

**CINE/ENG 381M Film, Media & Culture:  
“Otherness” in Speculative Film, TV, & Comics  
Winter 2019 (CRN 22806/27135)**

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### **OVERVIEW**

**Course Description:** Aliens, monsters, killer robots, mutants.... Such metaphors may express cultural fears of the “other” that underlie social prejudice, intolerance, and discrimination. But viewers and fans may also read against the grain of normative cinematic images, finding identity and affirmation in the misunderstood and maligned. This course introduces students to critical thinking about the representation of “otherness” in speculative film and television media, including adaptations from comics. We will explore how binary structures of knowledge define social categories and how science fiction, fantasy adventure, horror, and superhero genres may simultaneously challenge and affirm what we “know” about gender, sexuality, socioeconomic status, race, ethnicity, nationality, and ability. We also examine the contexts of media production and the diverse social positionings of viewers and fans that prompt (un)conventional readings of cinematic entertainment. The course incorporates a range of theoretical paradigms from film theory, queer theory, transgender studies, critical race theory, reception theory, and science fiction studies.

### **Course Goals:**

1. To gain visual literacy through close reading practice in classroom and online discussions and in written analysis of film, comics, and the adaptation of comics into film.
2. To understand formal elements of and critical perspectives on non-naturalistic film and comics genres (i.e. science fiction, fantasy adventure, superhero, horror).
3. To analyze how non-naturalistic film and comics genres may allegorically represent complex and intersecting aspects of social identity (e.g. race and ethnicity, gender, sexuality, socioeconomic status, religion, nationality, ability).
4. To apply a range of critical perspectives to film and comics analysis in order to interrogate binary frameworks of knowledge that underlie the distribution of power in U.S. society and other regions of the world.
5. To facilitate ethical student discussion of and reflection upon their own multiple social identifications in relation to (non)binary frameworks of knowledge and power relations in U.S. society.
6. To engage with industry, fan, and student cultural productions that may reflect, respond to, and/or resist such social locations and power relations.

**Majors and Minors:** ENG 381 satisfies the Arts and Letters group requirement, as well as the US: Difference, Inequality, Agency (formerly Identity, Pluralism, and Tolerance) multicultural requirement. It may also satisfy certain degree requirements in English, Cinema Studies, Comics Studies, Queer Studies, and Journalism (check with your advisor).

*Note: Your ongoing enrollment in this class means that you agree to abide by the policies and guidelines of this syllabus.*

**Required Course Materials:** All films and TV episodes will be screened in class, then made available online or in Knight Library Course Reserves. All readings are to be completed by the class period for which they are assigned in the course schedule. Required texts:

- *V for Vendetta*, by Alan Moore and David Lloyd (DC Comics, 2005)
- additional readings provided in Canvas Files and online (see course bibliography)
- access to Netflix streaming for the duration of the course (recommended)

**Attendance:** Class periods are used for discussions, lectures, screenings, small group work, writings, and other activities. Because participation in these activities is fundamental to your success in this course, **attendance is mandatory**. Excused absences are rare and will be judged on a case-by-case basis. If circumstances require your absence from class or will prevent you from turning in an assignment or exam on time, you must inform me of the situation *before* class or an assignment due date/time via e-mail at [jenee@uoregon.edu](mailto:jenee@uoregon.edu). Be prepared to provide documentation. It is your responsibility to obtain notes and materials and view any screened media that you missed. Behavior that disrupts a respectful learning environment will affect your attendance grade (see grading below).

**Grading:** Course grades are based on the following activities:

- **Attendance (10% of final grade).** Because attendance is mandatory, each absence will reduce your attendance grade by ten percent (no absences 100%, one absence 90%, two absences 80%, etc.). Any use of cell phones or disruptive behavior during class time will result in an automatic absence for the day (see Respectful Learning Community policy).
- **Participation (30% of final grade).** Students are expected to be active participants in the course both during and outside of class time. Participation grades will be based on points awarded for homework assignments and class activities such as pop quizzes and group work. Participation activities total 40 points for the term.
- **Reading Synthesis Papers (30% of final grade).** These two papers replace midterm and final exams and will receive a letter grade (each worth 15% of the final grade).
- **Final Projects (30% of final grade).** Final projects allow students to engage with their individual research or creative interests as related to course topics and themes. Steps include developing and proposing a project, completing and submitting the project, and presenting the final product to our class. While the final project itself will receive a letter grade (30% of final grade), other steps will count as part of your participation grade.

Please note grades on Canvas may not represent your final grade for the course. Final course grades are calculated based on the following percentage ranges:

A+	=98-100%	C+	=78-79%	F	=0-59%
A	=93-97%	C	=73-77%		
A-	=90-92%	C-	=70-72%		
B+	=88-89%	D+	=68-69%		
B	=83-87%	D	=63-67%		
B-	=80-82%	D-	=60-62%		

## ASSIGNMENTS

### 1) Readings, Class Discussions, and Pop Quizzes

These activities are designed to help students achieve Course Goals 1-6. While there will be some lecture in the course, most class days are structured around small and large group discussions of key concepts from the critical readings and their relation to screened films,

episodes, and comics. All films, episodes, and written works listed in the schedule and bibliography are *required materials* for the course. As such, **it is essential that you complete all readings by class time on the dates they are listed (see course schedule)**. Unless otherwise noted in the course bibliography, all readings are located in Canvas Files. Use the study guide questions in Canvas Pages to help you prepare for participation in these discussions. Pop quizzes are likely if participation in a class discussion is low or only the same few people contribute. All pop quizzes will be assessed for class preparedness; a failed quiz will result in point deductions from your total Class Participation grade.

## 2) Original Postings on Canvas Discussion Board

**Purpose:** This assignment is designed to help students achieve Course Goals 1-4 through thoughtful written analysis of weekly assigned critical readings that you find to be particularly engaging or enlightening. The assignment also will help students to prepare for class discussions and synthesis papers. (Remember, *all* assigned readings are *required* whether or not you write about them.) See Canvas Files for student discussion post models and Canvas Pages for study guide questions.

**Task:** During Weeks 2-9, **students must write eight (8) original 250-word Canvas discussion postings on assigned readings. Submission times are flexible, but one posting must be submitted per week by class time on the day a reading is due.** This deadline is to ensure that students come prepared to discuss readings in class. Original posts submitted on a reading *after* its deadline will be considered late (as this defeats the purpose of coming prepared for class discussions). I suggest browsing through the reading schedule and planning ahead to post on articles that you're interested in.

Posts should be treated as *formal* opportunities (not informal blogging or journaling) to engage more deeply and critically with the materials of the course. You may use the reading's study guide (if available) as a prompt, or you may select a particular point or passage to analyze and discuss. The options are open so long as you are *going beyond mere summary or personal response to grapple with important questions or concepts in the reading*.

**Criteria for Grading:** All posts should be submitted on the appropriate Canvas Discussion Board thread. Once you post (not before), you will be able to read and respond to other student posts as Follow-up. All postings will be evaluated based on two sets of criteria:

**A. Quality** – Posts must demonstrate your thoughtful engagement with a specific critical reading's key concepts and ideas (e.g. discussing a reading question or selected passage, evaluating an author's main claims, etc.). They should *go beyond mere summary or personal response* to grapple with important questions and concepts in pursuit of a deeper understanding of the material.

**B. Precision** – Posts must be submitted on time and meet the minimum 250-word length requirement (quoted passages are excluded from word counts). Posts must use MLA style parenthetical citations (author and page number) for all paraphrased and quoted material from assigned readings. No Works Cited is necessary for assigned readings, but external sources consulted, paraphrased, quoted, or linked must be fully documented. Postings must be edited for grammar and mechanical errors. Plagiarism of any sort is unacceptable (see Academic Honesty).

Each posting will earn up to 3 points as follows (total 24 points for Class Participation):

- 3 points – satisfactory work for both criteria (A and B)
- 2 points – satisfactory work for only one criteria (A or B)
- 1 point – less than satisfactory work for both criteria
- 0 point – work unsatisfactory, plagiarized, or incomplete
- Late postings may earn *no more than* half credit (zero to 1.5 points).

NOTE: Weekly discussion board threads close automatically at midnight on Fridays.

### 3) Follow-up Postings on Canvas Discussion Board

**Purpose:** This assignment is designed to help students achieve Course Goals 5-6 by extending and reflecting upon our classroom and online discussions. Posts should be treated as opportunities to engage more deeply and critically with the materials of the course and with fellow students. See Canvas Files for student discussion post models and Canvas Pages for study guide questions.

**Task:** During Weeks 1-9, **students must write nine (9) 150-word follow-up commentaries (one submitted per week by Fridays at noon).** In these Canvas discussion posts, you may choose to discuss a scene or character in relation to course concepts; follow-up on readings, screening questions, or class discussions; examine a specific aspect of a comic read for class; reflect upon our assigned visual media in relation to power and agency and your own intersecting social identifications; thoughtfully respond to a posting by another student; provide links to and discussion about related external source materials, etc. The possibilities are open so long as follow-up comments *go beyond mere summary* to positively contribute to the ongoing discussion and understanding of course content.

**Criteria for Grading:** All posts should be submitted on the appropriate Canvas Discussion Board thread. Each posting will be evaluated on Quality and Precision criteria (see above) and earn 1 point for satisfactory work (total 9 points for Class Participation). Late postings may earn *no more than* half credit (zero to .5 points). Plagiarism of any sort is unacceptable (see Academic Honesty). NOTE: Weekly discussion board threads close automatically at midnight on Fridays.

### 4) *V for Vendetta* Page Tracing, Annotations, and Group Discussions

**Purpose:** This assignment combines creative and analytical work to help students achieve Course Goals 1-3 and to facilitate class discussions on comic book form (and its film adaptation) throughout the term. For this assignment, students will be assigned to trace and annotate selected pages from Moore's *V for Vendetta*. Students will also help to facilitate small group discussions of their traced pages in relation to course themes on our graphic novel discussion days. Further instructions, a sign-up sheet, and other details will be presented in class.

**Tasks: The assignment requires the following steps:** (1) trace in pencil or pen an assigned page from the graphic novel; (2) annotate the traced page to show your close reading of the panels' visual and textual elements using appropriate terminology; (3) write a 500-word analysis that explains your page annotations and close/distant reading of the page; (4) help to facilitate an in-class small group discussion of the page, the scene in which it appears, and the meanings they contribute to the developing story and themes in the graphic novel; and (5) write a 250-word follow-up summary of your group's discussion and reflections on what you learned in the process of doing this assignment. You will **print 6 copies** of your tracing for your small group; **submit** the original tracing and written analysis to the instructor in class; and **submit** a scan of the tracing, written analysis, and follow-up summary/reflection on Canvas (see schedule).

**Outcomes of Tracing and Analysis:** By tracing and annotating panels from *V for Vendetta*, students spend more time with images on a page, allowing for greater attention to visual and textual details within and among panels (close reading) as well as understanding how formal and thematic elements work together as a whole (distant reading). Not every detail needs to be traced (e.g. you can leave out some shading and words in balloons), but include relevant panel elements that contribute to your analysis of what is said and done panel to panel. Annotations on your traced drawing may include notes and arrows that illustrate eye-line movement in and between panels, types of shots and cuts among panel sequences, allusions to creative works, and other formal elements relevant to your analysis. Along with the page tracing,

your 500-word analysis should describe what is formally happening in each panel on the page (close reading) in order to express meaning (e.g. character or narrative development, emotional tone, social or historical significance) on the page and within the context of the scene as a whole (distant reading). Consider elements such as shots and cutting, motion lines and emanata, color and shading, images and details, dialogue and narration, uses of metaphor, synecdoche, metonymy, and so on.

See Bealer pages 171-174 for examples of close/distant reading of visual and textual elements of comic panels. Use appropriate terminology from the McCloud, Kleinmans, and Molotiu readings to assist in writing your annotations. For help identifying references in panels, see Madeline Bourdeaux's "An Annotation of Literary, Historic, and Artistic References in Alan Moore's Graphic Novel, *V For Vendetta*" at the following link:

<http://enjolrasworld.com/Annotations/Alan%20Moore/V%20for%20Vendetta/V%20for%20Vendetta%20Revised%20-%20Complete.html>

**Outcomes of Group Discussion:** On our three *V for Vendetta* graphic novel discussion days (see schedule), assigned students will **bring 6 copies of their traced page** to class and will help to facilitate small group discussions about those pages, the scenes in which they appear, and how they illustrate broader themes in the graphic novel. Each of the five discussion groups will have 2-3 student facilitators. In addition, *all participants in each group* will contribute their observations about formal and thematic elements of the graphic novel that are linked to the traced pages they are discussing. Small group facilitators will then report the outcomes of their discussions to the class as a whole. After class, assigned students will write a 250-word summary of their group's discussion and *your own reflections* on what you learned through this process of tracing, annotating, and discussing the text.

**Criteria for Grading:** Grading is based on Quality of analysis as well as Precision of effort, as related to the above Outcomes. Points will be awarded for completion of assignment tasks as follows: page tracing and annotations (3 points), 500-word written analysis (3 points), and 250-word group discussion summary and reflection (1 point). (Total 7 points for Course Participation.)

## 5) Reading Synthesis Papers

**Purpose:** While *analysis* writing asks students to examine in detail the themes or structure of a text, *synthesis* writing asks students to demonstrate how several readings on that text form a coherent dialogue about its themes or structure. The reading synthesis assignment is designed to help students achieve Course Goals 2-4 by writing papers that draw connections among several assigned readings in relation to one or two screened media texts. It is also designed to test student understanding and application of terms and concepts from the readings and to replace exams for the course.

**Tasks:** For each paper, students will select ONE major topic covered in class to write about. The second paper may not repeat a topic, visual media text, or assigned reading discussed in the first paper, so be sure to focus and narrow your paper topics carefully. Examples of major course topics include:

- how binary frameworks may work to resist and/or affirm how we "know" ourselves and "others";
- how certain representations in visual media may work to expose and/or contain contemporary social anxieties about race and ethnicity, gender, sexuality, socioeconomic status, ability, nationality, etc. (pick one);
- how (trans)gender and/or sexual representations in visual media address (or not) queer agency, power, and personhood;

- how characteristics of speculative genres as well as modes of spectatorship (e.g. “look/gaze”, reading practices) may inform certain social representations in visual media;
- how assigned visual media (science fiction, fantasy adventure, superhero, and/or horror) may use allegory to interrogate forms of knowledge and perception that underlie unequal power relations in U.S. society.

Once you have identified a *specific* paper topic, choose one or two assigned visual media texts and a set of readings (4-6 articles) that provide perspectives on your topic. Write a synthesis paper 4-5 pages in length that puts those perspectives in dialogue with each other and helps you to interpret certain aspects of the visual text(s). What critical ideas, concepts, responses, and assumptions are discussed? How does this dialogue help you to understand the topic in more depth?

Criteria for Grading: The two reading synthesis papers replace midterm and final exams (30% of final grade). Letter grades will be based on Quality (e.g. analysis and synthesis of ideas, critical understanding, depth of reflection) and Precision (e.g. accuracy, documentation, editing). Follow written work guidelines below.

## 6) Final Projects

Purpose: The purpose of final projects is to provide an opportunity for students to demonstrate their mastery of course content and themes through in-depth research and/or creative work. As such, aspects of the assignment engage with all 6 course goals.

Tasks: Students have the option of writing either a formal research essay or developing a creative project as the final project for the term. Proposals and presentations are also required steps for the final project. All projects will be submitted on Canvas.

*Option 1, Formal Research Essay:* For this option, you will write an in-depth analysis of one or more films screened during the term in relation to genre characteristics, modes of spectatorship, representation, social groups, power relations, or other aspects of course topics. Your argument will be supported with evidence from your own reading of the film(s), from assigned class readings, and from scholarly research and popular sources. Essays must be 8-10 pages in length (double-spaced) and fully documented.

*Option 2, Creative Project:* This option allows you to explore narrative art, fan fiction, screen writing, digital media, and other creative options for your final project. Your creative project should explore one or two themes of the class in a visual and/or written narrative form. All creative projects must be original work produced solely for this course. Written projects should be 8-10 pages in length (double-spaced). Art/comic projects should be no more than 8 sheets of letter-size paper (or equivalent dimensions) and submitted in a digital format (e.g. scans of a hand-drawn comic, photos of a painting). Short films and other audio-visual media projects should be no longer than five minutes in length and playable on a Mac. Websites and mixed-media projects should have fully-developed content equivalent to the written and/or visual parameters noted above. In addition, you must write a 4-page justification paper that explains how class themes, readings, and/or discussions are explored in your creative work and document *all* source materials for the project in a bibliography.

*Project Proposals:* A proposal describing your final project and its purpose and audience will be submitted for approval at the end of Week 6. Completion of the proposal is a requirement of the final project and will be graded on Quality and Precision criteria (total 4 points for Class Participation).

*Final Presentations:* During Week 10, you will have five minutes to present your final projects. This project “show-and-tell” is meant to be a fun opportunity for you to share your ideas with the class, so be creative! Completion of the proposal is a requirement of the final

project and will be graded on Quality and Precision criteria (total 5 points for Class Participation).

Criteria for Grading: Letter grades for research essays will be based on Quality (e.g. analysis and synthesis of ideas, critical understanding, depth of reflection) and Precision (e.g. accuracy, documentation, editing). Letter grades for creative projects will be based on the understanding and creative application of course concepts and themes, as demonstrated in the final product and justification paper. For grading purposes, time/effort invested in a creative project should be equivalent to time/effort invested in a research essay project. Follow written work guidelines below.

**Written Work Guidelines:** All written work must be typed, spell-checked, and proofread. Essays and other formal written work must be double-spaced. To meet length requirements, you must submit at least the minimum number of words or pages required. Format documents as follows:

- Use 12-point font in the Times Roman family.
- Use 1-inch margins (you may need to change the default settings in MS Word).
- Indicate your name, date, instructor, and assignment in the top left-hand corner of the first page. Follow with the paper title (centered), then begin your first paragraph (indented one-half inch).
- Last name and page number on all pages after the first, in the upper right-hand corner.
- Documents submitted on Canvas must be in DOC, DOCX, or PDF file formats. (Pages or Google documents MUST be exported in an acceptable file format before uploading.)
- Image files should be saved as JPG or PDF.
- Media files should be playable on Apple media players or accessible via a web link.

If your assignment does not meet all of the above requirements, it will be considered incomplete and will not be graded until requirements are met. **ALL ideas, paraphrases, and quotes from sources must be properly cited using MLA Style parenthetical citations.** A Works Cited page is not necessary for synthesis papers (unless outside sources are referenced). Final projects must be fully documented using MLA citations and Works Cited page.

## **COURSE POLICIES**

**Respecting Diversity:** I understand that talking about particular social identities in class and online might feel awkward sometimes, especially since we all want to be respectful of the differences in our experiences and social locations, while still encouraging open and honest dialogue. I encourage everyone to approach our discussions from a space of curiosity and empathy: asking open questions that invite dialogue, (safely) acknowledging one's intersectional social locations, speaking from one's own experience and education, *not* speaking for or assuming that others speak for an entire social group, listening closely to how others see and experience the world, and responding with compassion. This is how I learn from you, and I encourage you all to learn from each other.

**Respectful Learning Community:** It is important that we each contribute to creating an environment in which everyone feels free to express opinions while simultaneously respecting a plurality of perspectives and identities. This includes introducing yourselves in class and on discussion threads by your preferred name and gender pronouns (e.g. she/her/hers, he/him/his, they/their/theirs, ze/hir/hirs), pronouncing each other's names correctly, and asking politely to know a person's preferred pronouns before referring to her/him/them/hir in the third person.

In order to ensure that everyone is free from unnecessary distractions and disruptions in class, it is imperative that everyone in the course follows these rules:

- Come prepared: do readings and review other materials (e.g. discussion postings) before the class period for which they are assigned.
- Arrive 5 minutes before class begins to sign the roll sheet; class discussion and reading will begin on time, and habitual tardiness may affect your grade.
- Turn off and store cell phones (no using phones for anything during class).
- Listen, speak, and pay attention respectfully (no private conversation during class).
- Do not gather materials to leave until class is dismissed.

If a warning is necessary, your attendance grade may be affected. Students who fail to comply with a warning will be asked to leave the class and given an absence for the day.

**Communication:** Please feel free to contact me if you need additional help with any aspect of this course. In addition to seeing me during office hours or by appointment, email is the best way for students to contact me. On weekdays, I try to respond to all emails within 24 hours; on weekends, I try to check email at least once, but response is not guaranteed so don't wait until the last minute to ask important questions. I regularly post announcements, assignment updates, and other vital information by email and on Canvas, so check both daily.

**Access:** If you have a disability (physical or learning) that you think may affect your performance in this class, please see me during the first week of the term so we can make arrangements, if necessary, for your full access to all classroom activities. I also recommend that you contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or [uoac@uoregon.edu](mailto:uoac@uoregon.edu). If you have an accommodation, please provide your AEC letter or have AEC contact me during the first week of class.

My own access to the classroom may be affected at times due to a hearing condition that can make ordinary sounds uncomfortable. At times, I may wear acoustic filters to adjust sound levels for myself and I may speak more quietly. Normal speaking volume is usually audible to me but may be more difficult under some conditions, so I may ask students to speak louder. Quiet speakers or those with difficulty hearing may wish to sit near the front of class.

**Academic Honesty:** All work submitted in this course must be your own original work and must be written/produced exclusively for this course. To avoid plagiarism, any use of printed or digital source materials for ideas, summaries, paraphrases, quotations, and graphics in Canvas postings and other class work must be properly documented with MLA Style parenthetical citations (see Written Work Guidelines). *Plagiarism of any kind will receive zero points for the assignment and undergo academic misconduct review by the Student Conduct office.* Please see me if you have any questions about documentation and your use of sources. If there is any question about whether use of sources, sharing of work, or other acts may constitute academic misconduct, it is the student's obligation to clarify the question with the instructor before performing the act. In cases where academic misconduct has been established, an F will be given for the final course grade. For more information on academic conduct, see the University Student Conduct Code or go to <http://dos.uoregon.edu/conduct>.

**Gender-based violence:** Any student who has experienced sexual assault, relationship violence, stalking, coercion, and/or sexual harassment is encouraged to seek help. Please visit <https://safe.uoregon.edu/info> or call 541-346-SAFE. You are also strongly encouraged to contact Renae DeSautel, Director of Crisis Intervention and Sexual Violence Support Services, [desautel@uoregon.edu](mailto:desautel@uoregon.edu). She will keep your information confidential. You can also contact any

member of the clergy. All of these people, including all UO faculty members, have an obligation *not* to reveal your name or other specific information without your permission, although faculty members do have to provide “general information” that will help us create a safer campus.

## **SCHEDULE AND BIBLIOGRAPHY**

**Course Schedule (subject to change):** All **readings** are to be completed by class time on the days that they are listed in the schedule below. Each weekly **Original Posting** you complete for a reading must be submitted *by class time on the day the reading is due* (one submitted per week, eight total). Posts on a reading submitted *after* the day/time that the reading due will be considered late. **Follow-up Postings** are due by noon on Fridays (one submitted per week, nine total). See Assignments for details. Unless otherwise noted, submit all assignments on Canvas.

### **Week 1**

Tuesday, Jan. 8 – Speculative Narratives and Representation

- Screening: *Steven Universe* episode 1.32, “Fusion Cuisine”; episode 1.38 “Alone Together”

Thursday, Jan. 10 – (Un)Doing Binary Epistemology

- **Reading:** Joyrich, “Epistemology of the Console”
- Screening: *Star Trek: The Animated Series* (1973), episode 1.6, “The Survivor”

### **Week 2**

Tuesday, Jan. 15 – Queer Reading Practices and Fan Cultures

- **Reading:** Doty, “There’s Something Queer Here”
- Screening: *Star Trek* (1966), episode 1.4, “The Naked Time” (on Netflix as episode 1.5)
- Screening: “Star Trek + Nine Inch Nails = Closer” (YouTube)

Thursday, Jan. 17 – Comics and Film: Some Formal Considerations

- **Comic reading:** *Blade* (TBA)
- **Reading:** McCloud Ch. 3, “Blood in the Gutter”
- **Reading:** McCloud Ch. 4, “Time Frames”
- Review: Morrow and Suid, *Moviemaking Illustrated* (not eligible for Original Post assignment)
- Review: Molotiu, “List of Terms for Comics Studies” (not eligible for Original Post assignment)

### **Week 3**

Tuesday, Jan. 22 – (Un)Doing Race and Gender in Horror Narrative

- **Reading:** Bakke, “Dead White Men: An Essay on the Changing Dynamics of Race in US Action Cinema”
- Screening: *Blade* (1998), part 1

Thursday, Jan. 24 – (Un)Doing Race and Gender in Horror Narrative

- **Reading:** Dyer, “Ch. 1 Introduction”
- **Reading:** Sobchack, “The Fantastic”
- Screening: *Blade* (1998), part 2

**Week 4**

Tuesday, Jan. 29 – (Un)Doing Race and Gender in SF Narrative

- **Reading:** Gallardo, “Aliens, Cyborgs and Other Invisible Men: Hollywood’s Solutions to the Black ‘Problem’ in SF Cinema”
- Screening: *I, Robot* (2004), part 1

Thursday, Jan. 31 – (Un)Doing Race and Gender in SF Narrative

- **Reading:** Russ, “Speculations: The Subjunctivity of Science Fiction”
- Screening: *I, Robot* (2004), part 2

**Week 5**

Tuesday, Feb. 5 – (Un)Doing Race and Gender in Superhero Narrative

- **Comic reading:** *Avengers Origins: Luke Cage*
- **Reading:** Bealer, “‘The Man Called Lucas’: Luke Cage, Mass Incarceration, and the Stigma of Black Criminality”
- Discussion of synthesis paper and tracing assignment

Thursday, Feb. 7 – (Un)Doing Race and Gender in Superhero Narrative

- **Reading:** de Casanova and Webb, “A Tale of Two Hoodies”
- **Reading:** Langford and Speight, “#BlackLivesMatter: Epistemic Positioning, Challenges, and Possibilities”
- Screening: *Luke Cage* (2016), episode 1.1 “Moment of Truth”

**Friday, Feb. 8 – Synthesis Paper 1 due by midnight on Canvas**

\*\*Start reading *V for Vendetta*!!!

**Week 6**

Tuesday, Feb. 12 – (Un)Doing Transgender and Queerness in SF Narrative

- **Reading:** Halberstam, “The Transgender Look”
- **Reading:** Hayward, “Gaze/Look” and “Ideology” (NOTE: not eligible for Original Post assignment)
- Screening: *Predestination* (2013), 97 minutes

Thursday, Feb. 14 – (Un)Doing Transgender and Queerness in SF Narrative

- **Reading:** Serano, “Ch. 1 Coming to Terms with Transgenderism and Transsexuality”
- **Short Story Reading:** Heinlein, “All You Zombies—” (1959)
- Discussion of *Predestination* and readings

**Week 7**

Tuesday, Feb. 19 – (Un)Doing Transgender and Queerness in SF Narrative

- **Reading:** Serano, “Ch. 8 Dismantling Cissexual Privilege”
- **Reading:** Serano, “Ch. 7 Pathological Science: Debunking Sexological and Sociological Models of Transgenderism”
- Screening: *Sense8* (2015), episode 1.2, “I Am Also a We”

Thursday, Feb. 21 – (Un)Doing Identity and Power in Superhero Narrative

- **Reading:** *V for Vendetta*, “Book 1: Europe After the Reign” (1-86)
- **Group 1:** *V for Vendetta* Book 1 page tracing (6 copies) and analysis due

- Group 1 Discussion of *V for Vendetta*, “Book 1: Europe After the Reign” pages 14, 41, 62, 83, 85

### Week 8

Tuesday, Feb. 26 – (Un)Doing Identity and Power in Superhero Narrative

- **Reading:** *V for Vendetta*, “Book 2: This Vicious Cabaret” (89-179)
- **Group 2:** *V for Vendetta* Book 2 page tracing (6 copies) and analysis due
- **Group 1:** *V for Vendetta* Book 1 group discussion follow-up due
- Group 2 Discussion of *V for Vendetta*, “Book Two: This Vicious Cabaret” pages 94, 116, 159, 161, 172

Thursday, Feb. 28 – (Un)Doing Identity and Power in Superhero Narrative

- **Reading:** *V for Vendetta*, “Book 3: The Land of Do-As-You-Please” (182-288)
- **Group 3:** *V for Vendetta* Book 3 page tracing (6 copies) and analysis due
- **Group 2:** *V for Vendetta* Book 2 group discussion follow-up due
- Group 3 Discussion of *V for Vendetta*, “Book 3: The Land of Do-As-You-Please” pages 189, 208, 215, 236, 258

### Week 9

Tuesday, March 5 – (Un)Doing Identity and Power in Superhero Narrative

- **Reading:** Keller, “Ch. 5 *1984* and the Dystopian Genre”
- **Reading:** Keller, “Ch. 1 Tyranny and the Powder Treason”
- **Group 3:** *V for Vendetta* Book 3 group discussion follow-up due
- Screening: *V for Vendetta* (2005), part 1

Thursday, March 7 – (Un)Doing Identity and Power in Superhero Narrative

- **Reading:** Keller, “Ch. 2 V’s Terrorism: Power and Performance”
- Screening: *V for Vendetta* (2005), part 2

**Friday, March 8 – Synthesis Paper 2 due by midnight on Canvas**

### Week 10

Tuesday & Thursday, March 12 & 14 – Project Presentations

**Monday, March 18 – Final Projects due by midnight on Canvas;** turn in physical art projects Noon-1pm in PLC 331.

**Course Bibliography:** Unless otherwise noted, all readings are in Canvas Files.

Bakke, Gretchen. “Dead White Men: An Essay on the Changing Dynamics of Race in US Action Cinema.” *Anthropological Quarterly*, vol. 83, no. 2, 2010, pp. 401-428.

Bealer, “‘The Man Called Lucas’: Luke Cage, Mass Incarceration, and the Stigma of Black Criminality.” *Inks*, vol. 1, no. 2, 2017, pp. 165-184.

Bourdeaux, Madeline. “An Annotation of Literary, Historic, and Artistic References in Alan Moore's Graphic Novel, *V For Vendetta*.”

<http://enjolrasworld.com/Annotations/Alan%20Moore/V%20for%20Vendetta/V%20for%20Vendetta%20Revised%20-%20Complete.html>

- de Casanova, Erynn Masi, and Curtis L. Webb, "A Tale of Two Hoodies." *Men and Masculinities*, vol. 20, no. 1, 2017, pp. 117-122.
- Doty, Alexander. *Making Things Perfectly Queer: Interpreting Mass Culture*, University of Minnesota Press, 1993, pp. 1-16.
- Dyer, Richard. *The Matter of Images: Essays on Representations*, second edition, Routledge, 2002, pp. 1-5.
- Gallardo C., Ximena "Aliens, Cyborgs and Other Invisible Men: Hollywood's Solutions to the Black 'Problem' in SF Cinema." *Science Fiction Film and Television*, vol. 6, no. 2, 2013, pp. 219-251.
- Glass, Adam and Mike Benson. "Avengers Origins: Luke Cage." *Luke Cage: Avenger*, Marvel Comics, 2016.
- Halberstam, Judith. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*, New York University Press, 2005, pp. 76-96.
- Hayward, Susan. *Cinema Studies: The Key Concepts*, fourth edition, Routledge, 2013, pp. 173-176, 212-215.
- Heinlein, Robert A. "All You Zombies—" (1959). *Science Fiction: Stories and Contexts*, edited by Heather Masri, Bedford/St. Martin's Press, pp. 551-561.
- Joyrich, Lynne. "Epistemology of the Console." *Critical Inquiry*, vol. 27, no. 3, 2001, pp. 439-467.
- Keller, James R. *V for Vendetta as Cultural Pastiche: A Critical Study of the Graphic Novel and Film*, McFarland, 2008, pp. 17-59, 90-104.
- Langford, Catherine L., and Montené Speight. "#BlackLivesMatter: Epistemic Positioning, Challenges, and Possibilities." *Journal of Contemporary Rhetoric*, vol. 5, no 3/4, 2015, pp. 78-89.
- McCloud, Scott. *Understanding Comics*, Ch. 3 & 4. HarperPerennial, 1993.
- Molotiu, Andrei. "List of Terms for Comics Studies." *Comics Forum*, 26 July 2013, <https://comicsforum.org/2013/07/26/list-of-terms-for-comics-studies-by-andrei-molotiu/>
- Moore, Alan and David Lloyd. *V for Vendetta*, DC Comics, 2005.
- Morrow, James and Murray Suid. *Moviemaking Illustrated: The Comicbook Filmbook*. Hayden, 1973.
- Russ, Joanna. "Speculations: The Subjunctivity of Science Fiction." *To Write Like a Woman: Essays in Feminism and Science Fiction*, Indiana University Press, 1995, pp. 15-25.
- Serano, Julia. *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*, Seal Press, 2007, pp. 23-34, 115-194.
- Sobchack, Vivian. "The Fantastic." *The Oxford History of World Cinema*, edited by Geoffrey Nowell-Smith, Oxford University Press, 1996, pp. 312-321.

**Screened Media:** Unless otherwise noted, DVDs of media will be available in Knight Library course reserves the week following screenings.

*Blade* (1998)

*I, Robot* (2004)

*Luke Cage* (2016), episode 1.1 "Moment of Truth" (on Netflix)

*Predestination* (2013)

*Sense8* (2015), episode 1.2, "I Am Also a We" (on Netflix)

*Star Trek* (1966), episode 1.4, "The Naked Time" (on Netflix as episode 1.5)

*Star Trek: The Animated Series* (1973), episode 1.6, "The Survivor" (on Netflix)

"Star Trek + Nine Inch Nails = Closer" (on YouTube)

*Steven Universe* episode 1.32, "Fusion Cuisine"; episode 1.38 "Alone Together" (on Hulu)

*V for Vendetta* (2005)