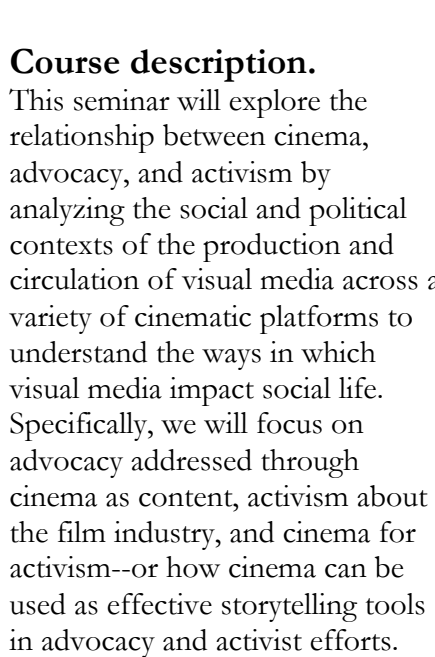


1. *Journal of the American Medical Association*, 2000; 284: 2689-2695.



This seminar will explore the relationship between cinema, advocacy, and activism by analyzing the social and political contexts of the production and circulation of visual media across a variety of cinematic platforms to understand the ways in which visual media impact social life. Specifically, we will focus on advocacy addressed through cinema as content, activism about the film industry, and cinema for activism--or how cinema can be used as effective storytelling tools in advocacy and activist efforts.

Rob , C., & Charbonneau, S.  
(Eds.). (2020). *Insurgent Media from  
the Front: A Media Activism Reader*.  
Bloomington, IN: Indiana  
University.

I will not discuss grades in the classroom. All discussions will take place at least 24 hours after the grade is posted. Each

**Dr. Cindy S. Vincent, Ph.D.**  
**Virtual Office Hours:**  
**Tuesdays 10am – 12 pm**  
**& by appointment**

## grading

Unit Essays	13%
Research Term Paper	47%
Research Presentation	6%
Pre-Discussions	15%
Class Discussions	19%

student is responsible for completing all course requirements and for keeping up with all that goes on in the course. Assignment grades will follow the rubrics available on Canvas. Final grades will be determined by all course assignments and extra credit.

### Course assignments.

#### Unit Essays

At the conclusion of units, students will complete a short essay on a research topic of their choosing relating to the unit that expands upon one of the topics and issues we cover in the unit. LO1, LO2, LO4

#### Research Term Paper

Over the course of the semester, students will choose one topic related to the subject matter of this course to explore and conduct



original research about. As part of this paper, there will be scaffolded milestones throughout the second half of the semester to help students prepare for this 12- to 13-page paper:

- Paper Topic
- Annotated Bibliography
- Thesis & Outline
- Term paper
- Final presentation

LO1, LO2, LO3, LO4, LO5

#### Pre-Discussions

Students will complete assigned readings and reflect on those readings in pre-discussion posts on Canvas prior to attending class, and build on those pre-discussions during class. LO1, LO2, LO4

#### Class Discussions

Class discussions will build on the pre-discussions and engage students in critical examination of various film and media screenings throughout the semester. LO1, LO2, LO4



#### Extra Credit

Every student has the opportunity to earn 10 extra credit points for: 1) being prepared for class, 2) being on time every class and staying the full duration of the class period, and 3) attending every class. You must meet all criteria.

There is no Final Exam.

## Course goals.

G1. Explore the connections that exist between cinema, activism, media production, participatory culture and social justice.

G2. Engage students in the systematic examination and evidence-based analysis of cinema and activism.

G3. Prepare students for independent scholarly work with peer and faculty guidance.

## Learning objectives.

LO1. Apply critical thinking skills to issues surrounding cinema and activism.

LO2. Convey understanding regarding the relationships between cinema in various forms and activism.

LO3. Demonstrate an ability in the research and evaluation of critical and theoretical materials of various forms of activist cinema.

LO4. Identify how activist filmmakers approach the questions of identities, history and other various social issues.

LO5. Combine new knowledge surrounding cinema and activism with previous knowledge to engage in original academic research.

## The fine print.

### Accessibility & Accommodations

We are committed to providing equal access and support to all students who qualify through the provision of reasonable accommodations so that each student may fully participate in the student experience. Please be aware that accommodations are not applied retroactively. If you have a religious observance or practice that impacts the calendar below, please contact me as soon as possible to discuss how we may make appropriate arrangements.

### Plagiarism Statement

It is the responsibility of all students to know and adhere to the University's policy on plagiarism. If you have any questions concerning the plagiarism policy or about documentation of sources in work you produce in this course, please speak to me.

### Diversity Statement

Every student in this class will be honored and respected as an individual with distinct experiences, talents, and backgrounds. Issues of diversity may be a part of class discussion, assigned material, and projects. I will make every effort to ensure that an inclusive environment exists for all students. If you have any concerns or suggestions for improving the classroom climate, please do not hesitate to speak with me.

### Title IX Statement

I am a responsible employee which means I am not a confidential resource therefore I am required to report disclosures that may violate the Sexual Misconduct Policy. If you would like to speak with someone confidentially, please contact the offices of Violence Prevention and Response, Counseling and Psychological Services, or Health and Wellness. Otherwise, if you would like to report an incident involving a possible violation of the Sexual Misconduct Policy, please contact our Title IX Coordinator.

## Tentative\* Course Schedule

\*This schedule is subject to change

Date	Topic	Readings & Assignments
<b>Week 1 Historical Context</b>		
9/6	Syllabus, Course Overview, Introductions	
9/8	Historical context Screening: <i>Let There Be Light</i> (1946) 58 min. <i>Assign Unit 1 Essay</i>	Introduction (Robé & Charbonneau, 2020) Solanas & Getino (1970)
<b>Week 2</b>		
9/13	Visual anthropology and colonialism Screening: <i>Nanook of the North</i> (1922) 78 min.	Yancy (2008)
9/15	Social sites of production Screening: <i>Stranger with a Camera</i> (2000) 61 min.	White (2003)
<b>Week 3</b>		
9/20	Indigenous voices and cultural appropriation Screening: <i>Future History: Cultural Appropriation</i> (2019) 22 min. and <i>Aftershow</i> (2019) 9 min. <i>Rise: Warriors Rising</i> (2017) 44 min.	Ch. 5 (Robé & Charbonneau, 2020)
9/22	Idle No More	Ch. 8 (Robé & Charbonneau, 2020)
<b>Week 4 Creating Activist Media</b>		
9/27	Authentic voice and representation: Whose story gets told? Screening: <i>Disclosure: Trans Lives on Screen</i> (2020)—First 20 min.	Ch. 3 (Robé & Charbonneau, 2020)
9/29	Screening: <i>Disclosure: Trans Lives on Screen</i> (2020) 107 min. <i>Assign Unit 2 Essay</i>	<b>Unit 1 Essay due</b>
<b>Week 5</b>		
10/4	Alternative distributions Screening: <i>Men and Dust</i> (1940) 16 min.	Ch. 1 (Robé & Charbonneau, 2020)
10/6	The politics of programming	Ch. 6 (Robé & Charbonneau, 2020)
<b>Week 6</b>		
10/11	NO CLASS (Monday schedule observed)	
10/13	Activism on the Internet and social media Screening: <i>Kony 2012</i> (2012) 30 min.	Shresthova (2016)

*Assign Term Paper & Paper Topic*

<b>Week 7</b>		
10/18	Technology & activism Screening: <i>Coded Bias</i> (2020) 90 min.	<i>Weapons of Math Destruction</i> (O'Neill, 2017)
10/20	Portraying activism in fiction	
<b>Week 8 Cinema for Activism</b>		
10/25	Community organizing and media activism Screening: <i>Amazon Empire: The Rise and Reign of Jeff Bezos</i> (2020) 113 min.—First 30 min.	Ch. 11 (Robé & Charbonneau, 2020)
10/27	Screening: <i>Amazon Empire: The Rise and Reign of Jeff Bezos</i> (2020) 113 min.	<b>Unit 2 Essay due</b>
<b>Week 9</b>		
11/1	Global Action Project: Youth media making Screening: <i>Breaking the Pipeline</i> (2010) 14 min. <i>Keep Ya Head Up</i> (2015) 18 min. <i>The Infiltrators</i> (2019) 95 min.—First 10 min.	Global Action Project (2015)
11/3	Screening: <i>The Infiltrators</i> (2019) 95 min. <b>Assign Annotated Bibliography</b>	Gamber-Thompson & Zimmerman (2016) <b>Paper Topic due</b>
<b>Week 10</b>		
11/8	Cinema activism for racial justice Screening: <i>Black Liberation</i> (1967) 37 min. <i>Whose Streets?</i> (2017) 101 min.—First 20 min.	NMAAHC (2022) Bailey (2021)
11/10	Screening: <i>Whose Streets?</i> (2017) 101 min. Recommended: <i>13<sup>th</sup></i> (2016)	
<b>Week 11</b>		
11/15	Cinema activism for gender justice Screening: <i>The Abortion Diaries</i> (2005) 30 min. <i>The Great American Lie</i> (2020) 97 min.—First 20 min.	Ch. 2 (Robé & Charbonneau, 2020)
11/17	Asynchronous class Cinema activism for economic justice Screening: <i>The Great American Lie</i> (2020) 97 min.	Vincent (2016) <b>Annotated Bibliography due</b>
<b>Week 12</b>		
11/22	Cinema activism for environmental justice Screening: <i>Youth v. Gov</i> (2020) 109 min. <b>Assign Thesis &amp; Outline</b>	Hobbs-Morgan (2017)
11/24	NO CLASS	

<b>Week 13    Activism for Cinema</b>		
11/29	#Oscarssowhite: Racial disparities in Hollywood	Borum Chattoo (2018)
12/1	#MeToo: Gender discrimination in the film industry	Brannon Donoghue (2020) <b>Thesis &amp; Outline due</b>
<b>Week 14</b>		
12/6	Writer's Guild protests: Labor unions in the film and television industries	Ford & Rose (2018)
12/8	Research workshop <i>Assign Final Presentation</i>	
<b>Week 15    Project Showcases</b>		
12/13	Final presentations	<b>Term Paper Paper Presentation</b>
12/15	Final presentations and make-ups	
<b>No Final Exam</b>		

\*\*See the course Canvas page for daily assignment deadlines and readings.\*\*