

## **Close Analysis**

School of Film and Media Studies  
Purchase College, State University of New York  
CIN2000, CRN43519  
Fall 2022, Wednesdays, 3 PM - 6:40 PM  
Center for Media, Film, and Theatre, CMFT0065

Instructor: Prof. Joel Neville Anderson

Email: [joel.anderson@purchase.edu](mailto:joel.anderson@purchase.edu)

Office: Music Building, MUS0053

Office Hours:

- Drop-in: Mondays 2-3 PM, Thursdays 11 AM - 12 PM
- Schedule in-person or virtual times: <https://calendly.com/joelnanderson/>

### **Course Description:**

The techniques of filmic expression are examined through a focused, detailed analysis of cinematography, editing, lighting, mise-en-scène, and soundtrack in celebrated cinematic works from around the world. Course content is organized around the establishment or subversion of narrative, generic, and stylistic conventions through the works of one director, a particular genre, or a film movement. *The Fall 2022 edition of Close Analysis is structured around the works of Djibril Diop Mambéty and Mati Diop.*

### **Course Goals/Student Learning Outcomes:**

By the end of the semester, students will:

1. Be comfortable utilizing the technical and stylistic elements of film expression.
2. Have analyzed a scene in aural and written form.
3. Know how to integrate film analysis into an argument.
4. Situate a film in its social and political context.
5. Articulate how films generate meaning through their relationship to other films or works of art.

### **Reading and Viewing Assignments:**

Readings will be posted on Moodle (<https://moodle.purchase.edu/>) as PDFs. Films/videos assigned for viewing outside class will be available via online streaming (using the library website or other platforms freely accessible to students), as specified by the instructor. (Whatever devices you choose to use to watch films/videos outside of class, I encourage you to do so in an environment free of distractions so you may concentrate on the creators' work.) Texts and film/video offered on a weekly basis as "Recommended" sources are optional and meant for students with a particular interest in the topic, possibly for later reference as part of the Final Essay assignment.

### **Discussion Platform (Voice or Text/Image):**

Students will be periodically required to respond to the assigned viewing and reading material, analyzing the form and content of given cinematic works, and incorporating the historical contexts, theories, or arguments of the texts. This is not an informal film review, but an opportunity to demonstrate the modes of analysis we are learning in the course: briefly describe the work while offering your own thoughtful observations and questions. Your posts to Moodle should be informal, offering thoughtful observations and questions based on a prompt question. Responses will be in the form of either recorded voice memos or text with images of a specific audio duration or word count and number of images. Due by 9 AM on the day of class. The following day, students are required to post a response to a classmate's post with further analysis, due two days later at 9 AM.

### **Class Facilitation:**

During certain class sessions, two students will be required to lead discussion. Leading discussion does not mean you are responsible for the entire discussion; rather, it means you and a partner should briefly meet outside of class to discuss a few questions to pose about that day's reading and viewing material, along with a few passages from the reading that you thought were interesting and would like to propose for discussion. Your role will be to get the conversation started, and the instructor's role will be to help guide the discussion and supplement it with background information helpful or relevant for understanding the material at hand. Students will volunteer via a sign-up process, and every student is expected to lead discussion during one class.

### **Midterm Project: Scene Analysis**

Students are required to write a short essay focusing on elements of cinematography, editing, lighting, mise-en-scène, and soundtrack in a film from the class (5 pages, double-spaced, 12 point Times New Roman font, Chicago Manual of Style citations with footnotes and a bibliography: [https://www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-1.html](https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html)). I will distribute a prompt with further guidelines. Students are expected to consult with me during office hours to choose their scene and determine their approach. *Due at the start of class midway through the semester.*

### **Final Project: Multimedia Folios**

Students are required to write a final essay or develop a video essay analyzing a cinematic work and topic related to material from the class, clustered with other student projects from the class as special topic "Multimedia Folios." I will distribute a prompt listing potential special topics related to material from class, along with further guidelines, including length/duration and a process for proposing new special topics to cluster projects around. Students are expected to consult with me during office hours in order to finalize their individual topic and approach. The "Recommended" readings each week will be useful in furthering students' original research. *Due at the start of the final class meeting, submitted via Moodle.*

### **Grading:**

Participation: 25% of final grade

Discussion Platform/Class Facilitation: 20%

Midterm Project: 20%

Final Project: 35%

### **Policies and Guidelines:**

- **Respecting Yourself and Others:** You are expected to treat others in the class with respect. This means listening to their words and choosing your own with care. Students violating this policy will be dismissed from class.
- **Preparation and Participation:** Approximately two to three hours of screening material, in addition to one to two articles or book chapters will be assigned each week for students to watch and read outside class. Students are expected to review the material in detail, and come prepared to participate in discussion. Your thoughts are valuable to me and your fellow students. Students are responsible for all assignments, even if they are absent, unless otherwise discussed.
- **Attendance:** Your attendance at each class is mandatory. Be sure to sign the attendance sheet. A single absence will be excused without question, however repeated absences will result in a lowered letter grade: 2 will result in a B as a maximum possible grade, 3 in a C, and 4 absences will result in automatic failure of the course. Arriving to class after the start time on two occasions will be recorded as one absence. Arriving more than 20 minutes after the start time will be considered an absence. Excusing absences will require consultation with the instructor and may require documentation, such as a doctor's note following a medical visit. If you do miss class, please also check with the instructor or your peers to catch up on assignments and handouts—this will be your responsibility.
- **Breaks:** There will generally be a short break during class. Returning after the class resumes will count as a late arrival. Please only leave the class outside of this set break time in case of emergencies. It is not necessary to ask for the instructor's permission, but please return within five minutes, and do not leave more than once. Inform the instructor at the start of the semester if you require an accommodation.
- **Email Correspondence:** Please check your university email regularly for announcements and updates to the syllabus and assignments.
- **Moodle:** Moodle will be an important resource for this class, and students should check it regularly for announcements.
- **Instructor Delay:** In rare instances, the instructor may be delayed arriving to class due to an emergency. If the instructor has not arrived by the time class is scheduled to start, students must wait a minimum of thirty minutes for the instructor's arrival before leaving. In the event that the instructor will miss class entirely, students will be contacted in advance via email or a sign will be posted at the classroom.
- **Food and Drinks:** The Center for Media, Film, and Theatre and Music Building facilities have strict rules regarding food and drink due to the sensitivity of technology. You may eat a snack outside the building during the break, though please note there will not be time to run and purchase a snack outside the classroom building during break. Please prepare accordingly. Students violating this policy will be dismissed from class.

- **Classroom Technology:** Please bring a notebook and pen or pencil to class. Laptops, tablets, and mobile phones are not to be used once class has begun. Laptops or tablets may be used during class presentations.
- **Notes on Zoom Usage in Case of Virtual Sessions:**
  - Remain engaged during lectures and discussions conducted via the Zoom video chat platform, and keep your webcam on as much as your situation permits.
  - When attending class via Zoom, please do your best to contribute to a positive and accepting learning environment. As much as possible, create a dedicated space for class time, with ample light. Find a comfortable position and physical posture, feel free to use a virtual background, and use your own best judgment regarding attire, etc.
  - Be prepared to take notes, whether using a desktop app or a notebook and pen/pencil.
  - Do not become distracted by other desktop windows or electronic devices. Please keep mobile phones in a separate location or ensure they are turned off.
  - Please adjust how your name displays on the Zoom interface to reflect how you would like to be addressed (including for example your preferred pronouns).
  - Keep track of your Zoom meeting links and passwords. It's helpful to store links in a calendar application with each class or meeting entered into the correct day/time.
  - If you encounter any issues with internet connectivity or computer performance, please quit any unnecessary applications or temporarily mute your webcam.
  - Please contact the instructor if you have any issues regarding access to the internet or a reliable computer in order to find a solution in coordination with Campus Technology Services (CTS): <https://www.purchase.edu/offices/cts/>
  - If any difficulties arise, don't hesitate to inform the instructor in order to discuss potential accommodations. We'll figure it out together.

### **Academic Integrity Policy:**

The Purchase College academic integrity policy explicitly forbids cheating, plagiarism, and other forms of academic dishonesty. Plagiarism is the appropriation or imitation of the language, ideas, and/or thoughts of another person and the representation of them as one's own original work. Students are responsible for familiarizing themselves with the definition of plagiarism and the acceptable methods of attribution. These are serious matters and you need to be aware of what is and is not permissible. See <https://www.purchase.edu/offices/community-standards/student-code-of-conduct/section-a-academic-integrity/index.php> and related links for more information.

### **Tutoring Support:**

All students at Purchase College can take advantage of tutoring services in the Learning Center. These are free peer-to-peer tutoring sessions in a variety of subjects and in writing across the disciplines. I encourage you to take advantage of this service to help you excel in this class, as well as your other courses. Please visit the Learning Center website for more information: <https://www.purchase.edu/offices/learning-center/>.

### **Community Health During COVID-19:**

To ensure that each of us has a healthy and safe learning experience, all students are required to remain informed and follow Purchase College Policy and/or any departmental, local, state, or federal laws, rules, or regulations for attending classes on campus and in a remote learning environment. Within courses that involve in-person contact, all students, faculty members, staff, and visitors are required to adhere to the expectations outlined on the College's COVID-19 website (<https://www.purchase.edu/covid-19-updates-and-plans/>). Failure to comply with requirements (e.g. wearing masks, maintaining social distancing where applicable) will result in the request to leave the classroom for that in-person class session. Students may also be referred to the Office of Community Standards (<https://www.purchase.edu/offices/community-standards/>). Do not enter campus buildings if you test positive for or are experiencing any symptoms of COVID-19. Contact your faculty and Health Services (<https://www.purchase.edu/offices/health-services/index.php>) if you need to miss class because of COVID-19 symptoms or a positive COVID-19 test result. The conservatory/school will address on a case by case basis student absences due to COVID-19, while awaiting test results, or during quarantine.

**Accessibility:**

It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities. You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk as soon as possible about the need for any modifications. The Office of Disability Resources collaborates directly with students who identify documented disabilities to create accommodation plans, including testing accommodations, in order for students to access course content and validly demonstrate learning. For those students who may require accommodations, please call or email the Office of Disability Resources, (914) 251-6035, [odr@purchase.edu](mailto:odr@purchase.edu), [www.purchase.edu/odr](http://www.purchase.edu/odr).

**Counseling:**

Help is available at the Counseling Center on campus for difficulties with emotional wellbeing and psychological functioning. If distress is interfering in relationships, academics, work, or daily life, confidential support can be had right away. Contact the Counseling Center at (914) 251-6390 or [COU.counseling.center@purchase.edu](mailto:COU.counseling.center@purchase.edu) on M-F, 9 AM -5 PM. The Counseling Center's website lists after hours emergency resources for mental health crises, sexual assault or interpersonal violence emergencies (Campus Advocacy Services), self-help, and additional coping resources. <https://www.purchase.edu/counseling-center>.

**Religious Accommodations:**

If you require academic accommodations for a religious observance, please speak with me as soon as possible to consider a reasonable modification.

**Course Schedule:**

(Note: all readings/screenings should be completed *before* the class for which they are assigned, unless otherwise noted)

### **Week 1 (August 31): Course Introduction: Imagining Cinema Alongside Film Criticism & Film Studies**

Class format: In-person on campus.

In-class screening: *La grammaire de ma grand'mère* ("Grandma's Grammar," Jean-Pierre Bekolo, 1996); *Atlantics* (Mati Diop, 2019).

**\* Questionnaire: Submit answers to questionnaire (available linked via Moodle as a Google Form by Saturday, September 3, 9 AM. Your responses will inform the weekly content and course structure.**

### **Week 2 (September 7): Critical Methodologies**

Class format: In-person on campus.

In-class screening: *Borom Sarret* ("The Wagoner," Ousmane Sembène, 1963); *Contras' City* ("City of Contrasts," Djibril Diop Mambéty, 1968); *Behind the Scenes: The Making of CEDDO* (Paulin Soumanou Vieyra, 1981).

Read before class: Chris Fujiwara, "Criticism and Film Studies: A Response to David Bordwell;" Usha Iyer, A Pedagogy of Reparations: Notes toward Repairing the Film and Media Studies Curriculum."

Recommended: David Bordwell, "Never the Twain Shall Meet: Why Can't Cinephiles and Academics Just Get Along?"; Françoise Pfaff, "Dakar in Djibril Diop Mambéty's *Contras' City*."

### **Week 3 (September 14): History, Storytelling**

Class format: In-person on campus.

In-class screening: *Ceddo* ("The Outsiders," Ousmane Sembène, 1977).

Read before class: Awam Amkpa and Gunja SenGupta, "History in Ousmane Sembène's *Guelwaar* and *Ceddo*;" Justice Ayowale Whitaker, "African Cinema on Vinyl;" select entries from Susan Hayward, *Cinema Studies: The Key Concepts* (5th edition): "historical films" (100), "ideology" (227), "World Cinemas/Africa" (455).

Watch before class: *Guelwaar* (Ousmane Sembène, 1992).

Recommended: *Sembène!* (Samba Gadjigo, 2015); Serge Daney, "Ceddo;" David Murphy, "Between Socialism and Sufism Islam in the Films of Ousmane Sembène and Djibril Diop Mambéty."

**\* Sign up process for Class Facilitation.**

### **Week 4 (September 21): Sound, Surrealism**

Class format: In-person on campus.

In-class screening: *Touki Bouki* ("The Journey of the Hyena," Djibril Diop Mambéty, 1973).

Read before class: N. Frank Ukadike, "The Hyena's Last Laugh: A Conversation with Djibril Diop Mambéty;" Ashley Clark, "*Touki Bouki*: Word, Sound, and Power;" Polo B. Moji, "Hyenas/hustlers: An Afrosur/realist reading of *Touki Bouki* (1973);" select entries from Hayward, *Key Concepts*: "surrealism" (393), "sound/soundtrack" (355), "asynchronous" (31), "diegetic/non-diegetic/extra- and intra-diegetic" (111), "road movie" (333).

Watch before class: *Badou Boy* (Djibril Diop Mambéty, 1970).

Recommended: Mbye B. Cham, “Djibril Diop Mambéty: Sounds in the Keys of Ordinary Folk;” Alexander Fisher, “Reclaiming Josephine Baker in the Filmic Ethnomusicology of Djibril Diop Mambéty;” Kenneth W. Harrow, “The Queer Thing About Djibril Diop Mambéty: A Counterhegemonic Discourse Meets the Heterosexual Economy;” Jude Akudinobi, Aboubakar Sanogo, “In Memoriam: Nwachucku Frank Ukadike;” *The Last Angel of History* (John Akomfrah, 1996); David Bordwell and Kristin Thompson, *Film Art: An Introduction* (12th edition): “Chapter 7: Sound in the Cinema.”

\* **Class Facilitation today (students will volunteer via a sign-up process).**

\* **Discussion Platform (via Moodle): First post due today (Wednesday, 9 AM), second post responding to another student due within two days (Friday, 9 AM).**

\* **Guidelines for Midterm Project: Scene Analysis distributed today.**

### **Week 5 (September 28): Experimentation, Archive / Guest Lecture: Ouma Amadou (PhD Candidate, Visual and Cultural Studies, University of Rochester)**

Class format: In-person on campus.

In-class screening: *Atlantiques* (Mati Diop, 2009); *Mille soleils* (“A Thousand Suns,” Mati Diop, 2013).

Read before class: James S. Williams, “A Thousand Suns: Traversing the Archive and Transforming Documentary in Mati Diop’s *Mille Soleils*;” Andréa Picard, “In the Realm of the Senses: Mati Diop on *Mille soleils*;” select entries from Hayward, *Key Concepts*: “avant-garde” (39), “intertextuality” (233), “documentary” (124), “experimental film” (143).

Watch before class: *Snow Canon* (Mati Diop, 2011); *Big in Vietnam* (Mati Diop, 2012).

Recommended: Bordwell and Thompson, *Film Art*: “Chapter 9: Film Genres.”

\* **Class Facilitation today (students will volunteer via a sign-up process).**

\* **Schedule meetings with instructor next week to discuss Midterm Project: Scene Analysis: <https://calendly.com/joelnanderson/>**

***Evening screening introduced by Ouma Amadou to be scheduled for 7 PM on September 28 in CMFT 0065 as part of the FMS Screening Series, featuring Atlantiques (Mati Diop, 2009) and Atlantics (Mati Diop, 2019).***

### **Week 6 (October 5): Genre, Theory**

Class format: In-person on campus.

In-class screening: *Édouard Glissant: One World in Relation* (Manthia Diawara, 2009).

Read before class: Tina Montenegro, “Atlantics: The Ocean as Another Place;” Édouard Glissant, *The Poetics of Relation* (excerpts); select entries from Hayward, *Key Concepts*: “genre” (197), “postcolonial theory” (293).

Watch before class: Mati Diop *Atlantics* Q&A at the 2019 New York Film Festival moderated by Dennis Lim.

Recommended: Austin Dale, “A Tunnel Into *Atlantics*: Interview with Mati Diop;” Édouard Glissant, “In Praise of the Different and of Difference;” Malini Guha, “Narratives of Return in the Films of Ousmane Sembène and Djibril Diop Mambéty.”

\* **Class Facilitation today (students will volunteer via a sign-up process).**

**\* Discussion Platform (via Moodle): First post due today (Wednesday, 9 AM), second post responding to another student due within two days (Friday, 9 AM).**

**\* Schedule meetings with instructor this week to discuss Midterm Project: Scene Analysis: <https://calendly.com/joelnanderson/>**

### **Week 7 (October 12): Montage, Adaptation**

Class format: In-person on campus.

In-class screening: *35 Shots of Rum* (Claire Denis, 2008).

Read before class: Abé Markus Nornes, “The Riddle of the Vase: Ozu Yasujiro’s *Late Spring* (1949);” James S. Williams, “Romancing the Father in Claire Denis’s *35 Shots of Rum*,” Moeko Fujii, “Dancing with Claire Denis;” select entries from Hayward, *Key Concepts*: “adaptation” (12), “editing” (134), “shots” (351), “cut” (103), “shot/reverse-angle shot” (350), “cross-cutting” (102), “eyeline matching” (150), “180-degree rule” (289).

Watch before class: *Late Spring* (Yasujiro Ozu, 1949).

Recommended: Moeko Fujii, “On Setsuko Hara: On her side-eye, and what she teaches us about feeling stuck and alone;” Rob White, “Close to Ozu: *35 Shots of Rum*,” Bordwell and Thompson, *Film Art*: “Chapter 6: The Relation of Shot to Shot: Editing.”

**\* Class Facilitation today (students will volunteer via a sign-up process).**

### **Week 8 (October 19): Authorship**

In-class screening: *Yaaba* (“Grandmother,” Idrissa Ouédraogo, 1989).

Read before class: N. Frank Ukadike, Richard Porton, “*Yaaba*,” Clyde Taylor, “We Don’t Need Another Hero: Anti-Theses on Aesthetics;” select entries from Hayward, *Key Concepts*: “auteur” (39), “film theory” (172), “counter-cinema/oppositional cinema” (101), “Third Cinema” (394).

Watch before class: *Parlons grand-mère* (“Let’s Talk, Grandmother,” Djibril Diop Mambéty, 1989).

Recommended: Kenneth W. Harrow, “In Celebration of Idrissa Ouédraogo,” Clyde Taylor, “Searching for the Postmodern in African Cinema.”

**\* Class Facilitation today (students will volunteer via a sign-up process).**

**\* Midterm Project: Scene Analysis due today via Moodle.**

**\* Guidelines for Final Project: Multimedia Folios assignment distributed today.**

### **Week 9 (October 26): Spectatorship**

Class format: In-person on campus.

In-class screening: *High Noon* (Fred Zinnemann, 1952).

Read before class: Friedrich Dürrenmatt, *The Visit*; Austin Fisher, “Revisiting the Blacklist Western: A Reception Study of *High Noon*,” select entries from Hayward, *Key Concepts*: “audience” (31), “Westerns” (430).

Recommended: Dayna L. Oscherwitz, “Of Cowboys and Elephants: Africa, Globalization and the Nouveau Western in Djibril Diop Mambéty’s *Hyenas*.”

**\* Class Facilitation today (students will volunteer via a sign-up process).**

**\* Discussion Platform (via Moodle): First post due today (Wednesday, 9 AM), second post responding to another student due within two days (Friday, 9 AM).**

**\* Schedule meetings with instructor this week to discuss Final Project: Multimedia Folios:**  
**<https://calendly.com/joelnanderson/>**

### **Week 10 (November 2): Cinematography**

Class format: In-person on campus.

In-class screening: *Hyènes* (“Hyenas,” Djibril Diop Mambéty, 1992).

Read before class: Joya F. Uraizee, “Subverting the Status Quo in Senegal: Djibril Diop Mambéty’s *Hyenas* and the Politics of Liberation;” Boukary Sawadogo, “Reverse Shot on Djibril Diop Mambéty: Things Unseen;” Lalya Gaye, “Djibril Diop Mambéty’s Mesmerizing Anti-Neocolonial Masterpiece *Hyenas*;” select entries from Hayward, *Key Concepts*: “cinematographer” (82), “colour” (92), “deep focus/depth of field” (108), “subjective camera” (392), “tracking shot/travelling shot/dollying shot” (407), “subject/subjectivity” (390).

Watch before class: *Ninki Nanka, The Prince of Colobane* (Laurence Gavron, 1991).

Recommended: Olivia Gabor-Peirce, “Returning Home: Djibril Diop Mambéty’s *Hyènes*;” Austin Dale, “Moussa Sene Absa interview;” Bordwell and Thompson, *Film Art*: “Chapter 5: The Shot: Cinematography.”

**\* Class Facilitation today (students will volunteer via a sign-up process).**

### **Week 11 (November 9): Mise-en-scène, Realism**

Class format: In-person on campus.

In-class screening: *La petite vendeuse de soleil* (“The Little Girl Who Sold the Sun,” Djibril Diop Mambéty, 1999).

Read before class: Yasmina Price, “Follow the Money;” Alexandra Marshall, “Oumou Sy: The Grande Dame of Senegalese Fashion;” Beti Ellerson, “Remembering Djibril Diop Mambéty on the 20th Anniversary of His Death;” select entries from Hayward, *Key Concepts*: “mise-en-scène” (254), “realism” (331).

Watch before class: *Le Franc* (Djibril Diop Mambéty, 1994).

Recommended: Charles J. Sugnet, “Wolof Orality, Senghorian Literacy, and the Status of Cinema in Djibril Diop Mambéty’s *La Petite Vendeuse de Soleil*;” Bordwell and Thompson, *Film Art*: “Chapter 4: Mise-en-Scene.”

**\* Class Facilitation today (students will volunteer via a sign-up process).**

**\* Discussion Platform (via Moodle): First post due today (Wednesday, 9 AM), second post responding to another student due within two days (Friday, 9 AM).**

### **Week 12 (November 16): Final Project Workshop Groups**

Class format: In-person on campus.

**\* Students should have chosen topics for the Final Project: Multimedia Folios by today.**

### **Week 13 (November 23): No class (autumn break)**

### **Week 14 (November 30): Collaboration, Nontheatrical**

Class format: In-person on campus.

In-class screening: Fatima Al Qadiri, “Ghost Raid” music video from *Desert Strike* EP (Alex Gvojjic, 2012); *Liberian Boy* (Mati Diop, Manon Lutanie, 2015); Wasis Diop, “Voyage à Paris” music video from *De la place dans la gazelle* EP (Mati Diop, 2022); *In My Room* (Mati Diop, 2020).

Read before class: Sukhdev Sandhu, “Fatima Al Qadiri: ‘Me and my sister played video games as Saddam invaded’;” Negar Azimi, Babak Radboy, “Spirit Riders: A Conversation with Mati Diop and Fatima Al Qadiri.”

Watch before class: Fatima Al Qadiri (as Ayshay), “WARN-U” music video from *WARN-U* EP (S.A.M. & the T.A.Z., 2011); *Mendeel Um A7mad (NxIxSxM)* (Fatima Al Qadiri, Khalid al Gharaballi, 2012); Fatima Al Qadiri, “Vatican Vibes” music video from *Genre-Specific Xperience* EP (by Tabor Robak, 2015); Fatima Al Qadiri *Atlantics* Q&A at the California Film Institute (2020) moderated by Zoë Elton.

Listen before class: Fatima Al Qadiri, *Desert Strike* EP (2012).

Recommended: Noor Al-Qasimi, “The ‘Boyah’ and the ‘Baby Lady’: Queer Mediations in Fatima Al Qadiri and Khalid al Gharaballi’s Wawa Series;” Ruba Katrib, “It Is Still Taking Place;” *Erkennen und Verfolgen* (“War at a Distance,” Harun Farocki, 2003); *No Home Movie* (Chantal Akerman, 2015).

## **Week 15 (December 7): Presentations: Final Project: Multimedia Folios**

Class format: In-person on campus.

## **Week 16 (December 14): No class**

**\* Final Projects due by today via Moodle.**