interact with every part of each of these pieces and no one will be excused from viewing/discussing/confronting any object covered in this course. If enrolling in this course, please prepare yourself to confront potentially disturbing subject matter as a part of our discussions and screening. I'm sure you'll find the effort very rewarding within the context of our work.

Please Note: all assignments, films, and readings are subject to alteration and adaptation. You are responsible for keeping track of any announced changes.

Week 1

23 Jan

Course Introduction (Discuss Syllabus, requirements, assignments)
Begin Study of Visual Analysis
Discuss: Marilyn Fabe Glossary of Terms

Week 2

UNIT 1: Trauma

28 Jan

Discuss: *Writing Analytically*, Chapters 1 & 2
Discuss: "An Event Without a Witness" from Dori Laub
Assignment #1 Description Distributed

Screening:

30 Jan

El Labirinto del Fauno (Guillermo Del Toro, 2006. 118min)
Discuss: "The Wound and the Voice" from Cathy Caruth

Week 3

04 Feb

Discuss: *Writing Analytically* Chapters 7&8
Assignment #1 due BY 7p.m.

06 Feb

Discuss: "To Give Memory a Place" from Ulrich Baer

10 Feb

Screening:

Please screen by noon in the event we quick write tonight.
Inglourious Basterds (Quentin Tarantino, 2009. 213min)

Week 4

11 Feb

Discuss: *Writing Analytically*, Chapters 9 & 12
Assignment #2 Distributed

13 Feb

Discuss: *Writing Analytically*, Chapters 6 & 10

Week 5

18 Feb

NO CLASS, HOLIDAY

20 Feb

Assignment #2 Drafts due 8:11a.m, complete peer reviews
Discuss: *Writing Analytically*, Chapter 11

24 Feb

Screening

Please screen by noon in the event we quick write tonight.
Dumplings (Fruit Chan, 2004. 93min)

Week 6

UNIT 2: Silence

- 25 Feb Discuss: "Visual Pleasure in Narrative Cinema" from Laura Mulvey
- 27 Feb Discuss: "When the Woman Looks" from Linda Williams
- 03 Mar
Screening: Please screen by noon in the event we quick write tonight.
***Fill the Void* (Rama Burshtein, 2012. 105min)**

Week 7

- 04 Mar Discuss: "The Music of Film Silence" from Danijela Kulezic-Wilson
- 06 Mar Discuss: Continue Film Silence theory

Week 8

- 11 Mar **Assignment #2 due BY 8:11am!**
- 13 Mar Assignments #3-#7 Distributed

Week 9

- 18 Mar Discuss: "The Text of Muteness" from Peter Brooks
- 20 Mar Discuss: Silence & Brooks discussion

Week 10

- 25 Mar **Spring Recess, NO CLASS**
- 27 Mar **Spring Recess, NO CLASS**
- 30 Mar
Screening: (Screen this film by 3p.m. in the event we quick write tonight
***Lady Vengeance* (Park Chan-wook, 2005. 115min)**

Week 11

UNIT 2: Representation

- 01 Apr Discuss: "*The Host* vs. *Cloverfield*" from Homay King
- 03 Apr Discuss: Continue Specularity of Geum-Ja
- 07 Apr
Screening Please screen *Fast Times* by today in the event we quick write
***Fast Times at Ridgemont High* (Amy Heckerling, 1982. 90min)**

Week 12

08 Apr

Discuss: *Writing Analytically*, Chapters 14 & 15

10 Apr

Discuss: Posing high stakes analytical questions

14 Apr

Screening:

Please screen by 3p.m. today in the event we quick write
Atomic Blonde (David Leitch, 2017. 115min)

Week 13

15 Apr

Discuss: Visualizing violence

17 Apr

Assignment #3 due by 8:11a.m.
Library Visit! Research and database help!

Week 14

22 Apr

Assignment #4 due by 8:11a.m.

24 Apr

In-Class individual Office Hours to Discuss Final Papers

Week 15

29 Apr

Assignment #5 due in electronic form as word doc or pdf
attachment by 8:11a.m.

01 May

Last Formal Discussion!

05 May

Assignment #6 due in electronic form as word doc or pdf
attachment by 1pm Friday

14 May

Assignment #7 due in electronic form as word doc or pdf
attachment by 1pm