

## Inquiry Core: Human Culture & Creativity

Submitting a course for inclusion in CSU's Inquiry Core Curriculum is an opportunity to think creatively about how you can spark students' curiosity and help them see the value of the knowledge and methods of your discipline.

### Inquiry Core Curriculum Requirements

All courses in the CSU Inquiry Core Curriculum must be:

- Offered at the 100- or 200-level;
- Accessible and inviting to first-year non-major students;
- Adopt an Inquiry Orientation to design and delivery; and
- Include one or more Signature Assignments

### Human Culture & Creativity Requirements

All courses fulfilling the "Human Culture & Creativity" requirement must:

- Meet OT-36 *Arts & Humanities* Learning Outcomes
- Develop and assess the Core Competencies of *Critical Thinking, Collaboration, and Written or Oral Communication*

### Instructions for Completion

- Complete this document in Adobe Acrobat Reader. If you find that you cannot enter any additional text in a textbox, it is because you are using an incompatible PDF reader.
- Include the Core Curriculum Syllabus Statement in your syllabus
- Attach this completed document, your syllabus, and an overview of your signature assignment(s) in Curriculog.

[The CSU Core Curriculum Handbook](#)

Contact the Core Curriculum Director: [corecurriculum@csuohio.edu](mailto:corecurriculum@csuohio.edu)

Course Code & Title

## OT36 Outcome Mapping

For each OT36 learning outcome provided in the left column, indicate the following:

- (a) How the course embeds the outcome.
- (b) How student achievement of the outcome will be assessed.
- (c) Where in the syllabus, signature assignment overview, or other provided documentation the embedding and assessing of the outcome is evidenced.

OT36 Outcome	(a) Course Embed	(b) Assessment of Outcome	(c) Evidence of (a) and (b)
<p><b>Basic Knowledge.</b> Employ principles, terminology, and methods from disciplines in the arts and humanities</p>			
<p><b>Textual Analysis.</b> Analyze, interpret, and/or evaluate primary works that are products of the human imagination and critical thought.</p>			
<p><b>Contextual Examination.</b> Reflect on the creative process of products of the human imagination and critical thought.</p>			

OT36 Outcome	(a) Course Embed	(b) Assessment of Outcome	(c) Evidence of (a) and (b)
<p><b>Breadth.</b> Explain relationships among cultural and/or historical contexts.</p>			
<p><b>Communication.</b> Convey concepts and evidence related to humanistic endeavors clearly and effectively.</p>			

## Inquiry Orientation

Core Curricular courses are expected to take an inquiry orientation toward course design, organization, and instructional method. While complete “Inquiry Based Education” is not required, courses should include the following two components:

- Organize learning around the exploration and investigation of problems or questions that would be of interest to and engaging for first year students;
- Require students to engage, individually or collaboratively, in some of the stages of inquiry.

[Learn more about designing for inquiry](#)

**Major Problems/Questions:** What are the major problems and/or questions that frame your course?

**Stages of Inquiry:** How will students be engaged in the inquiry process in the course? What activities and/or assignments will be used to develop students’ ability to engage in inquiry?

## Core Competency Mapping

The core competencies required are provided below. For each competency, do the following:

- (a) Indicate which two learning outcomes the course will especially focus on developing and assessing through one or more signature assignments. The available learning outcomes can be found on the [CSU Core Competencies](#) page of the [Core Curriculum Handbook](#).
- (b) Indicate how each identified learning outcome is embedded or understood in the course.

[CSU Core Competencies](#)

Core Competency 1: Critical Thinking	
Core Competency Learning Outcome	Associated Course Learning Outcome <i>and/or</i> description of how the outcome is embedded in the course
Core Competency 2: Collaboration	
Core Competency Learning Outcome	Associated Course Learning Outcome <i>and/or</i> description of how the outcome is embedded in the course
Core Competency 3:	
Core Competency Learning Outcome	Associated Course Learning Outcome <i>and/or</i> description of how the outcome is embedded in the course

## Signature Assignments

Each core curricular course is required to have at least one signature assignment and to assess all chosen core curriculum learning outcomes through signature assignments. All signature assignments include two parts: some form of authentic assessment (i.e., not an exam or quiz) and a personal reflection related to the assignment and/or course.

To complete this section, do the following:

- (a) Indicate the signature assignment(s) of the course, briefly describing it.
- (b) Indicate which core competency learning outcome(s) the signature assignment will assess and how it will do so.
- (c) Provide at least one of the reflection prompts you will provide students. You are welcome to provide students with options but need only provide one possibility here.

*If you are using more than three signature assignments, include an additional attachment in Curriculog answering the same prompts as below for each additional signature assignment.*

[Learn more about Signature Assignments](#)

Signature Assignment Name/Description	Core Competencies Assessed and how	Reflection Prompt

## Inquiry Pathway

Core Curricular courses may be included in one or more established [Inquiry Pathways](#). Core courses are not required to be included in any pathway.

If you would like this course to be included in a pathway, answer the questions below.

Pathway:
How will the course meaningfully and substantively contribute to the pathway theme?
Pathway:
How will the course meaningfully and substantively contribute to the pathway theme?

**THE CITY IN FILM  
UST 250**

**Cleveland State University, Levin College of Public Affairs and Education  
Maxine Goodman Levin School of Urban Affairs  
3 credit hours**

Instructor: Dr. Stephanie Ryberg-Webster, Associate Professor  
Email: [s.ryberg@csuohio.edu](mailto:s.ryberg@csuohio.edu)  
Office Hours: Mon & Wed., 2-4:00pm, and by appointment (zoom, phone, or Blackboard chat)

**REQUIRED TEXTBOOK AND OTHER COURSE MATERIALS**

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There is no required textbook for this class. All readings are on Blackboard. You are also responsible for watching nine films for this class. See the "Guide to Watching the Films" in the Syllabus & Course Information folder available through the Blackboard home page. You may incur a small cost to stream/rent the films.

**COURSE DESCRIPTION**

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This course explores the portrayal of urban life in popular film, examining cityscapes through lenses such as city planning, politics, and architecture. Films have long influenced public perceptions of urban environments, reflecting evolving societal attitudes. In this course students will explore key questions such as: How has the image of the city in film changed over time? What major urban issues have filmmakers addressed? How does the art of film (including casting, lighting, scenery/sets, soundtracks, etc.) lend itself to conveying a message to viewers about cities? With technological advances in filmmaking, what possibilities are there for portraying cities of the past, present and future in popular movies? Through readings, screenings, reflections, and assignments, students gain insight into the depiction of cities through film.

**COURSE LEARNING OUTCOMES**

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At the end of the semester, students will be able to:

- Discuss how popular films portray cities and urban issues
- Develop and analyze ideas about the form and function of cities,
- Explain real-world urban issues and compare these to their portrayal in films,
- Develop a film concept that speaks to at least three urban issues discussed in the class, and
- Improve their collaboration, writing, and critical thinking skills.

**COURSE FORMAT**

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The course is organized in three modules. You should complete the weekly requirements in the order listed. You will need to complete the readings and watch the films in order to successfully complete the discussion responses and homework assignments. Over the course of the semester you will complete one quiz, six film reflections, and three homework assignments.



## ASSIGNMENTS

Assignments are due on the dates indicated below. Students must submit all work through Blackboard. **Email submissions are never accepted.** Discussion posts can be typed directly into Blackboard or copy and pasted from another program (*I recommend the latter so that your work is saved somewhere in case of a Blackboard glitch*). There are no formatting requirements for discussion posts. All homework assignments must be typed, double-spaced at 12-point Times New Roman font with standard 1" margins. In order to receive full credit, you must meet the minimum word count/length requirements as specified in the assignment instructions. There is no make-up for the syllabus quiz. Late quizzes will only be accepted for students who enroll late. The standard deduction for late work is a loss of **one point** per day. If you miss a deadline because of a documented, excused absence you must abide by agreed-upon deadlines decided in consultation with me. Excused absences only include absences due to unforeseen reasons, circumstances or events. You can always complete work in advance if you have a foreseeable reason that you will not be able to submit work on the due date (e.g. a work obligation).

Assignment	Points	Due Date
Film Reflection #1: Metropolis	5	February 1
Film Reflection #2: Blade Runner	5	February 8
Film Reflection #3: The Truman Show	5	February 15
Film Reflection #4: Milk	5	February 29
Homework #1: Utopian Visioning	25	
- <i>Individual utopian vision</i>	(5)	<i>February 22</i>
- <i>Draft collective utopian vision</i>	(5)	<i>March 7</i>
- <i>Group peer evaluation</i>	(5)	<i>March 21</i>
- <i>Final collective utopian vision &amp; response to peer evaluation</i>	(5)	<i>April 4</i>
- <i>Individual self- and peer-evaluation</i>	(5)	<i>April 4</i>
Film Reflection #5: The Last Black Man in San Francisco	5	March 21
Film Reflection #6: Fruitvale Station	5	March 28
Film Reflection #7: City of God	5	April 11
Film Reflection #8: Wall-E	5	April 18
Film Reflection #9: Over the Hedge/Course Wrap-Up	5	May 2
Homework #2: Film Concept	30	May 7
<b>Total</b>	<b>100</b>	

The prompts for the **Film Reflections** can be found on Blackboard. You will post your reflections on the Blackboard Discussions. You must respond in full to all parts of the prompt in order to earn credit. The rubric for each discussion response is based on the specific question and related content. In general, you are expected to make specific references to the readings, lectures, and/or films. See each prompt for specific rubrics. Each film reflection should be a minimum of 200 words. We will spend 1-2 weeks on each film, depending on the length of the film and the associated screening time in class.

Detailed instructions for the **homework assignments**, including grading rubrics, are on Blackboard. These must be submitted through the corresponding homework submission link on Blackboard.

**Homework #1: Utopian Visioning** is a group assignment. Each group will have 3-4 students. Each student will individually develop a concept for their utopian city, representing this vision in both written form and using imagery (can be photographs or short (1-3 min) video segments). The group will then prepare a single, collective utopian vision, complete a peer evaluation of another group, revise their

utopian vision per the peer feedback, and reflect on the collaboration experience. **Homework #2: Film Concept** is an individual assignment. You will develop a concept for a film that portrays at least three of the course concepts. You will present the concept using images and a storyboard format. See Blackboard for detailed instructions

### GRADING SCALE

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A	94-100	B	83-86	C	70-76
A-	90-93	B-	80-82	D	60-69
B+	87-89	C+	77-79	F	< 60

An incomplete (“I”) will only be given when work in the course has been generally passing, but when some specifically required task has not been completed through no fault of the student. An “I” grade can be assigned by the instructor when **all three** of the following conditions are met: (1) student is regularly attending/participating in the class and has the potential to pass the course, (2) student has not completed all assignments and has stopped attending and participating for reasons deemed justified by the instructor, and (3) student has notified the instructor prior to the end of the grading period.

### COURSE AND SCHEDULE CHANGES

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This syllabus is a template for the class and may be altered or revised at the instructor’s discretion. All schedule changes will be announced via email and posted under the “Announcements” on Blackboard. It is imperative that you check your CSU email and check-in on Blackboard frequently for course updates and reminders. I will send a weekly update every Monday morning.

### INQUIRY CORE CURRICULUM

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This course is part of Cleveland State University’s Inquiry Core Curriculum program. The Inquiry Core Curriculum program aims to provide students with a well-rounded education, emphasizing a diverse range of methods of inquiry and essential skills for success after graduation. This course contributes to the program by fulfilling the Category 2: Methods of Inquiry – Human Culture & Creativity requirement. In fulfilling that requirement, this course will provide you opportunity to develop the following core competencies: collaboration, written communication, and critical thinking.

### DISABILITY STATEMENT

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Educational access is the provision of classroom accommodations, auxiliary aids and services to ensure equal educational opportunities for all students regardless of their disability. Any student who feels he or she may need an accommodation based on the impact of a disability should contact the Office of Disability Services at (216) 687-2015 or ods@csuohio.edu. The office is located in Rhodes Tower West, 210. Accommodations need to be requested in advance, with proper documentation provided, and will not be granted retroactively.

### WRITING ASSISTANCE

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Students are encouraged to visit CSU’s Writing Center for writing assistance. Call (216) 687-6981 for appointments (Rhodes Tower 124). You can also access the appointment request and additional resources at <https://www.csuohio.edu/writing-center/writing-center>.

## **PLAGIARISM**

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Plagiarism will not be tolerated. Plagiarism will result in a failing grade for the assignment. I may use Turn It In, an on-line program that checks for plagiarism, to ensure that you have not plagiarized. CSU's penalties for plagiarism are outlined in the Student Handbook, Academic Regulations, Policy on Academic Misconduct: <http://www.csuohio.edu/studentlife/conduct/acadegres.html>. Citations are key to avoiding charges of plagiarism. When you quote, put the statement in quotation marks and document the source with an in-text citation. Paraphrasing is when you restate an author's words or ideas. All paraphrased information must have an in-text citation. You must also include an appropriately formatted bibliography or reference list for anything that includes citations. A bibliography without in-text citations is plagiarized work. For more information on plagiarism, see the CSU Writing Center: <https://www.csuohio.edu/writing-center/plagiarism>.

## **UNIVERSITY DEADLINES**

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- Last day to drop: January 29, 2024
- Last day to withdraw: March 29, 2024

## **Module 1: Industrial, Postmodern, and Utopian Cities**

### **Weeks 1-5**

At the end of this module, students will be able to:

1. Describe the (1) process of urbanization and the conditions of cities during the industrial era, (2) theory of postmodern urbanism, and (3) concepts of utopia and dystopia;
2. Explain how the filmmakers for *Metropolis* (1927), *Blade Runner* (1982), and *The Truman Show* (1998) portray visions of the future and/or ideal city; and
3. Convey and self-critique their vision of a utopian city through written narrative and imagery

#### **Week 1: Course Introduction: Why We Study Film to Learn about Cities**

#### **Week 2: Visions of the Future in the Industrial Era**

Film: *Metropolis* (1927)

#### **Week 3: Visions of the Future in the Industrial Era**

Film: *Metropolis* (1927)

#### **Week 4: Postmodern Urbanism in Film**

Film: *Blade Runner* (1982)

#### **Week 5: Utopian Visions in Film**

Film: *The Truman Show* (1998)

## **Module 2: Civil Rights & Social Activism, Gentrification, and Race**

### **Weeks 6-10**

At the end of this module, students will be able to:

1. Describe (1) connections between cities and social activist movements, (2) the concept of gentrification, and (3) patterns and impacts of segregation in U.S. cities;
2. Explain how *Milk* (2008), *The Last Black Man in San Francisco* (2019), and *Fruitvale Station* (2013) portray issues of civil rights and social activism, gentrification, race, segregation, discrimination, & poverty; and
3. Explore and describe patterns of race and diversity in U.S. cities through written and photographic analysis.

To meet these learning outcomes, complete the following assignments and activities:

#### **Week 6: Portraying Cities as Activist Spaces**

Film: *Milk* (2008)

#### **Week 7 (week of February 28<sup>th</sup>): Portraying Cities as Activist Spaces**

Film: *Milk* (2008)

#### **Week 8: The Human Face of the Affordability Crisis**

Film: *The Last Black Man in San Francisco* (2019)

--- SPRING BREAK (week of March 11<sup>th</sup>) ---

**Week 9: The Human Face of the Affordability Crisis**

Film: *The Last Black Man in San Francisco* (2019)

**Week 10: Race, Poverty, and Policing on Film**

Film: *Fruitvale Station* (2013)

**Module 3: Global Urbanization, Urban Slums, the Urban Environment, & Suburbanization  
Weeks 11-15**

At the end of this module, students will be able to:

1. Describe (1) global urbanization, (2) the reasons for and conditions of global urban slums, (3) urban environmental conditions, and (4) evolution and outcomes of suburbanization and sprawl;
2. Compare and contrast the portrayal of urban issues in live action and animated films; and
3. Explain how *City of God* (2003), *Wall-E* (2008), and *Over the Hedge* (2006) portray global urbanization and global slums, environmental conditions and threats, and suburbanization and sprawl.

To meet these learning outcomes, complete the following assignments and activities:

**Week 11: Global Cities on Film**

Film: *City of God* (2003)

**Week 12: Global Cities on Film**

Film: *City of God* (2003)

**Week 13: The Urban Environment**

Film: *Wall-E* (2008)

**Week 14: The Form & Culture of Suburbia**

Film: *Over the Hedge* (2006)

**Week 15: The Form & Culture of Suburbia**

Film: *Over the Hedge* (2006)

**Exam Week: Homework #3: Film Concept (due May 8<sup>th</sup>)**

**UST 250: The City in Film**  
**Homework #2: Film Concept / Storyboard**  
**30 points**

You will develop a film concept and map the concept onto representative images of the urban setting/location. The result will be a short storyboard, used by filmmakers to outline a film. To complete this homework, you will need to use your creativity to develop a general plot and storyline for a film and provide corresponding images. In doing so, you will demonstrate your understanding of how urban spaces are represented in film *and* how those spaces help bring to life the story/plot/narrative of the film.

Your submission will include:

1. A two-page summary (approximately 750 words) that includes:
  - a. An overview of your film concept, including a title (3 points). The overview should be approximately one paragraph. Address the following: Where is the film set? This can be a specific place (e.g. Strongsville or Ohio City) or a generic reference (e.g. new suburbia or a gentrifying urban neighborhood). What is the overall premise? You do not need to give an elaborate description, as that will be included on the storyboard pages.
  - b. A description and explanation of how your film portrays cities and urban issues that we have covered in class (3 points each/9 points total). In this section, you should demonstrate your understanding of materials from class. You are required to address at least ***three*** distinct topics that we covered in this class. The possibilities include:
    - Urbanization, urban growth
    - Industrialization
    - Postmodernism
    - Utopias
    - Cities as activist spaces
    - Gentrification and urban affordability
    - Segregation and race
    - Urban slums
    - Environmental issues
    - Suburbanization and sprawl

Be sure to draw on three distinct topics. For instance, if you discuss gentrification and urban affordability – that is one topic, not two. If you discuss three postmodern urban conditions, that is one topic, not three.

2. Five storyboard pages (3 points each/15 points total) that include images and a corresponding narrative that describes what happens in that part of the film. For each storyboard page you should write **one to two substantive paragraphs (about 150-200 words per image)**. This can be single-spaced. You should write for a general audience – imagine someone is going to make this film! You can use your own original images or images from the internet. All images, including your own, must have source information (including a source link for images found online). Include a word count at the end of the narrative on each page.

I have provided a sample storyboard page on the final page of these instructions.

3. A brief personal reflection about the process of communicating the urban condition via film (3 points). How did you select the urban issues you used? Why did you select these? What was particularly easy or difficult to convey using still imagery (photographs)? If your concept were developed into a full film, what else would impact the tone and feeling you are trying to convey?

To help you develop a robust story concept, I encourage you to follow a general five-act structure, with one image and corresponding text per “act” (see below). Another common format is a three-act structure (setup, confrontation, resolution). If you follow that model, you will need to enhance two of the three sections with more than one image/description. For more on common film structures, see: <https://screencraft.org/2018/01/16/10-screenplay-structures-that-screenwriters-can-use/>.

#### General Five-Act Structure

1. *Exposition: Audience learns setting (place/time) and is introduced to characters, any relevant antecedents, and the conflict or major premise of the story.*
2. *Rising Action/Complications: The part of the story that leads the audience to the climax. Often, conflicts or complications arise, obstacles are encountered, the course of the story becomes more complicated.*
3. *Climax: This is the peak of the story, the section with the greatest suspense, often the most intense portion of the plot.*
4. *Falling Action: The story begins to come to an end with any lingering details and plot twists unveiled and resolved.*
5. *Resolution/End: This is the final part of the story and reveals the final outcome to the audience. If the story has a moral or comprehensive message, it is usually revealed here.*

All images must be embedded in your document. You should explore how to do this in Microsoft Word, Powerpoint, or Google Docs (or another software of your choice) in advance. I will not accept/grade individual image files.

You will develop a film concept and map the concept onto representative images of the urban setting/location. The result will be a short storyboard, used by filmmakers to outline a film. To complete this homework, you will need to use your creativity to develop a general plot and storyline for a film and provide corresponding images. In doing so, you will demonstrate your understanding of how urban spaces are represented in film *and* how those spaces help bring to life the story/plot/narrative of the film.

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- a. An overview of your film concept, including a title (2 points). The overview should be approximately one paragraph. Address the following: Where is the film set? This can be a specific place (e.g. Strongsville or Ohio City) or a generic reference (e.g. new suburbia or a gentrifying urban neighborhood). What is the overall premise? You do not need to give an elaborate description, as that will be included on the storyboard pages.
- b. A description and explanation of how your film portrays cities and urban issues that we have covered in class (3 points). In this section, you should demonstrate your understanding of materials from class. You are required to address at least **three** distinct topics that we covered in this class. The possibilities include:
  - Urbanization, urban growth
  - Industrialization
  - Postmodernism
  - Utopias
  - Cities as activist spaces
  - Gentrification and urban affordability
  - Segregation and race
  - Urban slums
  - Environmental issues
  - Suburbanization and sprawl

Be sure to draw on three distinct topics. For instance, if you discuss gentrification and urban affordability – that is one topic, not two. If you discuss three postmodern urban conditions, that is one topic, not three.

2. Five storyboard pages (3 points each) that include images and a corresponding narrative that describes what happens in that part of the film. For each storyboard page you should write **one to two substantive paragraphs (about 150-200 words per image)**. This can be single-spaced. You should write for a general audience – imagine someone is going to make this film! You can use your own original images or images from the internet. All images, including your own, must have source information (including a source link for images found online). Include a word count at the end of the narrative on each page. I have provided a sample storyboard page on the final page of these instructions.
3. A brief personal reflection about the process of communicating the urban condition via film. How did you select the urban issues you used? Why did you select these? What was particularly easy or difficult to convey using still imagery (photographs)? If your concept were developed into a full film, what else would impact the tone and feeling you are trying to convey?

To help you develop a robust story concept, I encourage you to follow a general five-act structure, with one image and corresponding text per “act” (see below). Another common format is a three-act structure (setup, confrontation, resolution). If you follow that model, you will need to enhance two of the three sections with more than one image/description. For more on common film structures, see: <https://screencraft.org/2018/01/16/10-screenplay-structures-that-screenwriters-can-use/>.



## Sample Storyboard Page



**Source: Author, 2009.**

The film opens on a dark night in downtown Philadelphia. Amid the hustle and bustle of the city's rapidly gentrifying downtown, there are still scattered buildings in derelict condition, such as the boarded-up and graffiti-covered movie theater shown in this image. The contrast between revitalization/vibrant urban life and visible markers of urban decay sets the stage for the overarching concept of the film: the cultural conflicts that occur between the city's poor and new, urban millennials as each navigate the space of the city and face the realities of what urban life in the twenty-first century means for them.

The abandoned movie theater in the image is a symbol of urban gentrification. In the beginning of the film, it is revealed that the building is home to a squatter population who have essentially called the space home for more than a decade. Within the squatter population, there are well-defined social norms, rules, and expectations. Located on a quickly redeveloping block (note the GAP store next door), the building has been purchased by start-up development team comprised of relatively young (late 20s/early 30s), well-educated urbanites who set out to transform the space into chic urban lofts. The film follows the intersecting trajectories of each of these core group of characters.

(209 words)

## Grading Rubric

	<b>Not included</b> – Student did not complete this aspect of the assignment.	<b>Poor</b> – Student did not fully demonstrate understanding of concepts, produced poor quality or partially incomplete work in terms of depth of thinking and quality of writing.	<b>Fair</b> – Student demonstrated some understanding of concepts, produced acceptable quality work in terms of depth of thinking and quality of writing.	<b>Good</b> – Student demonstrated acceptable understanding of concepts, produced quality work in terms of depth of thinking and quality of writing.	<b>Excellent</b> – Student demonstrated exceptional understanding of concepts, produced high-quality work in terms of depth of thinking and quality of writing.
Film concept overview	0	.75	1.5	2.25	3
Urban issue #1	0	.75	1.5	2.25	3
Urban issue #2	0	.75	1.5	2.25	3
Urban issue #3	0	.75	1.5	2.25	3
Storyboard page #1	0	.75	1.5	2.25	3
Storyboard page #2	0	.75	1.5	2.25	3
Storyboard page #3	0	.75	1.5	2.25	3
Storyboard page #4	0	.75	1.5	2.25	3
Storyboard page #5	0	.75	1.5	2.25	3
Personal reflection	0	.75	1.5	2.25	3
<b>Total Points Possible</b>					<b>30</b>

**UST 250: The City in Film**  
**Film Reflections (5 points each, 45 points total)**  
**Due dates listed in syllabus**

**1. Metropolis**

How were cities in the early 20<sup>th</sup> century similar and/or different to cities today (2 points)? What were two of the major themes in *Metropolis* (provide explanation and detail from the film) and in what ways do you think the urban future portrayed in the film was accurate or not (2 points)? Reference assigned readings in your response (1 point)

Grading Rubric (*sample; replicated and modified to fit each unique film reflection*)

	Did not include	Sufficient, but lacking depth of thought or detail	Excellent
Compare and contrast cities in the early 20 <sup>th</sup> century to contemporary cities	0	1	2
Major themes from <i>Metropolis</i> and analysis of the accuracy of the future urban vision portrayed	0	1	2
Quality of writing and references to assigned readings	0	.5	1
<b>Total Possible Points</b>			<b>5</b>

**2. Blade Runner**

Identify two postmodern urban conditions that most resonated with you and explain why (2 points), referencing assigned readings (1 point). What aspects of the futuristic Los Angeles, as portrayed in *Blade Runner*, were realistic and what has not come to fruition (2 points)?

**3. Truman Show**

Think about the town portrayed in the Truman Show. What are the key utopian ideals portrayed in the film (2 points)? Discuss how the themes of utopia and dystopia intersect in the film (2 points). Connect your discussion to material from the assigned readings (1 point).

**4. Milk**

Why have cities often been the centers of activist movements throughout history (2 points)? Describe at least one current activist movement that you associate with urban areas or cities (1 point). Provide two examples of how the city (broadly conceived) was central to the story of Harvey Milk, as portrayed in the film, *Milk* (2 points).

**5. The Last Black Man in San Francisco**

Provide a definition or description of gentrification in your own words (1 point). Describe at least one negative and one positive outcome of gentrification using material from the readings (1 point). What stood out to you or resonated with you the most when watching *The Last Black Man in San Francisco* (1 point)? Do you think that this story could be set in Cleveland (*explain your answer*) (1 point)? Do you think that gentrification is occurring in Cleveland (*explain*) (1 point)?

#### **6. Fruitvale Station**

Discuss the story and urban conditions portrayed in Fruitvale Station in relation to contemporary events about policing in America (2 points)? Explain the connection between the assigned readings about urban segregation and discrimination and the themes of the film (2 points + 1 for references to readings).

#### **7. City of God**

Pick one of the five case studies highlighted on the Urban Slums website

( <https://www.arcgis.com/apps/Cascade/index.html?appid=70facdfd63434a20aa983e0d755e5b71>).

Then, research the slum you select and describe: (1) its history (1 point) and (2) current conditions (1 point). You must use at least two sources (not including the Urban Slums website) and provide citations for your two sources (0.5 points). Which of the slum conditions discussed in class and in the readings stood out to you the most and why (1 points)? Finally, City of God is based on a true story. As such, what was most surprising to you about the community, living conditions, changes over time, or other aspects of the City of God? Explain your answer (1.5 points)

#### **8. Wall-E**

What can cities do to help slow climate change and/or minimize the negative outcomes from climate change (2 points), referencing material from the readings (1 point)? Describe the pros and cons of using animation versus live-action filming to portray urban issues such as environmental conditions and urban sprawl (2.5 points).

#### **9. Over the Hedge and Course Wrap-Up**

In your view, what is accurate and what is dramatized about the film's portrayal of American suburbia (2 points)? Also, in this final reflection, think about the class as a whole. Which of the assignments (film reflections, utopian visioning, or developing a film concept) did you find the most challenging and why? How did you approach each assignment differently considering the audience (instructor for film reflections, peers and instructor for utopian visioning, and a general audience for the film concept)?

**UST 250: The City in Film**  
**Homework #1: Utopian Visioning (25 points)**

**For this assignment, I will assign you to groups of three to four students. Please see Blackboard for your group assignments.**

**STEP 1:** Develop a vision for your utopian city. Think creatively about cities and urban space and to reflect upon the characteristics that would define your perfect city. Prepare a one-page written narrative (about 500 words) that describes the key aspects of your utopian city. The description should include: (1) the physical environment of your utopian place (what does it look like, what are the buildings like, are there natural/environmental aspects or amenities, etc.) and (2) the social environment of your utopian place (who lives there, how do they relate to each other, how does the place function, etc.). Write the narrative in a way that will be easily accessible to both me and your peers. In addition to the written narrative, include at least **three** images and/or short video clips (no more than 3 min each) that illustrate your vision. ***This part must be completed by February 22.***

**STEP 2:** Share your utopian visions with your group by **February 22**. Read each other's utopian visions and think about how other people's ideal city compares and contrasts to your own vision. Each group member should prepare detailed notes about how the different visions are similar and/or different. ***This part must be completed by February 29.***

**STEP 3:** Work as a group to produce a draft collective, synthesized utopian vision. All group members must contribute to the group's collective utopian vision. To complete this, the group will likely have to engage in dialogue and discussion about varying perspectives among group members. Each group is responsible for organizing your approach to creating this collective. This is an opportunity to experiment with how to manage and organize collaborative work. The draft group utopian vision will be around three pages. It must address both the physical and social attributes of your utopian place. It also must include at least three images or video clips (more are welcome!) and is due on **March 7**.

**STEP 4:** Each group will complete a peer evaluation and critique of another group's utopian vision. You will have your assigned peer utopian vision by the end of the day on **Friday, March 8**. Your group will work together to provide a single set of peer evaluation comments and critiques for your assigned peer group. Your peer evaluation must include: (1) strengths of the draft utopian vision you review, (2) weaknesses of the draft utopian vision you review, and (3) a critique and comparison with your own group's utopian vision (what do you agree/disagree with). The peer evaluation is due on **Thursday, March 21**.

**STEP 5:** The final step of this project is to work as a group to revise your draft collective utopian vision per the peer feedback you receive. You will work with your group to decide how you respond to the peer feedback you receive. This will take a combination of two forms: (1) revisions to your original collective utopian vision, as you deem appropriate and (2) a response to the peer evaluation/critique defending your final utopian vision and explaining why and how it reflects your groups' worldview. Your

final vision should again include a description of the physical environment and the social environment. It should also include at least 3 illustrative images or video clips (more are welcome). The final utopian vision and response is due on **Thursday, April 4**.

In addition, each student will complete an evaluation of the group project, reflecting on both their peers' contribution and their own participation/contribution.

**Self & Peer Evaluation – Utopian Visioning Group Project**

Respond to all of the questions below. Use this reflection as an opportunity to develop your own skills in collaborative work. Each response should be at least 2-3 sentences. Do not write in bullet-points, write in complete sentences.

1. Describe what worked well for your team. What were your team's strengths?
2. Described where your team struggled. What were your team's weaknesses?
3. Reflect on your participation in and contribution to the team effort. In future collaborative projects, what could you do better to help the team overall?
4. Reflect on your peers' participation in and contribution to the team effort. What did you learn about collaborative work from your peers' approach to the project?
5. Based on this experience, what do you think are three key things to a well-functioning team?

**Grading Rubric**

Assignment Component	Did not include	Sufficient, but lacks depth of thought, detail, or quality	Excellent
<b>Individual Utopian Vision (individually assessed, 5 points possible)</b>			
Student's vision of a utopian physical environment	0	.75	1.5
Student's vision of a utopian social environment	0	.75	1.5
Quality & accessibility of writing	0	.5	1
Illustrative nature & relevancy of images or videos	0	.5	1
<b>Draft Collective Utopian Vision (assessed as a group, 5 points possible)</b>			
Draft collective vision of a utopian physical environment	0	.75	1.5
Draft collective vision of a utopian social environment	0	.75	1.5
Quality, accessibility & cohesiveness of writing	0	.5	1
Illustrative nature & relevancy of images or videos	0	.5	1
<b>Group Peer Evaluation (assessed as a group, 5 points possible)</b>			
Strengths of the draft utopian vision	0	.75	1.5
Weaknesses of the draft utopian vision (areas where the group could improve)	0	.75	1.5

Critiques & comparison of the draft utopian vision (concepts or ideas that your group agrees/disagrees with)	0	.5	1
Quality, accessibility, and cohesiveness of writing	0	.5	1
<b>Final Collective Utopian Vision &amp; Response to Peer Evaluation (assessed as a group, 5 points possible)</b>			
Collective vision of a utopian physical environment	0	.5	1
Collective vision of a utopian social environment	0	.5	1
Quality, accessibility & cohesiveness of writing	0	.5	1
Illustrative nature & relevancy of images or videos	0	.5	1
Quality and thoroughness of response to the peer evaluation	0	.5	1
<b>Self- and Peer-Evaluation (individually assessed, 5 points possible)</b>			
Strengths of your team, including the ways your team improved over the stages of the project	0	.5	1
Weaknesses of your team, including areas where you could have improved over the stages of the project	0	.5	1
Reflection on opportunities for self-improvement	0	.5	1
Lessons learned about collaborative work	0	.25	.5
Three key aspects of a well-functioning team, and barriers to achieving this in academic and/or professional settings	0	.5	1
Quality and thoughtfulness of responses	0	.25	.5