

The Film Essay as Art Form: Cinema, Memory, & Trauma - UHON 351F

001 (Fine Arts), 008 (Multicultural), 005 (Humanities), CRN: 61845

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Double Helix: Essay Films in the midst of an Anthropocene

SIU Honors Program

New Media Center basement, Communications Building, Room 9E

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Maha Maamoun, *Dear Animal*, Single channel video, 25:30 min. 2016

The Film Essay as Art Form: Cinema, Memory, & Trauma

Cinema is rich with references to memory. With the rise of digital and over-image-saturation/stimulation, documentary and narrative practices have taken turns into history with a pensive slowness. This course unpacks the polemical term 'essay film' as well as the phrase 'double helix,' an expression coined by filmmakers Jean Luc Godard & Anne-Marie Mieville, in their 1976 film *Here and Elsewhere*—a film about place, Palestine, and the limitations images have when they attempt to portray reality.



At one point in the film, Godard and Mieville use a play on words involving the biological metaphor of the double helix, with which they describe the complexity of the film montage: *the association goes from the assembly line, to the television channel, to the hotel chain, up to the linking of still images and sound—a double helix formation*. This studio and research-based course surveys the rich history and imaginative interaction between moving-images and the still photograph, tracing their ever-changing relationship since early modernism. We will also reference the film essay symposium [Double Helix](#) that took place in Beirut, Lebanon in 2019.

Students will survey the essay film as it relates to memory and will grasp a fundamental temporal nature that is common to the human condition. We will also explore Marianne Hersh's concept of "Postmemory" from her book, [Family Frames](#). "Postmemory" describes the correlation that the "generation after" bears to trauma (personal, collective, and cultural) of those who came before them. These are experiences we remember only by means of the stories, images, and behaviors among which we grew up.

Students will look at and make their own essay films open to range of the humanities and liberal arts topics—including history, education, social sciences, psychology, and political science, among other fields.

Since the 1940s, artists have explored the narrative enigmas of the film essay. Still photography—cinema's ghostly parent—was eclipsed by the medium of film, but also set free. The rise of the moving image also obliged photography to make a virtue of its own stillness. The film essay, on the other hand, envied the simplicity, lightness, and precision of photography, and, as Chris Marker showed us in *La Jetée* (1962), it would be possible to create a compelling science-fiction essay film composed almost entirely of black-and-white photographs.

This hybrid theory and practice class will consider the relationship between poetry and prose, with particular focus on the film essay as form. We will make essay films and look at a wide range of film/video practices, as well as artists, writers, and scholars from 1920 to present, including: Khalil Joseph, Trinh T. Minh-ha, Bassem Saad, Wu Tsang, Hank Willis Thomas, Akram Zaatari, The Arab Image Foundation, Harun Farocki, LaToya Ruby Frasier, Martha Rosler, Etel Adnan, Theodor Adorno, Carrie Mae Weems, Chris Marker, The Atlas Group, Max Bense, Reem Shilleh & Mohanad Yacoubi, Asco, Maha Maamoun, The Weather Underground, Allan Sekula, Rana El Nemr, Katrin Winkler, Kerry Tribe, Marie-el Khazen, Cathie Opie, André Bazin, David Company, Zachary Drucker, The Otolith Group, Zanele Muholi, James Benning, Lee Anne Schmitt,

Metahaven, and Basma Al-Sharif, among others.

Given the urgency of the current war in the Middle East, this class is extremely timely and important for students, as we will be looking at many artists from Palestine, as well as the Middle East and North African region. The course will cover a range of media as it related to the film essay—film/video, photography, installation, social media, and visual culture.

The political, social, historical, and aesthetic nature of the essay film leaves us much to unpack and uncover. This will be a discussion-based course that will foster skills film/video and audio production as well as critical reading and writing. Students will complete short production assignments/gestures and turn in a final essay film. Each class will consist of a lecture including cinematic works, screening of films/videos, lab time, conversations around the assigned texts, critiques, research presentations by students, and field trips.

Learning outcomes

In this course students will:

- Further the advanced use and functions of a DSLR camera and Adobe CC Premiere to make an essay film
- Learn about historic/contemporary artists and essayistic filmmakers
- Critique the medium's technical specificity
- Analyze the medium's historical specificity and position their own practice within contemporary conditions
- Have an understanding of visual literacy, especially the essay film form, and the ability to analyze film and media practices in their contexts
- Expand a larger vocabulary, as well as improved reading and writing skills on film, media, and critical theory

Required materials and equipment

- A DSLR camera and a tripod (please contact the Media Department for more details ((618) 453- 7763, at the Equipment Checkout room, which is 1010A, located just above the New Media Center on the south end of the COMM building)
- Storage device (hard drive) no smaller than 1TB
- Memory card / CF Card, no smaller than 32GB
- Headphones (for in-class editing time)

Course Expectations

- Participate actively in all group critiques and discussions. Share constructive criticism with your peers and respect their differing perspectives and opinions.
- Work toward developing an open and receptive attitude to the suggestions and

criticism that are offered to you by the professor and your peers.

- Demonstrate a willingness to try new approaches, techniques, and unfamiliar processes and strategies.
- Synthesize what you already know with new ideas and practices.

Required Texts (a .pdf reader will be provided for 1-3)

- 1) [*The ABCs of the Essay film*](#), A Conversation between Christa Blumlinger & Harun Farocki
- 2) [*Cinema Interval*](#), Trinh T. Minh-ha
- 3) [*The Syllabus*](#), Reem Shilleh & Mohanad Yacoubi
- 4) [*Essays on the Essay Film*](#), Nora M. Alter & Timothy Corrigan (required & available at the SIU bookstore)

Grading policy

See below for further information.

Grades for each project will be determined across three parameters:

- Technique: How well did you resolve the technical objectives of the assignment?
- Concept: How well did you resolve the conceptual objectives of the assignment?
- Effort: How well did you demonstrate your effort? This can be through quantity, scale, showing me failed efforts, discussions with instructor, scope of project, etc.

Note: Participation is a grade component for your overall grade separate from assignments.

Participation includes positive participation in class discussions, activities, and critiques. This means speaking up and completing in-class exercises.

Weekly Outline

Week 1

A for Adorno; B for Bazin

Key Terms/Ideas:

Lateral montage, poetry and prose, montage from ear to eye, poetry as a sister of the essay,

As Adorno states: if the essay doesn't examine the social, it falls for the tricks of the culture industry; the essay form is capable of being subsumed by the culture industry, an essay does not begin with Adam & Eve, but with that which interests the author.

Photographers/Films:

Chris Marker, [La Jetée](#) (1962)

Maha Maamoun, [Dear Animal](#) & [2026](#) (2010)

A.G. Rojas, [Twins](#) (2023)

Bassem Saad, [Congress of Idling Persons](#) (2021) & [Kink Retrograde](#) (2022)


[Rana El Nemr](#) (various photographic works)


Texts:

Schefer, Jean-Louis, [On La Jetée](#), The Enigmatic Body, ed. and trans. Paul Smith, Cambridge Univ.

Press, 1995. One drive link:  [la-jetee-jean-louis-schefer.pdf](#)

Mah, Campbell, [An Examination of Time, Medium, and the Moving Image in Chris Marker's La Jetée](#),

Aspect Journal of Film & Screen Media, UNC (One drive link:  [Mah — An Examination of Time, Medium, and the Moving Image in La Jetée Aspect Journal of Film and Screen Media.pdf](#)

Ballard, J.G. *La Jetée: Academy One*, New Worlds, No. 164, July 1966. One drive link:  [J.G. Ballard, La Jetée- Academy One - 1966 .pdf](#)

Max Bense, *On the Essay and Its Prose* (1947)

Andre Bazin, *The Myth of Total Cinema* (1967)

Theodor Adorno, *The Essay as Form* (1984)

Janet Harbord, *La Jetée* (2009) (excerpts)

[CLOSE-UP: THE RIGHT CONNECTIONS](#), Kaelen Wilson-Goldie on Bassem Saad's Congress of Idling Persons, Artforum (2021)

Week 2

C for Chain/Cable; D for Distance

Key Terms/Ideas:

Positionality [or] the place from which one speaks, distance montage, leading shots & principles of rhyme and reprise.

Photographers/Films:

[Hank Willis Thomas](#) (various works) [LaToya](#)

[Ruby Frasier](#) (various works)

Artavazd Peleshian, [The End](#) (1991)

Jean Luc Godard and Anne-Marie Mieville, *Here and Elsewhere* (1984) Kerry
Tribe, [Here and Elsewhere](#) (2002)
Trinh T. Minh-ha, *Surname Viet Given Name Nam* (1989) (excerpts)
Harun Farocki, BRD, *How to Live in the Federal Republic of Germany* (1990) (excerpts)

Texts:

Trinh T. Minh-ha and Berenice Reynaud, *Jumping into the void*, Cinema Interval (1999)
David Company, *When to be Fast? When to be Slow?* (2007)
Etel Adnan, [Of Cities & Women \(Letters to Fawwaz\)](#) (1993) (excerpts)

Week 3

E for Essay; F for Fake

Key Terms/Ideas:

The relationships between text and image, densities versus unstitching images, fact/fiction

Photographers/Films:

Walid Raad, [The Atlas Group](#) (1989 – 2004) Mariam
Mekiwi, ['abl ma 'ansa](#) (2018) (excerpts)
A.J. Rojas, [Godchild](#) (2021)
Adam Golfer, [We'll do the rest](#) (2014)
Harun Farocki, *Images of the World and Inscription of War* (1989) (excerpts) Harun
Farocki, [Serious Games. Immersion](#) (2009)

Texts:

Thomas Elsaesser, [Making the World Superfluous: An Interview with Harun Farocki](#) (2004) Carrie
Lambert-Beatty, [Make-Believe : Parafiction and Plausibility](#) (2009)
James Woods, *Narration: How Fiction Works* (2009) (excerpts)
Nora M. Alter, [The Essay Film After Fact and Fiction](#) (2018) (excerpts)

Week 4

G for Grafe; H for Heresy

Key terms/Ideas:

Auteur film, journalistic fallacies, sequencing, politics of the gaze, & an innermost form of heresy.

Photographers/Films:

Gordon Parks (1948 – 1950) (various works)

Martha Rosler, [The Bowery in Two Inadequate and Descriptive Systems](#) (1974 – 1975)

Allan Sekula, [Fish Story](#) (1989 – 1995)

Emily Jacir, [Where We Come From](#) (2001 – 2003), [Material for a Film](#) (2006 – ongoing) Shaunak Sen, [All that Breathes](#) (2022) (excerpts)

Ryan Jeffery & Boaz Levin, [All that is solid melts into data](#) (2015) (excerpts)

Ryan Jeffery, *The Walls of the WTO* (2017) (excerpts)

Isa Knafo, [Rare Earth](#) (2014) (excerpts)

Texts:

Rosler, Martha. [In, around, and afterthoughts \(on documentary photography\)](#). 1981

Sekula, Allan. [Photography Against the Grain: Essays and Photoworks](#). (excerpts). 1973-1983.

Wolfe, Shira, [Female Iconoclasts: Emily Jacir and the Politics and Poetics of Palestine](#). 2012

Minh-ha, Trinh T. "Documentary Is/Not a Name." *October*, Vol. 52, Spring (1990): 76–98.

Hoberman, J. "Trapped in Total Cinema," in *Film After Film*, New York: Verso Books, 2013.

Week 5

I for Inscription; J for "Je" (I)

Key terms/Ideas:

Discourse networks, self-portraiture, working with the photographic archive

Photographers/Films:

Akram Zaatari & The Arab Image Foundation (1997 – ongoing) (various works) [Tseng](#)

[Kwong Chi](#), *East Meets West* (1979 – 1987)

Nona Faustine (2008 – 2016) (various works) Francesca

Woodman (1972 – 1981) (various works) James Benning, [American Dreams](#) (1984)

Harun Farocki, excerpts of various works

Texts:

Berg, Ronald. "Harun Farocki: Hamburger Bahnhof." *Frieze Magazine* Issue 163, May, 2014.

Ehmann, Antje, and Kodwo Eshun. "A to Z of HF or: 26 Introductions to HF," in *Harun Farocki: Against What? Against Whom?* London: Koenig Books, 2009.

Khazam, Rahma. "Harun Farocki Parallels Review," Frieze Magazine Issue 163, May, 2014.
Respini, Eva and Ana Janevski. "[Akram Zaatari & The Arab Image Foundation](#)." MoMA Magazine, Aug 26, 2020.
Ho, Melissa. "[Performing Ambiguity: The Art of Tseng Kwong Chi](#)." SAAM, June 23, 2022.

Week 6

K for Kluge; L for Laggard

Key terms/Ideas:

slow progress and construction of the image

Photographers/Films:

Katrin Winkler, [Towards Memory](#) (2016) & excerpts of other various [photographic works](#) Wu Tsang, [Wildness](#) (2012)
Basma Al-Sharif, [The Story of Milk and Honey](#) (2011)
Lee Anne Schmitt, [California Company Town](#) (2008) (excerpts) and [Purge this Land](#) (2017)

Texts:

Nyong'o, Tavia. "[Wildness: A Fabulation](#)." The Scholar and Feminist Online, Activism and the Academy Issue, Fall 2013/Spring 2014.
Delgado, Monica. "[Poetics of Ghost Spaces: The Cinema of Lee Anne Schmitt](#)." Desistfilm, March 20, 2020.
Schmitt, Lee Anne. "[Outtakes: California Company Town](#)." art journal OPEN. May 13, 2012.
Bateman, Conor, "[California Company Town \(dir. Lee Anne Schmitt, 2008\)](#)." 4:3 Film. March 6, 2015

Week 7

M for Montage and Mise-en-scene; N for Number

Key terms/Ideas:

Comprehending a film as montage art, mise-en-scène, a disassembled film made of still photographs

Photographers/Films:

Carrie Mae Weems (various works)

Allan Sekula, [Waiting for Tear Gas](#) (1999 - 2000)

[Ohan Breiding](#), various photographic works (2009 – present)

Anne Kathrine Bindesbøll, [Pines, Rocks and Clouds](#) (2012)

[Artavazd Peleshian](#), Seasons of the Year (1975)

Panos Aprahamian, [YABANDJO](#) (2016)

Panos Aprahamian, [This Haunting Memory is not my Own](#) (2021)

Texts:

Godmilow, Jill. "Killing the Documentary." Indiewire, March 5, 2014.

Gunning, Thom. *Never Scene a Picture Before: Muybridge in Multiplicity*. New York, NY: Oxford University Press, 2003.

Elizabeth Lewis, Sarah. *Carrie Mae Weems*. Cambridge, MA. MIT Press and October Files, 2021. (excerpts)

Week 8

O for Order; P for Portrait

Key terms/Ideas:

Conventional notions of listings carried to the point of absurdity, how a face is created in film, cinematographic syntax

Photographers/Films: Cathie

Opie (various works)

Ana Mendieta (various works)

Khalil Joseph (various works)

David Thorne and Julia Meltzer, *We Will Live To See These Things, or Five Pictures of What May Come To Pass* (2006) (excerpts)

Ghassan Salhab and Aala Kad Al Shawk, *Le voyage immobile* (2018) (excerpts)

Texts:

Jheanelle Brown, [Audiovisual Black Subjectivity in Kahlil Joseph's Double Conscience](#), *On the Fringe*, University of Southern California Press, 2017

Fred Moten, *The Field Trio* (excerpts), 2014

Week 9

Q for Quarrel; R for Repetition

Key terms/Ideas:

Iconoclastic controversies, image quarrels, structural principle of repetition in non-fiction vs fiction works, cross-cutting

Photographers/Films:

Ken-Gonzalez Day, [Erased Lynchings](#) (2020)

Zackary Drucker (various works)

Allan Sekula, [The Forgotten Space](#) (2013) Ohan

Breiding, [Magic Hour](#) (2014)

Ohan Breiding & Shoghig Halajian, [The Rebel Body](#) (2018) Ohan

Breiding & Shoghig Halajian, [Souvenir](#) (2023)

Texts:

Vander Burgh, Jennifer, "Explaining the Notion of the 'Essay Film,'" in *A Film About the Sea: Notes on Allan Sekula and Noel Burch's The Forgotten Space*. Nova Scotia: Centre for European Studies, 2012.

Week 10

S for Series; T for Transmission

Key terms/Ideas:

Serial principle as a structure, using the gaze to gain access

Photographers/Films:

[White Gaze](#), Michelle Dizon & Việt Lê (2019)

Kerry Tribe, [H.M.](#) (2009)

Latipa (Michelle Dizon), *Gaza Before the Law* (2018)

[Metahaven](#) (various works)

Texts:

Ariella Azoulay, *The Civil Contract of Photography* (excerpts)

Week 11

U for Universe of Technical Images; V for Veracity

Key terms/Ideas:

Categories of “truth”, Vilém Flusser’s “universe of technical images”

Films/Photographers:

[Asco](#) (various works) (1971 – 1975)

Sandra de la Loza, [Mural Remix](#) (2012)

Carlos Motta (various works)

Mohammad Shawky Hassan, *And on a Different Note* (2015)

Mohammad Shawky Hassan, *it was related to me* (2016)

MTL, *Training in the Practice of Freedom* (2018)

Texts:

Vilém Flusser, *Towards a Philosophy of Photography*, 1984 (excerpts)

MTL, *#OCCUPYWALLST: A Possible Story*, 2015

Week 12

W for Peter Weiss; X for Unknown Quality

Key terms/Ideas:

Avantgarde, surveillance technologies, Brecht’s method of working—working in a team

Photographers/Films:

Marie al-Khazen (various works)

[Tanya Traboulsi](#) (various works)

[Tamara Abdul Hadi](#) (various works)

Rania Stephan, *The Three Disappearances of Soad Hosni* (2011)

Rania Stephan, *MEMORIES FOR A PRIVATE EYE* (2015)

Reem Shilleh & Mohanad Yacoubi, *Off Frame AKA Revolution until victory* (2015)

Texts:

Yasmine Nachabe Taan, [Reading Marie al-Khazen’s Photographs: Gender, Photography, Mandate Lebanon](#), 2022 (excerpts)

Week 13

Y for Frances Yates; Z for Zinedine Zidane

Key terms/Ideas:

Memory theater, mnemonic technology, visualized locations, complex, multi-channel installations

Photographers/Films:

Zanele Muholi (various works)

The Otolith Group, *The Radiant* (2012)

The Otolith Group, *I See Infinite Distance Between One Point and Another* (2012)

Weeks 14 - 15

Work on Final Projects

FINAL ESSAY FILM DUE on Nov 19 (see details below)

Potential Sites for field trips/outings/research:

[Mandala Gardens](#) (Marion, IL), Crab Orchard National Wildlife Refuge (Williamson County, IL), Heron Pond Nature Preserve (Johnson County, IL), Shawnee National Forest (Herod, IL), Giant City State Park (Makanda, IL), Cairo, IL, Sahara Woods State Recreation Area (Harrisburg, IL), and the Cache River State Natural Area (Johnson County, IL).

Gestures

These will be graded, short production-oriented prompts, given throughout the semester, that work towards your final project/film.

Gesture 1: Active Listening (*inspired by James Benning*)

1. go to a possible location where you may shoot your final photographic essay film project
2. look to see what time it is
3. TURN YOUR PHONE OFF
4. close your eyes
5. listen for as long as you can
6. take a mental note all the sounds that you hear
7. when you feel you've truly listened enough to understand the space, look to see what time it is
8. make 100 still shots of the space from a range of angles and perspectives
9. go home, write down what time you arrived and what time you stopped listening and why
10. write a few sentences about the experience and what you ended up shooting and why
11. include this paragraph with your weekly reading response
12. and be prepared to share your images in class

Gesture 2: Images of Cinematic Space: A past/future in a post-*La Jetée* world Format:

Still digital photographs + voiceover / essay

Duration: 2–3-minute video

Go back to your particular location from the 1st Gesture with a DSLR camera and take at least 200 additional photographs that document the particular details, elements, people and aspects of your chosen location. You may choose to have human subjects and/or animals in the frame, and decide if your shoot is staged or not. You will present the final photos as a video with sound (voiceover, essay style). Put the images in a sequence in a particular order of your choosing so that you move the viewer through the space through your series of images—use particular details, elements, people, and aspects of your chosen location. Use a variety of close-up, mediums and wide camera angles to portray an idea, theme, story or specific observation about the space. Use a combination of varying compositional devices, as well as patterns of light and shadow to communicate your idea, narrative, or point of view. This is an exercise to develop and cultivate a cinematic (meaning movement) relation to images, how will these images work together in a sequence, to tell something that one image alone cannot? How will series evoke a sense of the entire space? What does the essay/voiceover do to help you tell the story? You will present your photos in class in the form of a video work with an audio/essayistic voiceover overlay, and explain what it is that you found significant to the area, how it organizes space, people, and architecture.

Gesture 3: The Essay film / Two channel screens

Format: one single-channel version; one two-channel version

Duration: 4 – 5 minutes each (turn in two pieces)

For this assignment you will revisit gesture 1 & 2 and use the techniques and approaches we have covered so far in class. Your final essay film should take up an experimental idea or concept and challenge the idea of narrative or documentary. Take into consideration the use of camera movement and editing to construct your short video. You also have the opportunity here to think about voiceover/sound and its relationship to image.

How will different camera shots fit together to visually describe the idea you have chosen? Your two final versions should include a single channel video (one screen) as well a two- channel version (two screens, using the transform tool in Premiere). You can use similar footage and voiceover for both versions. Each piece should be 4 - 5 minutes. You should also include a voiceover/narrative, subtitles if the voice is not in English, and credits at the end of the piece if you use music or other text sources (as you would in a normal essay).

How does this two-channel technique complicate your process? What must you consider if you are displaying two images simultaneously of the same place? You may wish to show two different angles at the same time or the same exact angle at two different times in the day or

night.

FINAL PROJECT (DUE NOV 19)

Final Essay Short Film

Duration: 5 – 15 minutes

You will make a final 15 – 20-minute essay film using Adobe Photoshop, Lightroom, and Premiere Pro CC and extend or use multiple aspects from the three gestures we've done thus far. The final film can unpack a particular concept/theme, should deeply consider both form and content, and the topic is to be approved by the professor (schedule a meeting during office hours). The subject should be critically, politically, and/or historically relevant to the key concepts in the course. Some examples of the key concepts include: lateral montage, montage from ear to eye, poetry as a sister of the essay, tricks of the culture industry within various economic and socio-political landscapes, mis-en-scène, positionality, the place from which one speaks, distance montage, leading shots, principles of rhyme and reprise, the relationship between word and image, density versus unstitching images, sequencing, and the politics of the gaze.

You should utilize the techniques and approaches we have covered so far (stills/listening, short essay, and two channel/multiple screens). Your final essay film should take up an idea or concept and *challenges* the traditional ideas of narrative or documentary. Take into consideration the use of camera movement, sequence, lighting, sound, and editing to construct your film. You also have the opportunity here to think about sound/voice and its relationship to image. Include a voiceover/narrative, subtitles if the voice is not in English, and credits at the end of the piece if you use music or other text sources (as you would in a normal essay; i.e., a bibliography). See below for more info.

How does the photographic essay film technique complicate and strengthen your moving- image editing process? Finally, and most importantly, what is the concept (social, political or psychological) you are focusing on in this piece? What is the piece being critical of? What is the place from which you speak? What is at stake?

Your film must site a complete bibliography at the end of the film; citations can include texts, articles or books that were assigned in class or other texts, articles, or books relating to the content, structure, and the film and your specific site of choice. The professor should approve all bibliographical references. Please schedule a meeting with the professor during her office hours

should you have any questions. We will discuss this more in class in more detail when the time arrives.

Reading Responses

We will have weekly readings and short reading responses to be done outside of class and turned in on D2L. Each reading response should be minimum one page, maximum two pages (12-point font, double-spaced) and should address the argument and content of the texts/photographers/films. Photo/film reading responses should also include your personal position on the films/texts and how they relate to film essay. Be sure to consider the political context of the writing/photographic work/film, in other words, what is at stake in the work?

This might include the timeframe and location in which the writer/photographer/filmmaker was/is working as well as their background. Finally, what about these readings/films/ photographic works are inspiring or intriguing to you? What do you disagree with in the maker/writer's approach, and why? What is critical element of the work? Finally, be sure to

address issues about the writing/film that relate to themes that may have come up in the classroom. Your writing will be graded on the clarity of your argument and how clearly you relate the reading/film to our classroom dialogue.

Attendance and Participation

Unexcused absences for class will negatively affect a student's grade. Studio production and theory courses require full in-class participation. Absences due to medical issues are excused, and appropriate documentation from a doctor is necessary. *Warning will be given after two excused absences and the student is subject to a grade drop after that.* Each student is allowed one mental health day in the semester; it will be considered excused as long as the student sends an email *prior* to the missed class.

Deadlines

Deadlines are critical in our field. All assignments are due by the beginning of class on the specified due dates. Any work received after the deadline will be considered late and the grade will be reduced one letter grade per day.

General tech rules

Phones, texting, scrolling, etc. can be disruptive. Phones should be turned off during class and put into your bag/backpack unless you are using them as a cinematic capture device. If you need to make an urgent call or send a message, please do so during break time. This will be part of your participation grade. If we meet on Zoom, please keep your camera on during class time (this is also part of your participation grade).

Course Regulations

Assessment of a student's work is based both on research, gestures/assignments, reading responses and on the final photographic essay film. The sharing of research and group discussions and critiques are important for the development of individual works and of the course as a whole. Evaluation of a student's work is based on a series of production assignments and reading responses that are due regularly throughout the term and assessed during group critiques/reviews, and participation in class (attendance, class work, preparation for group critiques). Grades are determined by the quality of the work and the student's consistent engagement with their material and conceptual processes, as evidenced through the development of their in-process photo/film presentations, writing, and understanding of the texts. Students are to keep the sound stage tidy and clean as part of their participation grade.

Graded assessment:

1. Mid-term review of research, gestures/assignments and reading responses: 40%
2. Participation in group critiques, discussions, attendance: 30%
3. End of term review of the final essay film: 30%

Letter grades will be assigned according to:

90 – 100 points: A
80 – 90 points: B
70 – 80 points: C
60 – 90 points: D
< 60 points: F

Grading Standards:

- A** Outstanding. Exceptional work that raises the standards for one's entire peer group. Demonstrates high achievement and craftsmanship. Design criteria are exceeded, and the student challenges himself or herself in project design. Student exhibits commitment to expanding ideas, vocabulary, and performance.
- B** Above average. Work exceeds the requirements and expectations of the class. Student exhibits above average progress and craftsmanship. Design criteria are exceeded. Student exhibits above average interest in expanding ideas, vocabulary, and performance.
- C** Meets requirements. Student produces average work. Student shows average quality work and spends minimum time and effort on projects. Student shows moderate interest.

- D** Below average. Completion of most, but not all, requirements. Student performance is uneven and below average. Project requirements are only partially fulfilled. Minimal interest is exhibited. Participation and involvement are inadequate.
- F** Failure to meet the requirements of the course. Level of participation and craftsmanship is extremely poor. Course involvement is inadequate. Student shows lack of interest.

Grading Criteria for Gestures & Final Projects:

1. Incorporation of information and concepts learned in class
2. Willingness to explore an idea, open it up and look at it from different angles
3. Participation in and responsiveness to critiques of media work
4. Self-motivation and direction
5. Conceptual, technical and emotional progress
6. Extent to which your creative work is challenging, passionate, significant
7. Craftsmanship: quality, care and attention to detail
8. Willingness to re-work and improve your creative work
9. How well the criteria of the assignments are met

SIU Resources

Academic Support Services: <https://clss.siu.edu> Black

Resource Center: <https://smrc.siu.edu/brc/>

Campus Computer Labs: <https://oit.siu.edu/salukitech/clc/>

Counseling and Psychological Services: <https://shc.siu.edu/counseling/>

DACA, Dreamers, and Undocumented Student Support:

<https://smrc.siu.edu/undocumentedstudents.php>

Hispanic/Latino Resource Center: <https://smrc.siu.edu/hrc/index.php> LGBTQ

Resource Center: <https://smrc.siu.edu/lgbtq/index.php>

Sexual Harassment and Assault Awareness and Resources: <http://safe.siu.edu> Student

Multicultural Resource Center: <https://smrc.siu.edu/index.php>

Veteran services: <https://veterans.siu.edu>

Women's Resource Center: <https://smrc.siu.edu/wrc/>

Writing Center: <https://write.siu.edu>

Academic Integrity:

Please refer to SIU Student Code of Conduct.

Accessibility Statement:

SIU strives to make learning experiences as accessible as possible. If you anticipate or experience academic barriers due to a disability (including mental health, chronic or temporary medical conditions), please inform me immediately so that we can privately discuss options. In order to help establish reasonable accommodations and facilitate a smooth accommodations process, you are encouraged to contact the Accessible Education Office.

Non-Discrimination:

SIU is committed to facilitating a campus free of all forms of discrimination including sex/gender-based harassment prohibited by Title IX. The University's non-discrimination policy applies to, and protects, all students, faculty, and staff. If you think you have experienced discrimination or harassment, including sexual misconduct, we encourage you to tell someone promptly. If you speak to a faculty or staff member about an issue such as harassment, sexual violence, or discrimination, the information will be kept as private as possible, however, faculty and designated staff are required to bring it to the attention of the University's Title IX Coordinator. Faculty can refer you to fully confidential resources, and you can find information and contacts online.



Syllabus Attachment

Fall 2025

MISSION STATEMENT FOR SOUTHERN ILLINOIS UNIVERSITY CARBONDALE

SIU embraces a unique tradition of access and opportunity, inclusive excellence, innovation in research and creativity, and outstanding teaching focused on nurturing student success. As a nationally ranked public research university and regional economic catalyst, we create and exchange knowledge to shape future leaders, improve our communities, and transform lives.

IMPORTANT DATES:

Semester Classes Begin:08/18/2025
Last day to add full-term course (without Dean's signature):08/24/2025
Last day to withdraw from the University with a full refund:08/29/2025
Last day to drop a full-term course for a credit/refund:08/31/2025
Last day to drop a full-term course (W grade, no refund):.....10/26/2025
Final examinations:12/08/2025–12/12/2025

Note: Please verify the above dates with the Registrar calendar and find more detailed information on deadlines at <http://registrar.siu.edu/calendars>. For add/drop dates that apply to shorter-than-full-term courses, please look at the Schedule of Classes search results at <http://registrar.siu.edu/schedclass/index.php>

FALL SEMESTER HOLIDAYS:

Labor Day 09/01/2025
Fall Break 10/10/2025
Veterans Day 11/11/2025
Thanksgiving Break 11/22/2025 - 11/30/2025

DIVERSITY: Southern Illinois University Carbondale's goal is to provide a welcoming campus where all of our students, faculty and staff can study and work in a respectful, positive environment free from racism and intimidation. For more information visit: <http://diversity.siu.edu>. Additional [informational flyer](#).

OFFICE FOR ACCESS AND ACCOMMODATIONS: SIU Carbondale is committed to providing an inclusive and accessible experience for all students with disabilities. Office for Access and Accommodations coordinates the implementation of accommodations. If you think you may be eligible for accommodations but have not yet obtained approval please contact OAA immediately at (618) 453-5738 or <https://access.siu.edu>. You may request accommodations at any time, but timely requests help to ensure accommodations are in place when needed. Accommodations and services are determined through an interactive process with students and may involve consideration of specific course design and learning objectives in consultation with faculty.

MILITARY COMMUNITY: There are complexities of being a member of the military community and also a student, and military and veteran related developments can complicate academic life. If you are a member of the military community and in need of accommodations please visit Veterans Services at <http://veterans.siu.edu/>.

STUDENT MULTICULTURAL RESOURCE CENTER: The Student Multicultural Resource Center serves as a catalyst for inclusion, diversity and innovation. As the Center continues its work, we are here to ensure that you think, grow and succeed. We encourage you to stop by the Center, located in the Student Services Building Room 140, to see the resources available and discover ways you can get involved on the campus. Visit us at <https://smrc.siu.edu/>.

SALUKI CARES: The purpose of Saluki Cares is to develop, facilitate and coordinate a university-wide program of care and support for students in any type of distress—physical, emotional, financial, or personal. By working closely with faculty, staff, students and their families, SIUC will continue to display a culture of care and demonstrate to our students and their families that they are an important part of the community. For information on Saluki Cares: Call (618) 453-2461, email siucares@siu.edu, or <http://salukicare.siu.edu/>.

SAFETY AWARENESS FACTS AND EDUCATION: Title IX makes it clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here: <http://safe.siu.edu>.

PREGNANCY: Title IX makes it clear that students who are pregnant or have a related condition may contact the Title IX Coordinator to request accommodations or to report any allegations of discrimination. The Title IX Coordinator may be contacted at: Nick Wortman, Associate Vice Chancellor for Human Resources, Southern Illinois University Carbondale, 0135 Woody Hall, 900 S. Normal Avenue, Mail Code 6520, Carbondale, IL 62901, (618) 453-6667, equity@siu.edu.

SIU COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS): Mental health counseling services are available by calling [CAPS](#) at (618) 453-5371. CAPS offers confidential same-day services and ongoing counseling. For after hours crisis care, students are encouraged to call 988, 911, or present to their nearest emergency room.

WITHDRAWAL POLICY (Undergraduate Only): Students who officially register for a session must officially withdraw from that registration in a timely manner to avoid being charged as well as receiving a failing grade for those classes. An official withdrawal must be initiated by the student, or on behalf of the student through the academic unit, and be processed by the Registrar's office. For the proper procedures to follow when dropping courses and when withdrawing from SIUC visit: <https://registrar.siu.edu/students/withdraw.php>.

SIUC'S EARLY WARNING INTERVENTION PROGRAM (EWIP): Students enrolled in courses participating in SIUC's Early Warning Intervention Program might be contacted by University staff during a semester. More information can be found at the University Core Curriculum's Overview webpage: <https://corecurriculum.siu.edu/for-faculty/>.

EMERGENCY PROCEDURES: We ask that you become familiar with Emergency Preparedness at SIU. Emergency response information is available on posters in buildings on campus, on the Emergency Preparedness at SIU website, and through text and email alerts. To register for alerts visit: <http://emergency.siu.edu/>.

CATALOGS:

catalog.siu.edu
gradcatalog.siu.edu - Graduate policies often vary from Undergraduate policies. To view the applicable policies for graduate students, please refer to the graduate catalog.

CENTER FOR LEARNING AND SUPPORT SERVICES:

Tutoring: <https://clss.siu.edu/>
Math Labs: <http://math.siu.edu/courses/course-help.php>

WRITING CENTER: <http://write.siu.edu/>

PLAGIARISM: See the Student Conduct Code: <http://srr.siu.edu/student-conduct-code/>

INCOMPLETE POLICY (Undergraduate Only): <http://registrar.siu.edu/grades/incomplete.php>

REPEAT POLICY: <http://registrar.siu.edu/students/repeatclasses.php>

MORRIS LIBRARY HOURS: <https://libcal.lib.siu.edu/hours/>

ADVISEMENT: <http://advisement.siu.edu/>

SIU ONLINE: <https://online.siu.edu/>