

SPRING 2024
FMS 360: MEDIA GENRES

SCREENING DESIRE

MONDAYS & WEDNESDAYS
4:30 - 5:45 PM
TEMPE DH 202

INSTRUCTOR CONTACT INFO

Email: kmorrissey@asu.edu [See [advice about contacting me.](#)]

Office Location: RBHL 237 [[ASU Map](#)]

Zoom Office Hours: Mondays & Wednesdays from 2:00 - 3:00 pm (or email for appointment). [[Zoom Link](#)]

ABOUT THE INSTRUCTOR

Dr. Katherine (Katie) Morrissey

(she/her) is an Assistant Professor of Film and Media Studies at Arizona State University where she teaches classes such as Introduction to Film & Media Studies and Participatory Culture. Katherine's research focuses on representations of gender and sexuality in popular culture and the impacts of digitization on creative communities. Katherine's work has been published in *Cinema Journal*, the *Journal for Popular Romance Studies* and *Transformative Works and Cultures*. She is working on a book project, tentatively titled, "Redefining Romance: Love & Desire in Today's Digital Culture."



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01 // COURSE INFORMATION

COURSE DESCRIPTION & OBJECTIVES //

In FMS 360: Screening Desire we consider media about love, desire, happy endings and guilty pleasures. This class examines media categorized as romance, as well as the stories which seem to be beyond the romance label. We investigate classic and emerging strategies for categorizing and screening desire in popular culture. The course will focus on romance-related genres and their representations of love, desire, happy endings, and guilty pleasures. This course asks: What strategies do visual media use to represent gender, sexuality, and partnership? How are these stories organized into genres and made available to audiences? How do romantic and sexual fantasies intersect with the realities of class, race, gender, and sexual orientation? The course takes up these questions by examining desire, gender, and genre across film, television, and digital media.

REQUIRED MATERIALS //

Readings will be available as pdfs via Perusall. Feel free to save, print, or read these materials online. Expect to spend portions of class working with the readings. Consider how you will access these during class and choose an option that allows you to take notes, annotate, etc. Typically, readings need to be done prior to class on Mondays.

Screenings (of films, TV shows, digital media, etc.) are a regular part of this course. **Links to screenings will be available on Canvas. Typically, you will pay a small fee to rent or purchase this content.** Costs usually range \$3-\$10 per screening. You will also need access to screening materials for major projects. Typically, screenings need to be done prior to class on Fridays.

Please note: You are responsible for planning ahead, testing files/links, and ensuring you have access to the materials you need in order to complete work on time.

CONTENT WARNING //

During this semester we will be discussing a variety of subjects and looking at materials that may represent beliefs and life experiences that are different from your own. As a class investigating intersections of desire, gender, and genre, we will regularly discuss topics related to relationships, sexuality, and desire.

The materials for this course contain adult material. This includes harsh language, drug use, nudity, violence, sexual violence, and sexual content that ranges from suggestive to highly explicit. If you have any reservations, for whatever reason, about watching, reading, or discussing certain types of content, contact me during the first week of class. Keep in mind, accommodations may not be possible if they impact the learning outcomes of the course.

LEARNING OUTCOMES //

01. Students will be able to identify **core media studies concepts/theories related to analyzing genre and culture, with a particular focus on romance genres**. Students will use these concepts to analyze visual media representations of gender, sexuality, and partnership.

02. Students will be able to utilize **formal and cultural analysis** to develop their own **media criticism**. This entails developing arguments, identifying evidence, and critiquing media objects.

03. Students will be able to produce forms of **writing and analysis common to film & media studies**. Students will articulate why their lines of inquiry matter and how their work is relevant to media studies.

04. Students will demonstrate **leadership and collaborative skills** by guiding class discussions, participating in small group activities, and sharing their personal insights and questions.

05. Students will develop and utilize **active viewing and reading practices** for engaging theory, screening media, and developing analyses of media/media culture.

TEACHING METHODS //

I use the following methods to help you meet learning outcomes::

- Class time consists of **lectures, discussion, small group activities,** and **in-class assignments** to synthesize the readings and screenings.
- Classes are **discussion and participation heavy**. You learn best by asking questions when you are confused, testing your knowledge, and getting feedback from others.
- **Weekly readings and screenings** require you to develop careful reading/screening practices. Prior to class, you will be asked to read media theory, screen relevant media, research relevant concepts, and identify areas for discussion.
- **Screening analysis assignments** help you develop your formal analysis skills, test understanding of important concepts, and identify areas for additional work and/or support.
- **Midterm** and **final projects** help you evaluate your mastery of important concepts and your comfort using formal analysis to develop and communicate your own media criticism.

Given the prevalence and popularity of romance-related genres, it is impossible to exhaustively cover their history. Instead, the course is selectively organized into units focusing our attention on the mediation of female desire in popular culture and on related critical frameworks and storytelling strategies. These units offer you a starting point for developing your own research on course themes.

02 // ASSIGNMENTS & GRADING

CLASS PARTICIPATION & ENGAGEMENT //

Perusal Annotations (10%) and **Screening Check-Ins (10%)** help you share questions and ideas regarding the week's materials. I use them to shape the day's class discussion. Expect material from your Perusal comments and your screening check-ins to be used in class. These assignments are due by 1 pm the day of class. **Your lowest 4 grades will be dropped.**

Attendance (5%) is critical to your success in class. Attendance is taken by the instructor during the first 5 minutes of class. Full attendance credit is earned for being in class on time. Partial attendance credit is given if you arrive after attendance has been taken, leave early, or are sleeping in class.

Life happens. Everyone is given 4 opportunities to miss/partially attend class. No questions asked. This is the equivalent of 2 weeks of class. Anything beyond this will begin to affect your grade.

MAJOR ASSIGNMENTS //

Screening analysis assignments (25%) help you practice formal and cultural analysis, help you work with theory, and help you develop your own media criticism. These assignments are 300-400 words. There are 3 due over the course of the semester.

Our semester has two major projects: a **midterm (25%)** and a **final (25%)**. These projects help you assess how well you are able to use the concepts from readings to closely analyze media, utilize formal analysis, and identify your own arguments. The midterm and the final are both 4-5 page papers. More information about each of these projects will be distributed during the semester.

% GRADE BREAK DOWN

PARTICIPATION & ENGAGEMENT

Perusal Annotations	10%
Screening Check-Ins	10%
Attendance	5%

MAJOR ASSIGNMENTS

Screening Analysis Assignments	25%
Midterm Project	25%
Final Project	25%

TOTAL 100%

GRADING & ASSESSMENT //

This class uses **qualitative assessment practices**. In some college classes, your grades are tested and calculated quantitatively (mathematically) by awarding points for correct answers. In other classes, grades are qualitative. That means you're assessed based on the quality of your work rather than a quantity of correct answers.

In this class, you don't "lose points" for doing something wrong in a project. Instead, your work is evaluated based on how well it meets or exceeds assignment requirements.

All assignment grades and feedback are posted on Canvas.

Here is how complete/incomplete grades are assigned:

- Complete** Student adequately addressed all components of assignment. Work meets minimum requirements.
- Incomplete** Student has not adequately addressed all components of assignment. Work does not meet minimum requirements.

Here is how letter grades are assigned:

- A Excellent work.** Student goes well beyond minimum assignment and class participation requirements. Student makes strong and useful contributions to class discussions. Work uses clear and original arguments that are supported by strong evidence and analysis. Work is well organized, clearly written, and communicates ideas in effective and compelling ways.
- B Above average work.** Student exceeds minimum assignment and class participation requirements. Student makes regular contributions to class discussions. Work is organized, communicates ideas effectively, and uses arguments that are supported by evidence and analysis.

- C Average work.** Student meets minimum assignment and class participation requirements. Student's work is relatively organized and coherent.
- D Below average work.** Student work does not meet or only meets a few of the minimum assignment and class participation requirements. Student's work may struggle with organization and coherency issues.

- E Unsatisfactory work.** Student work does not meet minimum assignment and class participation requirements. Student's work may struggle with significant organization and coherency issues.

Here is how letter grades are quantified:

Grade	Range
A+	100 % to 97.0%
A	< 97.0 % to 94.0%
A-	< 94.0 % to 90.0%
B+	< 90.0 % to 87.0%
B	< 87.0 % to 84.0%
B-	< 84.0 % to 80.0%
C+	< 80.0 % to 76.0%
C	< 76.0 % to 70.0%
D	< 70.0 % to 60.0%
E	< 60.0 % to 0.0%

Real talk: You can't get an A in this course for doing the bare minimum. If you want an A, you need to be a dedicated student doing strong work. Think about your personal goals for this class and plan accordingly.

03 // CLASS POLICIES

LATE ATTENDANCE & EXCUSED ABSENCES //

Everyone is able to be late or miss class 4 times, no questions asked. This is the equivalent of 2 weeks of class. You do not need to contact me for any of these 4 absences.

If you miss or only partially attend class more than 4 times, it will affect your grade. **After absence number 4, if you have a serious and compelling reason for missing class, I will consider excusing your absence.** However, this needs to be determined on a case-by-case basis. You may be asked for documentation. If you are unable to contact me about your absence in advance, you have 10 days after to get in touch.

Students will not be penalized for time taken for [university sanctioned events \[ACD 304-02\]](#) and [religious observances \[ACD 304-04\]](#). In accordance with ASU policies (see links), accommodation will be provided for attendance and assignments that fall on these days.

LATE WORK //

I assign deadlines to keep us on track and help you succeed. However, life happens. I have programmed in some wiggle room to help:

- **Screening analysis, midterm, and final essays** have a 3-day window for late submissions. Every 24 hours, the grade drops 10%.
- Given the nature of the **Perusall annotations** and **screening check-ins** it is not possible to turn them in late without a serious and compelling reason. **Your lowest 4 grades will be dropped.**

If you have a serious and compelling reason for missing a deadline, I will work with you to manage the effect on your grade. However, this needs to be determined on a case-by-case basis. If you are unable to contact me in advance, you have 10 days after the deadline to get in touch.

EMAIL & CANVAS //

Part of my job is to help students prepare for professional careers. As such, our relationship needs to be a professional one. When you email me, please format your emails accordingly. If you have not written more formal or professional-style emails before, here's a handy guide: www.wikihow.com/Email-a-Professor.

I generally respond to emails during standard working hours (M - F, 9-5). Expect a response within 1-2 working days. If you email on weeknights or weekends my reply may take longer. If you do not receive a reply in 1-2 working days, email me again. Occasionally an email gets lost or stuck in a junk filter.

Check your ASU email & Canvas regularly so that you do not miss important messages.

ENSURING ACCESSIBILITY //

Screenings. Nearly all media in this class should be captioned by default. However, some digital media materials may be more accessible than others. Talk with me about arranging supplementary materials/support for anything that isn't automatically captioned.

Readings. Course materials are typically made available on Canvas in ways that allow you to enlarge their display or view in high-contrast. However, I'm always testing new tools. Let me know if you're having issues and I'll do my best to accommodate you.

Accommodations. Students who feel they will need disability accommodations in this class but have not registered with the Student Accessibility and Inclusive Learning Services (SAILS) office should contact SAILS immediately. The SAILS Tempe office is located on the first floor of the Matthews Center Building. SAILS staff can also be reached at (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc.

Students registered with SAILS will be emailed by the instructor to consult on their needs. Make sure you read and reply to this email as soon as possible.

CLASS CONDUCT //

We need to work together to create a supportive, respectful, and constructive learning environment. Everyone in class is expected to work towards these goals. If something related to our class is making it challenging for you to learn, feel safe, or comfortable participating let me know as soon as you can.

CLASS RECORDINGS //

Classes may be recorded and posted in Canvas for all students to access. If you have concerns about being recorded, please contact the course instructor.

AI TOOLS & OUR COURSE //

Learning the concepts and skills you need to succeed as an FMS or FMP major takes work and that effort needs to be your own. Natural language processing (NLP) tools like ChatGPT (aka AI tools) cannot be used as a substitute for your own thinking or writing in this class.

In this class, you may not use AI tools to generate assignment topics or drafts. Essentially, you may not use AI tools to write or think for you.

In this class, you are welcome to use spelling, grammar, and synonym identification tools (e.g., Grammarly, and MS Word). You may also use tools to help you rephrase sentences, reorganize paragraphs, or tweak outlines you have drafted yourself. Essentially, you may use tools to help with self-checking as you revise and refine your writing.

Evidence of inappropriate AI use in this class will be considered a violation of Academic Integrity and the ASU Honors Code. Sanctions can include being asked to re-do an assignment, earning a 0 on an assignment, earning an F in the course, or being reported for an academic integrity investigation.

04 // STEPS FOR SUCCESS

QUESTIONS?

Always check Canvas & the Class Forum! All class materials are in the Canvas Modules. We use a discussion topic called Class Forum for general questions/comments about class. Prior to posting, check the syllabus, announcements, and posts to ensure it's not redundant. Feel free to respond to your classmates' posts!

DEALING WITH TECHNOLOGY:

- You are responsible for planning ahead, testing files/links, & ensuring you have access to the materials you need in order to complete work on time. Leave yourself time to export/upload files. Doing this last minute leaves you open to problems and missed deadlines.
- If you run into problems with Canvas, get tech support from the [ASU Help Desk](#) ASAP.
- If you run into serious and unavoidable issues, contact me ASAP. Depending on the circumstances, I may be able to work with you on an extension.

IF YOU NEED TO MEET REGARDING GRADES/DRAFTS:

I would love to meet to discuss your work. Before we meet, please do the following:

1. **Review the relevant assignment(s)** before you arrive. This way the particulars will be fresh in your brain.
2. **Review the work you want to discuss, the grading rubric, and (if available) the feedback.** Try to get a sense of what you do and don't already know, this will help guide your questions.
3. When possible, **bring a copy of your work/notes.** Then, when I give you feedback, I'll be building on what you know, instead of repeating things you've already figured out.
4. **Bring a list of questions** about the work and/or your plans to revise it.

Our meetings won't be productive if you don't prepare. Make sure you take the time to do this. Otherwise we may need to reschedule.

Keep in mind, **grades are not negotiable.** To be fair to everyone, grades are determined based on how well you've met/exceeded requirements. Typically, grades can only be adjusted if an error has occurred. For more information about grades, review the [Grading and Assessment Information](#).

IF YOU MISS A CLASS:

- **Make sure you still turn in all your work.** You don't want to lose assignment credit!
- All assignments and class materials are posted on Canvas. Look them up and **make sure you're prepared for the next class.**
- **Speak with classmates** to collect class notes and check on announcements.
- **Consider coming to my Zoom office hours** to review missed material and ask questions.

OUR WEEKLY SCHEDULE //

I try to keep a steady rhythm to our semester. Use our typical weekly schedule to help you manage your time. (Keep in mind, if class is canceled or moves online, this structure may need to be adjusted.)

DAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
ASSIGNMENTS	Complete reading(s) before class meets. Perusall Annotations due by 1pm.		Complete screening(s) before class meets. Screening check-ins due by 1pm.			Essay Assignments are generally due on Saturdays.	
OPTIONAL	Zoom Office hours 2-3pm		Zoom Office hours 2-3pm				
	Class Meets	Prep Day	Class Meets	Prep Days			

My Zoom office hours are Mondays and Wednesday 2:00 p.m-3:00 pm. Use these times to meet with me, check on course materials and/or assignments, bring drafts, ask for feedback, etc.

05 // ASU RESOURCES

ACADEMIC SUPPORT //

University Academic Success Programs (UASP) provides free services to help you succeed academically at ASU. Students who take advantage of these services tend to perform better academically. Their tutors can help you develop your academic skills in writing and analysis, develop customized work and study habits, figure out what you know, and what you still need to learn.

<https://tutoring.asu.edu/>

TECHNOLOGY SUPPORT //

If you are having issues with Canvas or anything technology you use for school, contact the ASU Help Desk:

<https://myasu.force.com/>.

BASIC NEEDS //

It is difficult to learn when you are hungry, unsafe, or insecure about your well being. ASU has resources available to help you. Any student who has difficulty affording groceries or accessing food, who lacks a safe and stable place to live, or who is grappling with concerns related to their mental or physical health, loss and grief, justice system involvement, immigration status, persistent discrimination, violence, or trauma, including [sexual violence](#), is urged to contact one or more of the following for support:

- ASU [Dean of Students](#) - Student Advocacy and Assistance (480-965-6547)
- ASU [Counseling Services](#) (480-965-6146 or after business hours, 480-921-1006)
- ASU [Campus Safety](#)

If you are comfortable doing so, please notify me or any relevant instructors. This allows us to provide any resources we have available.

CORONAVIRUS //

Each of you is living with the realities of Coronavirus in your own ways. You may be grieving a loss, or be disturbed by the conditions in which you now live, learn, work, etc. You may have health concerns, new or more intense responsibilities, food insecurity, housing instability, employment or financial pressures, etc. Some of you are living in town and others are located elsewhere, so the impact of the pandemic will vary.

ASU has its plan and resources (see, for example: [Managing COVID-19 at ASU](#), the [ASU Coronavirus FAQs](#), [ASU Health Services](#), [ASU Counseling Services](#), and [ASU testing information](#)), and you have your own priorities and needs to consider. If you become ill or your circumstances change, please let me know so that I can work with you to help you adjust or achieve your goals.

06 // ASU POLICIES

Policy on Discrimination. Arizona State University is committed to providing an environment free of [discrimination](#), [harassment](#), or [retaliation](#) for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see ASU's [Academic Integrity Policy and Student Honor Code](#).

Policy against threatening behavior. In accordance with the ASU Student Services Manual 104-2, all incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Copyrighted materials. Unless you comply with applicable copyright laws and/or are within the boundaries of fair use, please refrain from uploading material that is not your original work to any course shell, discussion board, or website used in our class. I reserve the right to delete materials on the grounds of suspected copyright infringement.

Student disclosures of sexual violence. Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at

<https://sexualviolenceprevention.asu.edu/faqs>

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

Please remember, this syllabus and the course calendar are subject to some change over the course of the semester. Always defer to the most recent version of each. These are kept current on our Canvas site.

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TOPIC	DATE	READINGS & SCREENINGS	ASSIGNMENTS
Unit 1: Introduction to the Class			
	1/08	[Introduction to the Class]	
Studying Genre [W1]	1/10	READ: Friedman, "Introduction" (1-29)	1/10: Perusall Annotations
	1/15	[School Closed for Martin Luther King Jr. Day]	
Categorizing Intimacy [W2-W3]	1/17	READ: Maltby, "The Production Code..." (137-147) Optional: Maltby, "Babyface"	1/17: Perusall Annotations
	1/22	SCREEN: Babyface	1/22: Screening Check-In
	1/24	SCREEN: This Film is Not Yet Rated	1/24: Screening Check-In 1/27: Screening Analysis
Unit 2: Genre Patterns			
Romance Comedy [W4]	1/29	READ: Friedman, "Romantic Comedy" (121-149) Optional: Mizejewski, "Sex and Censorship"	1/29: Perusall Annotations
	1/31	SCREEN: It Happened One Night	1/31: Screening Check-In
Melodrama [W5]	2/5	READ: Friedman, "Melodrama" (81-108) Optional: Haralovich, "All that Heaven Allows"	2/5: Perusall Annotations
	2/7	SCREEN: All that Heaven Allows	2/7: Screening Check-In
Erotic Thriller [W6]	2/12	READ: Williams, "Introduction" (1-8, 21-45) Optional: Sandler, "Incontestable R..." (125-144)	2/12: Perusall Annotations
	2/14	SCREEN: Basic Instinct	2/14: Screening Check-In 2/17: Screening Analysis
Unit 3: Frameworks For Looking			
Gaze	2/19	READ: Hollinger, "What is Feminist Film Theory?" (7-19)	2/19: Perusall Annotations

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Theories [W7]		& “Feminist Film Studies and Race” (193-194); Mulvey (10, 11, 12-14) & Gaines (12-13, 15-17).	
	2/21	SCREEN: Beyond the Lights OPTIONAL: Gentlemen Prefer Blondes	2/21: Screening Check-In
Queer Looks [W8]	2/26	READ: Moore, “Having it All Ways” (2-21)	2/26: Perusall Annotations
	2/28	SCREEN: L Word & L Word Generation Q	2/28: Screening Check-In
	3/3 - 3/10	Spring Break [W9]	3/9: Midterm Due
Sex “Norms” [W10]	3/11	READ: Rubin, “Thinking Sex” (143-155) OPTIONAL: Seidman, “From the Polluted Homosexual to the Normal Gay”	3/11: Perusall Annotations
	3/13	SCREEN: Magic Mike	3/13: Screening Check-In
Male Bodies [W11]	3/18	READ: Perfetti-Oates, “Chick Flicks and the Straight Female Gaze” (18-29) & Mercer, “Enigma of the Male Sex Symbol” (81-90) Class will not meet in person today. Look for online discussion instead.	3/18: Perusall Annotations 3/18: Online discussion
	3/20	SCREEN: Magic Mike XXL	3/20: Screening Check-In 3/23 Screening Analysis
Unit 4: Viewing Contexts			
Excess & Guilty Pleasures [W12]	3/25	READ: Williams, “Film Bodies” (2-12) & Howe & Johnson, “Fifty Shades of Guilty Pleasure” (25-33)	3/25: Perusall Annotations
	3/27	SCREEN: Fifty Shades of Grey	3/27: Screening Check-In
Queer & Alternate Readings [W13]	4/1	READ: Doty, “There’s Something Queer Here” (610-618) & Jenkins, “Star Trek Rerun” (excerpt, 37-41)	4/1: Perusall Annotations
	4/3	SCREEN: Fan Videos & Works	4/3: Screening Check-In
Unit 5: Narrative Structures			

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Happy Endings [W14]	4/8	READ: MacDowell, "The Happy Ending" OPTIONAL: Bordwell, "Happily Ever After, Part Two"	4/8: Perusall Annotations
	4/10	SCREEN: Before Sunrise	4/10: Screening Check-In
Soaps & Serials [W15]	4/15	READ: Allen, "Open & Closed Serials" (250-255) and Fiske, "Gendered Television" (469-474)	4/15: Perusall Annotations
	4/17	SCREEN: Soaps/Serials	4/17: Screening Check-In 4/20: Essay Proposals
Digital Narratives [W16]	4/22	SCREEN: Our Life	4/22: Screening Check-In
	4/24	Wildcard day! Wait and see... 😊	
Finals Week	4/29-5/4	4/30: Final Due	