

# ENG 2300 – 4784 (13619) FILM ANALYSIS, Fall 2019

**Instructor Name:** Tyler Klatt

**Course Meeting:** MWF (11:45pm-12:35pm), ROL 0115

**Film Screening:** T (7:20pm-10:10pm), TUR 2322

**Office Location and Hours:** Turlington TBA, T (12:50pm-1:50pm) W (12:40pm-1:40pm)

**Instructor Email:** tyler.klatt@ufl.edu

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## Course Description

Films take many forms that are shaped by a wide range of cultural situations, including but not limited to: production value; aesthetic style; ideologies of nationality, race, class, gender, and sexuality. ENG 2300 will teach you how to view, think about, discuss, and write about films in a scholarly context. This course will teach you how to write both a formal and cultural analysis. As an introduction to film studies, this course teaches students how to analyze rather than merely summarize a film, engaging style and poetics. In the beginning of this course, you will learn the vocabulary needed to dissect the parts at work and techniques utilized in individual films. You will then practice applying these terms as you use them to describe and interpret films in both class discussion and written assignments. Later in the semester, you will begin to think, research, and write about how the form of a particular film reflects larger cultural perspectives.

## General Education Objectives

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition Courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement* (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

## General Education Learning Outcomes

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas, and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### **Required Texts**

Corrigan, Timothy, and Patricia White. *The Film Experience*, 4<sup>th</sup> Edition. Boston: Bedford/St. Martin's, 2018.

### **Assignments**

#### **Participation (100 Points)**

Up to 50 participation points will be awarded on Week 8 and Week 16. On time attendance and participation in class discussion are essential. Since discussions will critically evaluate readings and films, assigned texts must be read prior to class meetings. Computers are permitted for class specific activities only. Students who wish to use a computer for note-taking must receive special permission from the SDRC. All electronic devices are not permitted, except with special permission from the instructor. Always bring the assigned reading to class with you, along with materials for taking notes and any assignments that may be due during that class meeting. Be prepared for active discussions. To help with this, I highly recommend that you take careful reading notes and write down potential comments for class ahead of time.

#### **Reading and Film Quizzes (70 Points)**

Pop quizzes on the readings and films will occur throughout the course.

#### **Screening Attendance (100 Points)**

Screening attendance is mandatory. There will be 10 screenings throughout the course. Each screening is worth 10 points. Each student is allotted two absences.

#### **Six Scene Analyses (25 points each; 350 words) (150 points total; 2100 words)**

Students will submit six discussion posts of 350 words to be uploaded to Canvas. Responses should include close analysis of individual moments or scenes and/or engage with reading material related to the topic of that week. Students should adhere to the conventions of argumentative, persuasive writing in these responses. Though short, these assignments should show the same detail of thought and professional tone demonstrated throughout the course. Individual due dates will be assigned the first week of the semester. Student work will be projected on the screen and used as a starting point for class discussion. Posts are due on Thursday at 11:59pm. See Canvas for additional assignment parameters and for a reminder when your post is due!

## **Paper 1**

- **Formal Analysis Prospectus 1 (25 points; 250 words)**

**Due: 2/9**

In preparation for Film Analysis 1, students will provide a brief proposal to generate a thesis and methodology for their prospective research.

- **Formal Analysis (100 points; 1000 words)**

**Due: 2/23**

For this assignment, you will write an analysis of a film we have studied in the course. Using the theories and methods of analysis of film covered in class, this paper should make an original argument about the meaning of the film's form. In general, there are three types of formal topics: 1) a character analysis focuses its argument on a single character or on the interactions between two or more characters; 2) a narrative analysis deals with a topic that relates to the story and its construction; and 3) a stylistic analysis concentrates on a variety of topics that involve the formal arrangements of image and sounds, such as shot composition, editing, and use of sound. The body of your paper should explain and support your argument by providing close analysis of several key scenes or sequences, with attention to editing, mise-en-scène, cinematography, and/or sound.

## **Storyboard Assignment (80 points)**

**Due: 3/23**

For this assignment, you will create a storyboard for a film adaptation of a scene from a short story, poem, or song. Storyboards are graphic organizers in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a scene in a motion picture. Storyboards provide a visual layout of events as they are to be seen through the camera lens. Your storyboard should clearly demonstrate your understanding of some of the concepts covered in this course with attention to editing, mise-en-scène, cinematography, and/or sound. Each storyboard should consist of three frames, focusing on a single scene or sequence. For this project, students can use a poster board or 8 1/2 x 11 typing paper. Storyboards are commonly drawn in pen or pencil. If you do not like to draw, you can also take photos, cut out pictures from magazines, or use a computer to make your storyboard. Each frame should be accompanied by a caption that includes the dialogue of the characters, the film directions for the cinematographer and editor, and the set directions for actors to follow. Students may complete this project as an individual or as a group. Groups may consist of up to three members. Visit the following link for an example of storyboards from 15 different films:

<https://www.theatlantic.com/entertainment/archive/2012/12/sketching-out-psycho-production-storyboards-from-15-beloved-films/265785/>

## Paper 2

- **Cultural Analysis Prospectus (25 points; 250 words)**

**Due: 4/5**

In preparation for Film Analysis 1, students will provide a brief proposal to generate a thesis and methodology for their prospective research.

- **Annotated Bibliography (100 points; 900 words)**

**Due: 4/15**

This bibliography should be made up of three fundamental works which will aid you in writing your final paper. You need to write a paragraph on each, detailing how it will help in your arguments for the paper. See Canvas for detailed instructions for the assignment.

- **Cultural Analysis 2 (200 points; (1500 words)**

**Due: 4/29**

For this assignment, you will write an analysis of a film of your choosing. Using the theories and methods of analysis of film covered in class, this paper should make an original argument about the meaning of the film's form in relation to a larger cultural perspective. A cultural analysis investigates topics that relate a film to its place in history, society, or culture. Such a topic might examine historical contexts or debates that surround the film and help explain it – for example, in *Bringing Up Baby*, the social status of women or the importance of class in 1938 America. The body of your paper should explain and support your argument by providing close analysis of several key scenes or sequences, with attention to editing, mise-en-scène, cinematography, and/or sound. The paper MUST cite three secondary sources.

## Point Distribution

**Participation 100**

**Reading and Film Quizzes 70**

**Screening Attendance 100**

**Six Scene Analyses 150**

**Formal Analysis Prospectus 25**

**Formal Analysis 100**

**Story Board Assignment 80**

**Cultural Analysis Prospectus 25**

**Annotated Bibliography 100**

**Cultural Analysis 200**

**Total 950**

Note: See page 14 for the course Grading Rubric. Individual rubrics for each assignment can be found on Canvas.

## Course Policies

You must complete all assignments to received credit for this course.

## Attendance

Attendance is required. Missing 6 classes will result in automatic failure. Missed screenings do not count toward this total (See page two for course policy on screening attendance). Students are allotted three unexcused absences. **Each unexcused absence beyond three will lower your final grade by half a letter.** If you are missing class for a valid reason (health issues, family emergency, university commitments etc.), please contact the instructor beforehand. Arriving more than 10 minutes after class starts will count as a tardy. Being tardy 3 times = 1 absence. Requirements for class attendance and make-up quizzes, assignments, and other work in this class are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Please note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

### **Classroom Behavior and Etiquette**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Computers are permitted for class specific activities only. Students who wish to use a computer for note-taking must receive special permission from the SDRC. All other electronic devices are not permitted, except with special permission from the instructor.

### **Paper format & Submission Guidelines**

All papers will be submitted as MS Word (.doc) documents to Canvas. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. However, hard copies of papers due for in-class workshops, peer reviews, instructor conferences, may be requested.

All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:

1. Double-spaced
2. 12 point, Times New Roman font
3. 1 inch margins, on all sides
4. MLA style headers with page numbers
5. MLA (8<sup>th</sup> edition) style citations

### **Paper Maintenance Responsibilities**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

### **Late Papers/Assignments**

You must complete all *assignments* to receive credit for this course. Papers and drafts are due at the beginning of class or online at the assigned deadline. Papers submitted late will receive a deduction of one full letter grade per day. Papers submitted more than 3 days late will earn an E. I will consider exceptions in exceptional circumstances with appropriate documentation.

### Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

### Plagiarism

UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

A student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- c. Submitting materials from any source without proper attribution.
- d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

## **Writing Studio**

The University Writing Studio is located in Turlington 2215 and is available to all UF students.

## **UF's policy on Sexual Harassment:**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

## **Students with Disabilities**

Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give your instructor early in the semester.

## **Counseling and Wellness Center**

Students who are in distress or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

## **UF Grading Policies**

For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

## **Grade Appeals.**

In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

## **Course Evaluations**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>

## **Fall 2019 Schedule**

Note: Readings not found in *The Film Experience* can be located under Files on Canvas. Film excerpts and shorts can be found on Kanopy or within the list of links found on page 13. While the primary discussion of the feature film will take place on Friday, we will be working closely with the film on Wednesday's as well. Screening attendance is essential.

\*The schedule is subject to change at the instructor's discretion.

*Short: A Trip to the Moon* (Georges Méliès, 1908)

Read: The Film Experience “How Films Are Made” (21-31)

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Topics	Due In Class
<b>Week 1 - Photography, Projection, &amp; The First Films</b>	
<b>1/6</b> Introduction  Persistence of Vision; Stroboscopic Toys; Photography; Muybridge and Marey; The Magic Lantern.	
<b>1/8</b> No Class (Tyler Away at Conference)	No Class (Tyler Away At Conference)
<b>1/10</b> No Class (Tyler Away At Conference)	No Class (Tyler Away At Conference)
<b>Week 2 - Commercial Expansion, Movie Stars, and the Development of Narrative</b>	
<b>1/13</b> Early Companies and The Motion Picture Patents Company; Georges Méliès; Cohl and Others; Edwin S. Porter; from Brighton to Biograph; Business Wars  <u><b>Tuesday Screening: <i>The Gold Rush</i> (Charlie Chaplin, 1925)</b></u> <i>A Trip to the Moon</i> (Georges Méliès, 1908)	<u>Read:</u> <i>The Film Experience</i> “The Invention of Photography and the Prehistory of Cinema” & “The Emergence and Refinement of Cinematography” & “Early Cinema and the Emergence of Editing” “Hollywood and Beyond, & Melodrama” (97-100; 135-136; 354-358, 326-329)  <u>Short:</u> <i>The Lonely Villa</i> (D.W. Griffith, 1909)
<b>1/15</b> Elements of Narrative Film; The First Stars; Major Studios; Movie Palaces; The Hays Office; Charlie Chaplin & Others	<u>Short:</u> Buster Keaton’s <i>Sherlock Jr.</i> (1924)  <u>Read:</u> <i>The Film Experience</i> “Adaptations, Scriptwriters, and Screenplays” & “The Elements of Narrative Film (213-216 & 220-231)

1/17 Discuss <i>The Gold Rush</i> ; Stories and Plots; Characters, Diegetic and Nondiegetic Elements; Narrative Patterns of Time	<u>Read:</u> <i>The Film Experience</i> “Early Film Generes, 1920’s-1940’s,” “Genre and the Studio System,” & “Comedies” (314, 321-324)
<b>Week 3 – Mise-en-scène and The German Golden Age</b>	
1/20 No Class	MLK Day
1/22 Elements of Mise-en-scène  <b><u>Tuesday Screening:</u> <i>Das Cabinet des Dr. Caligari</i> (Robert Wiene, 1920)</b>	<u>Read:</u> <i>The Film Experience</i> “Mise-en-scène: Exploring a Material World” (63-93)
1/24 Ufa; Hitler; Expressionism; the Exodus to Hollywood  Discuss <i>Das Cabinet des Dr. Caligari</i>	<u>Read:</u> <i>The Film Experience</i> “German Expressionist Cinema, ” “Film in Focus: The Cabinet of Dr. Caligari,”& “Horror Films” (358-359; 456-460, 332-334)  <u>Short:</u> <i>Triumph of the Will</i> (Leni Riefenstahl, 1955) (1:00-1:15)*
<b>Week 4 - Week Five: Cinematography, Europe Between the Wars, Film as Art</b>	
1/27 Surrealism; Impressionism, & other movements  <b><u>Tuesday Screening:</u> <i>The Passion of Joan of Arc</i> (Carl Theodor Dreyer, 1929)</b>	<u>Short:</u> <i>La Souriante Madame Beudet</i> (Germaine Dulcac, 1923) (Kanopy)  <u>Read:</u> Rudolf Arnheim’s “Artistic Use of The Absence of Nonvisual Sense Experiences” from <i>Film as Art</i> (319-321)  <u>Read:</u> <i>The Film Experience</i> “A Short History of Experimental Film and Media Practices” ( 286-288)
1/29 Cinematography; Points of View; Attributes of the Shot	<u>Read:</u> <i>The Film Experience</i> “The Elements of Cinematography” (104-131)
1/31 Discuss <i>The Passion of Joan of Arc</i>	<u>Read:</u> Excerpt from Bela Balazs, “The Close-Up”
<b>Week 5 : Editing and Soviet Montage</b>	
2/3 Sergei M. Eisenstein, Vsevolod I. Pudovkin, Dziga Vertov, and other major figures  <b><u>Tuesday Screening:</u> <i>Battleship Potemkin</i> (Sergei M. Eisenstein, 1925)</b>	<u>Read:</u> <i>The Film Experience</i> “Making Sense of Film Editing” & “Soviet Silent Films” (161-173; 359-360)

	<u>Short:</u> <i>The Man with a Movie Camera</i> (Dziga Vertov, 1929) *First 15 minutes (Kanopy)
2/5 Discuss “Methods of Montage”	<u>Read:</u> “Methods of Montage” by Sergei Eisenstein
2/7 Discuss <i>Battleship Potemkin</i>	<u>Read:</u> <i>The Film Experience</i> “Film in Focus: <i>Battleship Potemkin</i> ” (170-172)  <b><u>Due:</u> Formal Analysis Prospectus 2/9 at 11:59pm</b>
<b>Week 6 - The American Studio Years, Continuity Editing, and the Advent of Sound</b>	
2/10 Film Cycles and Cinematic Conventions; The Production Code, Studios and Style  <b><u>Tuesday Screening:</u> <i>Stagecoach</i> (John Ford, 1939)</b>	<u>Short:</u> Watch opening of <i>Citizen Kane</i> (Orson Welles, 1941)  <u>Read:</u> <i>The Film Experience</i> “Continuity Editing in the Hollywood Studio Era” & “The Elements of Editing” (138; 140-159)
2/12 Sound: Processes, Problems, Solutions	<u>Read:</u> <i>The Film Experience</i> “Classical Hollywood Cinema” & “Studio-Era Production (356-358; 68)  <u>Read:</u> <i>The Film Experience</i> “A Short History of Film Sound,” “The Elements of Film Sound,”
2/14 Discuss <i>Stagecoach</i>	<u>Read:</u> <i>The Film Experience</i> “Westerns” (324-326)
<b>Week 7 – Hollywood in Transition</b>	
2/17 Writing Workshop/Best Practices  <b><u>Tuesday Screening:</u> <i>Sunset Boulevard</i> (Billy Wilder, 1950)</b>	<u>Read:</u> <i>The Film Experience</i> , Chapter 12, “Writing a Film Essay: Observations, Arguments, Research, and Analysis”
2/19 The Hollywood Ten; 3-D, CinemaScope, Color, and the Tube; United States vs. Paramount (1948).	<u>Short:</u> <i>The Ten Commandments</i> (Cecil B. DeMille, 1956)*
2/21 Discuss <i>Sunset Boulevard</i>	<u>Read:</u> <i>The Film Experience</i> “Crime Films” (324-338)  <b><u>Due:</u> Formal Analysis 2/23 at 11:59pm</b>
<b>Week 8 - Postwar Cinemas</b>	

<p>2/24 The French New Wave The Left Bank &amp; The Right Bank Cahiers du cinéma</p> <p><b><u>Tuesday Screening:</u> <i>Bicycle Thieves</i> (Vittoria de Sica, 1949)</b></p>	<p><u>Short:</u> <i>Hiroshima Mon Amour</i> (Alain Resnais, 1959) first 5 min</p> <p><u>Short:</u> <i>Deux ou Trois choses que je sais d'elle</i> (Jean-Luc Godard, 1967)</p> <p><i>The Film Experience</i> “Postwar Cinemas” (361-366)</p>
<p>2/26 Andre Bazin &amp; Realism</p>	<p><u>Read:</u> Andre Bazin: “The Ontology of the Photographic Image”</p>
<p>2/28 Italian Neo-Realism</p> <p>Discuss <i>Bicycle Thieves</i></p>	<p><u>Read:</u> <i>The Film Experience</i> “Naturalistic Mise-en-scene in Bicycle Thieves” (90-91)</p>
<p><b>Week 9 - Spring Break</b></p>	
<p><b>Week 10 - The Hollywood Renaissance and the New American Auteurs</b></p>	
<p>3/9 The Hollywood Renaissance</p> <p><b><u>Screening:</u> <i>Taxi Driver</i> (Marin Scorsese, 1976)</b></p>	<p><u>Short:</u> <i>2001 A Space Odyssey</i> (Stanley Kubrick, 1968)*first 10 min</p> <p><u>Read:</u> <i>The Film Experience</i> “New Cinematic Realism/Mise-en-scène and the Blockbuster” &amp; “Cinematography and Exhibition in the Age of the Blockbuster” &amp; “Modern Editing Styles,” “From Stereophonic to Digital Sound” (68, 102, 139, 180)</p>
<p>3/11 The New Auteur</p>	<p><u>Read:</u> <i>The Film Experience</i> “Auteur Theory” (406-407)</p> <p><u>Read:</u> Andrew Sarris’ “Notes on Auteur Theory in 1962,”</p>
<p>3/13 Discuss <i>Taxi Driver</i></p>	<p><u>Read:</u> <i>The Film Experience</i> “Taxi Driver and New Hollywood” (370-371)</p>
<p><b>Week 11 – Apparatus Theory and Marxist Criticism</b></p>	
<p>3/16 Introduction to Cultural Analysis</p> <p><b><u>Tuesday Screening:</u> <i>Death By Hanging</i> (Nagisa Oshima, 1968)</b></p>	<p><i>The Film Experience</i> “Reading about Film Critical Theories and Methods” (397-409)*You have already read the section on Auteur Theory so you can skip over that!</p> <p><u>Read:</u> Excerpt from Roland Barthes’s “The Rhetoric of the Image</p>

3/18 Introduction to Apparatus Theory	<p><u>Read:</u> Excerpt from Jean-Louis Baudry and Alan Williams’s “Ideological Effects of the Basic Cinematographic Apparatus”</p> <p><i>The Film Experience “Apparatus Theory”</i> (414-415)</p>
3/20 Discuss <i>Death by Hanging</i>	
Plato’s Allegory of the Cave and Apparatus Theory	
<b>Week 12 - African American Cinema – Race and Representation</b>	
3/23 Introducing Critical Race Theory	<p><b><u>Due:</u> Storyboard Assignment</b></p> <p><u>Short:</u> Within Our Gates (Oscar Micheaux, 1920) *first 15 min (Kanopy)</p> <p><u>Read:</u> <i>The Film Experience</i> “Film in Focus: Within our Gates” (386)</p>
<b><u>Screening:</u> <i>Do the Right Thing</i> (Spike Lee, 1989)</b>	
3/25 Race and Representation and the Cinema	<p><u>Read:</u> bell hooks’ “The Oppositional Gaze” from <i>Movies and Mass Culture</i></p>
3/27 Discuss <i>Do the Right Thing</i>	<p><u>Read:</u> <i>The Film Experience</i> “African American Cinema” (382-385)</p>
<b>Week 13 - The Male Gaze – Feminist Film Theory</b>	
3/30 Woman Filmmakers	<p><u>Short:</u> <i>Les résultats du féminisme</i> (Alice Guy-Blaché, 1906)</p> <p><u>Read:</u> <i>The Film Experience</i> “Women Filmmakers” (379-382)</p>
<b>Screening: <i>Rear Window</i> (Alfred Hitchcock, 1954)</b>	
4/1 The Male Gaze	<p><u>Read:</u> Laura Mulvey’s “Visual Pleasure and Narrative Cinema”</p>
4/3 Discuss <i>Rear Window</i>	<p><b><u>Due:</u> Cultural Analysis Prospectus 4/5 at 11:59pm</b></p>
<b>Week 14 - Queer Theory and the Cinema</b>	
4/6 No class – Veterans Day	No class - Veterans Day
4/8 Introducing Gender Studies and Queer Theory; Queer Time	<p><u>Read:</u> Excerpts from Judith Halperstam’s “Queer Temporality and Postmodern Geographies”</p>
<b><u>Tuesday Screening:</u> <i>All About My Mother</i> (Pedro Almodóvar, 1999)</b>	
4/10 Discuss <i>All About My Mother</i>	

<b>Week 15 - Postcolonial Theory &amp; World Cinema</b>	
<b>4/13</b> Introduction to Postcolonial Theory  Excerpts from Frantz Fanon  <b><u>Tuesday Screening:</u> <i>The Battle of Algiers</i>, (Gillo Pontecorvo 1967).</b>	<u>Read:</u> <i>The Film Experience</i> “Race and Representation” “Indian Cinema,” “African Cinema,” “Chinese Cinema,” & “Iranian Cinema” (421-422, 374-378)  <u>Short:</u> <i>The Sheik</i> (George Melford, 1921)* First 15 minutes (Kanopy)
<b>4/15</b> Postcolonial Theory Continued	<u>Read:</u> Excerpt from “Towards a Third Cinema”  <b><u>Due:</u> Annotated Bibliography 4/15 at 11:59pm</b>
<b>4/17</b> Discuss <i>The Battle of Algiers</i>	<u>Read:</u> <i>The Film Experience</i> “Third Cinema” (366)
<b>Week 16 – Writing Workshop</b>	
<b>4/20</b> Writing Workshop and Best Practices  <b><u>Tuesday Screening:</u> Class Pick</b>	<u>Read:</u> Excerpt from “ <i>They Say/I Say;</i> ” : <i>The Moves that Matter in Academic Writing</i>
<b>4/22</b> Discussion of Film & Course Wrap-up	<b><u>Due:</u> Cultural Analysis 4/29 at 11:59pm</b>
<b>4/24</b> No class - Reading Day	No Class - Reading Day
<b>Week 16 –Finals Week – No Class</b>	

Links to Assigned Film Excerpts

*The Lonely Villa* (D.W. Griffith, 1909)

<http://www.criticalcommons.org/Members/kfortmueller/clips/the-lonely-villa-1909/view>

*Triumph of the Will* (Leni Riefenstahl, 1935) \* 1:00-1:15

<https://www.dailymotion.com/video/x6uajey>

*Citizen Kane* (Orson Welles, 1941)

[https://www.youtube.com/watch?v=-r0b\\_XeRkG4&t=68s](https://www.youtube.com/watch?v=-r0b_XeRkG4&t=68s)

<https://www.youtube.com/watch?v=tHnM5nWdfgA&t=209s>

*The Ten Commandments* (Cecil B. DeMille, 1956)

<https://www.youtube.com/watch?v=x5mMor6bWIA>

Buster Keaton’s *Sherlock Jr.* (1924)

[https://www.youtube.com/watch?v=\\_QmMHu1mhLE&t=1522s](https://www.youtube.com/watch?v=_QmMHu1mhLE&t=1522s)

*Hiroshima Mon Amour* (Alain Resnais, 1959)

<https://www.youtube.com/watch?v=3ZwrCOXLrIA&t=20s>

*Deux ou Trois choses que je sais d'elle* (Jean-Luc Godard, 1967)

<https://www.youtube.com/watch?v=i0i8XR9Cztc>

*2001 A Space Odyssey* (Stanley Kubrick, 1968)

<https://www.youtube.com/watch?v=ypEaGQb6dJk>

*Les résultats du féminisme* (Alice Guy-Blaché, 1906)

[https://www.youtube.com/watch?v=\\_MO-LgdE7hE](https://www.youtube.com/watch?v=_MO-LgdE7hE)

### Grading Rubric

	Good	Fair	Needs Improvement	Inadequate
Content	Using the theories and methods of analysis of film covered in class, the paper makes a thesis driven argument about the meaning of the film's form. The paper explains and supports the argument by providing close analysis of several key scenes or sequences, with attention to editing, mise-en-scène, cinematography, and/or sound. The student work successfully integrates secondary source material.	The central idea and clarity of purpose are generally evident throughout the paper. The work contains good, relevant supporting examples occasionally referencing editing, mise-en-scène, cinematography, and/or sound. The student analyzes a scene or sequence from the film. The student integrates secondary material sparingly.	The writing does not contain a clear thesis. The central idea and purpose are somewhat evident. The student references scenes or sequences in a limited capacity. The student fails to mention editing, mise-en-scène, cinematography, and/or sound. The work does not integrate secondary source material.	The assignment is incomplete and/or fails to meet the minimum word requirement. The writing does not make a central claim. The student does not give reference to scenes or sequences. The student fails to mention editing, mise-en-scène, cinematography, and/or sound. The work does not integrate secondary source material.
Organization and Coherence	The paragraphs and whole document have a clear and effective structure. Paragraphs include transitional elements and identify topics in	The paper has a clear organizational structure with some digressions ambiguities or irrelevances. Topic sentences and transitions are	The paper does not have a clear organizational structure, though some attempt at structure is present. The writing is difficult to follow.	There is no apparent organization for the paper. The writing is difficult to follow and does not include topic sentences,

	topic sentences. Paragraphs build upon and refer to one another directly.	present but sometimes inconsistent. The paragraphs build upon one another directly, and the argument is, for the most part, easily followed.	The paper occasionally includes transitions and topic sentences.	transitions, or paragraph breaks. The work is characterized by a rambling format.
Argument and Support	The document uses credible sources to formulate an original argument about the film. All claims are sufficiently supported with specific evidence from the film, concentrating on topics such as: character, narrative, and style. The author balances personal opinion with critical objectivity.	The document uses sources to make an argument about the film. Claims are, for the most part, supported by specific evidence from the film. The author occasionally gives mention to topics such as: character, narrative, and style.	The central claims are not sufficiently supported by specific evidence from the film. The author gives limited mention to topics such as: character, narrative, and style. The author does not include secondary source material.	The paper does not make any attempt to support claims. The paper does not cite evidence from the film. The author does not give mention to topics such as character, narrative, and style. The author does not include secondary source material.
Style	The paper is clear, concise, and coherent. Formal tone, appropriate word choice, and active voice are suited to the audience, purpose, and document format. No 2 <sup>nd</sup> person (“you”).	The writer’s tone is generally appropriate to the audience. The style is, for the most part, easy to read. The writer occasionally uses passive voice and vague expletives (“It is,” “there are”) and weak “to be” constructions.	The writer’s tone is informal and inappropriate for an academic audience. The writer regularly uses passive voice and vague expletives (“It is,” “there are”) and weak “to be” constructions. Sentences are excessively long and are somewhat difficult to follow.	The writing style obscures the paper’s argument or points. The writer’s tone is informal and inappropriate for an academic audience. The writer regularly uses passive voice and vague expletives (“It is,” “there are”) and weak “to be” constructions. Sentences are excessively long and difficult to follow.
Mechanics	The paper displays proper MLA format and style, including 12-point font size, Times New Roman style, double space, 1” margins on ALL sides. The writing	The paper displays MLA format with limited formatting errors. The paper may contain a few spelling, punctuation, or grammatical errors	Consistent mechanical and formatting errors make the argument difficult to follow in certain places. The paper contains many spelling,	The paper is characterized by an abundance of mechanical and formatting errors. Significant spelling, punctuation, and grammatical errors

	features correct or error-free presentation of ideas.	that remain unobtrusive and do not obscure the paper's argument or points.	punctuation, and grammatical errors. MLA format is attempted but consistently incorrect.	obscure the paper's argument or points. The paper is not in MLA format
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