

ENG 2300: Film Analysis

Fall 2020 Course Syllabus

Section Number / Course Number: 8015 / 24370

Course Websites: Canvas & Zoom

Lecture / Discussion: T 11:45 am – 1:40 pm; R 12:50 pm – 1:40 pm via Zoom

FACULTY CONTACT INFORMATION

Instructor: Faith Boyte

E-mail: fboyte@ufl.edu

Office: Online via Zoom (Personal Meeting ID: 224 625 8317)

Office Hours: W 12:00 pm – 1:00 pm and by appointment

The best way to contact me is through e-mail. Please make sure that you send from your UFL e-mail account and that you put the course number (ENG 2300) in the subject line. Please allow a response time of one business day to all e-mails.

If you would like to meet with me but cannot make it to my office hours, I am happy to arrange a time that works for both of us.

COURSE DESCRIPTION

ENG 2300 is an introduction to film analysis, history, and theory. The course introduces students to film's unique language, familiarizing them with both narrative and stylistic elements. The course also provides a brief overview of genres and film movements, which is supplemented by various critical and theoretical approaches. Over the semester, students will learn to write about how a film's narrative and cinematic style communicate ideas, evoke emotions, and reflect larger cultural conditions and perspectives.

COVID-19 STATEMENT & REMOTE-LEARNING INFORMATION

Class Structure

ENG 2300 was originally designed as a face-to-face class, but due to the ongoing public health crisis, the course will take place remotely through both Zoom and Canvas.

Tuesday's lecture and Thursday's discussion will be synchronous class meetings, meaning that we will meet via Zoom during the noted times. Our synchronous meetings will consist of lectures with PowerPoints, clips from films, and discussion. You may participate through either speaking or the chat feature. (Note that many lectures will run shorter than others; include Canvas activities; and / or feature "out-of-class screenings.") There will **not** be a synchronous meeting for Wednesday's screening. Instead, you will be responsible for watching the assigned film(s) prior to Thursday's discussion.

On Canvas, you will find films, readings, in-class activities, quizzes, homework assignments, summaries of the weeks' lessons, and general information about the course. Any changes to the syllabus or the course schedule will be announced through Canvas, so make sure that your notification settings are set appropriately.

Lastly, if you have any COVID-related hardships that may obstruct your performance in the course—unexpected work or family obligations, financial struggles, mental or physical health issues, or lack of technological access—please reach out to me as well as make use of all UF resources available to you. We can then work together to create a plan to help you complete the course and fulfill the necessary requirements.

Recorded Materials and Student Privacy

Our class sessions may be audio-visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their cameras engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the “chat” feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

COURSE OBJECTIVES AND LEARNING OUTCOMES

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 (C) 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 & MATERIALS

Textbook

Bordwell, David, Kristin Thompson, and Jeff Smith. *Film Art: An Introduction*. 12th ed., McGraw-Hill, 2019.

Note: You may use an older edition of *Film Art: An Introduction*, but I do not recommend any copy older than the 10th edition.

Articles & Essays

Additional assigned readings will be available through Canvas.

Films

Asynchronous and out-of-class screenings are **required**. Some of the films may be available through Course Reserves, which you can access through Canvas. Other films will be provided free via YouTube. However, there may be some films that you can only access through rental streaming services (i.e. Amazon, Google Play, Vudu). When necessary, I will let you know which films require a rental purchase.

Note: The films included in this course may include topics and images that some people find difficult or disturbing, including but not limited to: violence, rape, sex, nudity, drug use, and death. Additionally, several films are non-English and require subtitles. However, each of these films is considered important to film studies and worthy of study and discussion. If you have concerns about engaging with the course's content, please contact me.

ASSIGNMENT DESCRIPTIONS (TOTAL POINTS POSSIBLE: 1000)

Participation, Discussion, & Homework (100 points)

You are expected to read and view the assigned materials before class. Be certain to bring materials and assigned texts to each class. Consistent participation in class discussions through either speech or Zoom's chat feature; clear engagement with in-class activities; and demonstrated knowledge of the assigned materials will contribute to this portion of the final grade.

Weekly Quizzes (100 points)

Quizzes on the week's assigned materials and screenings will occur every Thursday through Canvas. You must complete the quiz by 11:59 pm. Each quiz is worth 10 points and has a 10-minute time limit. The two (2) lowest grades will be dropped.

Formal Film Responses (3 total, 250 words each; 150 points)

During weeks 2-6, you will write **three (3)** formal responses. The response must focus on the particular narrative or stylistic element discussed in relation to the week's screening (i.e., narrative form, mise-en-scène, cinematography, editing, or sound). The response should go beyond plot summary; it should apply concepts explored in the course to critically analyze the film's formal and thematic aspects. Describing and interpreting the formal aspect's function in a single scene is recommended. The response must be submitted through Canvas by the

corresponding Friday at 11:59 pm. (For example, a formal response about *The Night of the Hunter*'s mise-en-scène is due by Friday, September 18th.)

Shot Breakdown (100 points)

Following a template, you will identify the elements of film style (mise-en-scène, cinematography, editing, and sound) for each shot in a provided sequence. The template and the sequence will be available through Canvas.

Formal Analysis (1,500 words; 150 points)

For this assignment, you will select a film and write a formal analysis. Using the knowledge gained from the first half of the course, you must make an original argument about the meaning of the film's form and style, paying particular attention to its overall narrative structure and how it achieves its effects through film language. While a small degree of plot summary will be necessary to guide your reader, you will go beyond merely reiterating the sequence of events. Instead, you will make an argument about how these plot elements fit together with cinematic style to evoke emotions or communicate themes and ideas.

Research Paper: Prospectus (250 words; 50 points)

For this assignment, you will select a film and write a proposal for the final paper. In a paragraph or two, you will propose a topic of inquiry, working thesis, and research methodology for the final paper.

Research Paper: Annotated Bibliography (1,000 words; 100 points)

For this assignment, you will research the film that you plan to analyze for the final paper. You must find and review 3-5 scholarly sources that provide information on the film that will help you to make an argument that interests you. Some sources may be primarily about the film while others might not mention the film but instead provide information that will aid your particular analysis. The annotated bibliography will begin with an explanation of your research question and an overview of the information found in the sources. The rest of the assignment should summarize how each source answers or does not answer your research question.

Research Paper (2,500 words; 250 points)

For the final assignment, you will write an analysis of the film that you selected to research for your prospectus and annotated bibliography. Using the theories, criticism, and methods of analysis covered in the course, you should make an original argument about the meaning of the film's form in relation to a larger cultural perspective. The body of your paper should explain and support your argument by providing close analysis of several key scenes or sequences with attention to mise-en-scène, cinematography, editing, and / or sound. The paper should also incorporate research from your annotated bibliography to contextualize and justify your argument.

COURSE POLICIES

Course Credit

You must complete **all** assignments to receive credit for this course.

Attendance & Tardiness

Attendance in this course is mandatory. You are permitted **three (3)** unexcused absences without penalty. However, each subsequent unexcused absence after three (3) will lower your

final grade by a **third (1/3)** letter grade (ex. A to A-, B- to C+). **Six (6) absences will result in automatic failure of the course.** Only those absences involving university-sponsored events (such as athletics and band) and religious holidays are exempt from this policy with documentation.

Absences will be excused in accordance with UF policy, including for illness, religious holidays, military obligation, or university-sponsored events. Absences related to university-sponsored events and holidays must be discussed with the instructor **prior to the date that will be missed.** If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Three (3) instances of tardiness count as **one (1)** absence. Arriving after attendance is taken means you are late.

For further information on university attendance policy, please see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Classroom Behavior & Meeting Etiquette

Although class will be held via Zoom, remember that you are still in a “classroom,” thus appropriate classroom behavior is expected.

For both lectures and discussions, please keep your audio muted until you want to speak. This will help limit background noise. If you would like to speak or answer a question, use the “Raise Hand” feature, then unmute yourself after you are called on. If you prefer to use the chat feature to interact in the discussion, feel free to do so. Remember, however, that the chat is public, and a record of the chat is kept and archived.

Lastly, keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the films and 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.

UF’s Policy on Sexual Harassment

The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>

Paper Format & Submission

Unless explicitly stated, all papers will be submitted as either an MS Word (.doc or .docx) documents or a PDF (.pdf) to Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.

Late Papers / Assignments

Papers and drafts are due online by the assigned deadline. Late papers will not be accepted. However, if you require an extension, please send me an e-mail at least 24 hours in advance of the assignment’s due date.

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.

Revisions

I allow revisions of **two** formal assignments. You will only be allowed to revise assignments that receive a B- or below. The revised grade will completely replace the original.

Revisions are due within two weeks of the date that I hand back graded assignments. If you wish to revise, you must:

1. schedule an appointment with me to discuss your plan for revision;
2. have a meeting with a Writing Studio tutor;
3. and re-submit your assignment with a revision memo (see separate instructions on Canvas).

If you plagiarize, you will not be allowed to revise the assignment.

Academic Honesty and Definition of 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.

Examples of Plagiarism from the Current UF Student Honor Code: 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:

- Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- 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.
- Submitting materials from any source without proper attribution.
- 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.

Disability Accommodations

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

Counseling and Wellness

Students who are in distress or who are in need of counseling or urgent help: please contact U Matter We Care [<http://umatter.ufl.edu>, umatter@ufl.edu, 352-294-2273 (CARE)] 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/>.

U Matter We Care: <http://umatter.ufl.edu>, umatter@ufl.edu, 352-294-2273 (CARE)

Dean of Students: <https://dso.ufl.edu/>, 202 Peabody Hall, (352) 392-1261

Counseling and Wellness Center: <https://counseling.ufl.edu/>, 3190 Radio Road, (352) 392-1575

Field and Fork Pantry: <https://fieldandfork.ufl.edu/>, located near McCarty B, 352-294-2208

Student Health Care Center: <http://shcc.ufl.edu/>, multiple locations, (352) 392-1161

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 (cbblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Policy on Environmental Sustainability

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale or [Habitat for Humanity](#).)

SCHEDULE OF CLASSES AND ASSIGNMENTS

This schedule is tentative, and I reserve the right to change the course schedule this semester according to the needs of the class. I will always notify you in advance of any changes and will post revisions on Canvas.

Unless otherwise noted, all readings are due on the day they appear on the schedule, and all homework assignments are due by 11:59 pm on the day they appear on the schedule.

CNV = Canvas

Date	Readings & In-Class Screenings	Assignment Due
Unit 1: Introduction to Film Form & Film Style		
Week 1: Introduction to Film Analysis & Early Film History		
T 09/01	<p>Readings <i>Film Art</i>, Chapter 1: “Film as Art: Creativity, Technology, and Business,” pp. 2-48</p> <p><i>Film Art</i>, Chapter 12: “Early Cinema (1983-1907),” pp. 454-62</p> <p>In-Class Screenings Edison Shorts</p> <ul style="list-style-type: none"> • <i>Blacksmith Scene</i> (dir. William K. L. Dickson and William Heise, 1893, USA) • <i>Edison Kinetoscopic Record of a Sneeze</i> (dir. William K.L. Dickson and William Heise, 1894, USA) • <i>The Boxing Cats (Prof. Welton 's)</i> (dir. William K.L. Dickson and William Heise, 1894, USA) • <i>Sandow</i> (dir. William K.L. Dickson, 1894, USA) • <i>Annie Oakley</i> (dir. William K.L. Dickson, 1894, USA) • <i>Annabelle Serpentine Dance</i> (dir. William K.L. Dickson and William Heise, 1895, USA) • <i>The Kiss</i> (dir. William Heise, 1896, USA) <p><i>Something Good – Negro Kiss</i> (dir. William Nicholas-Selig, 1898, USA)</p> <p>Lumière Shorts</p> <ul style="list-style-type: none"> • <i>Workers Leaving the Lumière Factory [La Sortie de l’Usine Lumière à Lyon]</i> (dir. Louis and Auguste Lumière, 1895, France) • <i>Baby’s Meal [Repas de bébé]</i> (dir. Louis and Auguste Lumière, 1895, France) • <i>The Sprinkler Sprinkled [L’arroseur arrosé]</i> (dir. Louis and Auguste Lumière, 1895, France) 	

	<ul style="list-style-type: none"> • <i>The Arrival of a Train at La Ciotat</i> [<i>L'arrivée d'un train à La Ciotat</i>] (dir. Louis and Auguste Lumière, 1896, France) <p>Guy-Blaché Shorts</p> <ul style="list-style-type: none"> • <i>The Cabbage-Patch Fairy</i> [<i>La fée aux choux</i>] (dir. Alice Guy-Blaché, 1896 / 1900, France) • <i>Surprise Attack on a House at Daybreak</i> [<i>Surprise d'une Maison au Petit Jour</i>] (dir. Alice Guy-Blaché, 1898, France) <p>Out-of-Class Screenings <i>A Trip to the Moon</i> [<i>Le Voyage dans la lune</i>] (dir. Georges Méliès, 1902, France, 13 mins)</p> <p><i>The Great Train Robbery</i> (dir. Edwin S. Porter, 1903, USA, 14 mins)</p>	
	<p>Asynchronous Screenings <i>A Corner in Wheat</i> (dir. D.W. Griffith, 1909, USA, 14 mins)</p> <p><i>The Girl and Her Trust</i> (dir. D.W. Griffith, 1912, USA, 16 mins)</p> <p>Excerpts from <i>The Birth of a Nation</i> (dir. D.W. Griffith, 1915, USA)</p> <p><i>Within Our Gates</i> (dir. Oscar Micheaux, 1920, USA, 79 mins)</p>	
<p>R 09/03</p>	<p>Readings Paul Schrader, "The Birth of Narrative," CNV</p> <p>Ana Siomopoulous, "The Birth of a Black Cinema: Race, Reception, and Oscar Micheaux's <i>Within Our Gates</i>," CNV</p>	<p>Student Information Sheet due Friday by 11:59 pm</p>
<p>Week 2: Narrative Form & Silent Film Comedies</p>		
<p>T 09/08</p>	<p>Readings <i>Film Art</i>, Chapter 2: "The Significance of Film Form," pp. 50-71</p> <p><i>Film Art</i>, Chapter 12: "The Development of the Classical Hollywood Cinema (1908-1927)," pp. 462-65</p> <p>Out-of-Class Screening <i>Sherlock Jr.</i> (dir. Buster Keaton, 1924, USA, 45 mins)</p>	

	Asynchronous Screening <i>City Lights</i> (dir. Charlie Chaplin, 1931, USA, 87 mins)	
R 09/10	Reading <i>Film Art</i> , Chapter 3: “Narrative Form,” pp. 72-110 James Agee, “Comedy’s Greatest Era,” CNV	Formal Response: Narrative Form due Friday by 11:59 pm
Week 3: Mise-en-scène		
T 09/15	Readings <i>Film Art</i> , Chapter 4: “The Shot: Mise-en-Scene,” pp. 112-58 <i>Film Art</i> , Chapter 12: “German Expressionism (1919-1926),” pp. 465-68	
	Asynchronous Screening <i>The Night of the Hunter</i> (dir. Charles Laughton, 1955, USA, 92 mins)	
R 09/17	Readings André Bazin, “The Evolution of the Language of Cinema,” CNV	Formal Response: Mise-en-scène due Friday by 11:59 pm
Week 4: Cinematography		
T 09/22	Readings <i>Film Art</i> , Chapter 5: “The Shot: Cinematography,” pp. 159-216 <i>Film Art</i> , Chapter 12: “French Impressionism and Surrealism (1918-1930),” pp. 468-72 Out-of-Class Screening <i>The Smiling Madame Beudet</i> [<i>La souriante Mme Beudet</i>] (dir. Germaine Dulac, 1923, France, 39 mins)	
	Asynchronous Screening <i>Good Morning</i> [<i>Ohayō</i>] (dir. Yasujirō Ozu, 1959, Japan, 94 mins)	
R 09/24	Readings Excerpts from Béla Balázs, “The Close-Up,” CNV Excerpts from Béla Balázs, “The Face of Man,” CNV	Formal Response: Cinematography due Friday by 11:59 pm
Week 5: Editing		
T 09/29	Readings <i>Film Art</i> , Chapter 6: “The Relation of Shot to Shot: Editing,” pp. 216-62	

	<p><i>Film Art</i>, Chapter 12: “Soviet Montage (1924-30),” pp. 472-75</p> <p>Out-of-Class Screenings <i>Un chien andalou</i> (dir. Luis Buñuel, 1929, France / Spain, 21 minutes)</p>	
	<p>Asynchronous Screenings Excerpts from <i>Casablanca</i> (dir. Michael Curtiz, 1942, USA)</p> <p><i>Citizen Kane</i> (dir. Orson Welles, 1941, USA, 119 mins)</p>	
R 10/01	<p>Readings Sergei Eisenstein, “A Dialectic Approach to Film Form,” CNV</p>	<p>Formal Response: Editing due Friday by 11:59 pm</p>
Week 6: Sound		
T 10/06	<p>Readings <i>Film Art</i>, Chapter 7: “Sound in the Cinema,” pp. 263-302</p> <p>Out-of-Class Screenings <i>Dickson Experimental Sound Film</i> (dir. W.K. Dickson, 1894, USA)</p> <p><i>Entr’acte</i> (dir. René Clair, 1924, France, 22 mins)</p>	
	<p>Asynchronous Screening <i>M</i> (dir. Fritz Lang, 1931, Germany, 111 mins)</p>	
R 10/08	<p>Readings René Clair, “The Art of Sound,” CNV</p>	<p>Formal Response: Sound due Friday by 11:59 pm</p>
Week 7: Holistic Film Analysis		
T 10/13	<p>Readings <i>Film Art</i>, Chapter 8: “Summary: Style and Film Form,” pp. 303-25</p> <p><i>Film Art</i>, “Writing a Critical Analysis of a Film,” CNV</p>	
	<p>Asynchronous Screening <i>Do the Right Thing</i> (dir. Spike Lee, 1989, USA, 120 mins)</p>	

R 10/15	<p>Readings <i>Film Art</i>, Chapter 11: “Film Criticism: Sample Analyses – <i>Do the Right Thing</i>,” pp. 410-15</p> <p>James C. McKelly, “The Double Truth, Ruth: <i>Do the Right Thing</i> and the Culture of Ambiguity,” CNV</p>	<p>Shot Breakdown due Friday by 11:59 pm</p>
<p>Unit 2: Genres, Film Movements, & Critical Approaches</p>		
<p>Week 8: Genres I - Musicals</p>		
T 10/20	<p>Readings <i>Film Art</i>, Chapter 9: “Film Genres,” pp. 327-351</p> <p><i>Film Art</i>, Chapter 12: “The Classical Hollywood Cinema after the Coming of Sound (1925-1950),” pp. 476-79</p> <p>Thomas Schatz, “Film Genre and the Genre Film,” CNV</p>	
	<p>Asynchronous Screening <i>Singin’ in the Rain</i> (dir. Gene Kelly & Stanley Donen, 1952, USA, 103 mins)</p>	
R 10/22	<p>Readings Jane Feuer, “Hollywood Musicals: Mass Art as Folk Art,” CNV</p>	<p>Formal Paper: Thesis Statement due by Friday at 11:59 pm</p>
<p>Week 9: Genres II – Horror</p>		
T 10/27	<p>Readings Noël Carroll, “Why Horror?,” CNV</p>	
	<p>Asynchronous Screening <i>Scream</i> (dir. Wes Craven, 1996, USA, 111 mins)</p>	
R 10/29	<p>Readings Chris Dumas, “Horror and Psychoanalysis: An Introductory Primer,” CNV</p>	<p>Formal Paper: Rough Draft due by Sunday at 11:59 pm</p>
<p>Week 10: Postwar Cinemas</p>		
T 11/03	<p>Readings <i>Film Art</i>, Chapter 12: “Italian Neo-Realism (1942-1951),” pp. 479-81</p> <p><i>Film Art</i>, Chapter 12: “The French New Wave (1959-1964),” pp. 481-84</p> <p>André Bazin, “<i>Umberto D</i>,” CNV</p>	

	<p>François Truffaut, “A Wonderful Certainty,” CNV</p> <p>André Bazin, “On the <i>politique des auteurs</i>,” CNV</p>	
	<p>Asynchronous Screening <i>The 400 Blows [Les quatre cents coups]</i> (dir. François Truffaut, 1959, France, 99 mins)</p>	
R 11/05	<p>Readings Robert Stam, “The Cult of the Auteur,” CNV</p> <p>Robert Stam, “The Americanization of the Auteur,” CNV</p>	<p>Formal Paper due Sunday by 11:59 pm</p>
Week 11: Art Cinema		
T 11/10	<p>Readings David Bordwell, “The Art Cinema as a Mode of Film Practice,” CNV</p> <p>Claire Johnston, “Women’s Cinema as Counter-Cinema,” CNV</p>	
	<p>Asynchronous Screening <i>Daisies [Sedmikrásky]</i> (dir. Věra Chytilová, 1966, Czechoslovakia, 76 mins)</p>	
R 11/12	<p>Readings Alison Frank, “Formal Innovation and Feminist Freedom: Vera Chytilová’s <i>Daisies</i>,” CNV</p>	
Week 12: Documentary, Experimental, and Animated Films		
T 11/17	<p>Readings <i>Film Art</i>, Chapter 10: “Documentary, Experimental, and Animated Films,” pp. 352-400</p> <p>Marjorie Keller, “Women and Film,” CNV</p> <p>In-Class Screenings <i>Katsudō Shashin</i> (1907, Japan)</p> <p>Excerpts from <i>Little Nemo</i> (dir. Winsor McCay, 1911, USA)</p> <p><i>Mothlight</i> (dir. Stan Brakhage, 1963, USA, 4 mins)</p> <p><i>Kustom Kar Kommandos</i> (dir. Kenneth Anger, 1970, USA, 3 mins)</p> <p><i>Dyketactics</i> (dir. Barbara Hammer, 1974, USA, 4 mins)</p>	

	<p>Out-of-Class Screenings <i>Duck Amuck</i> (dir. Chuck Jones, 1953, USA, 7 mins)</p> <p><i>Neighbours</i> (dir. Norman McLaren, 1952, Canada, 8 mins)</p> <p><i>Meshes of the Afternoon</i> (dir. Maya Deren, 1943, USA, 14 mins)</p>	
	<p>Asynchronous Screenings <i>Uncle Yanco</i> [<i>Oncle Yanco</i>] (dir. Agnès Varda, 1968, France / USA, 20 mins)</p> <p><i>Gates of Heaven</i> (dir. Errol Morris, 1978, USA, 83 mins)</p>	
R 11/19	<p>Readings Michael Renov “New Subjectivities: Documentary and Self-Representation in the Post-Verité Age,” CNV</p> <p>Roy Grundmann, “Truth is Not Subjective: An Interview with Errol Morris,” CNV</p>	<p>Research Paper: Prospectus due Friday by 11:59 pm</p>
Week 13: Research & Writing Workshop		
T 11/24	Research Paper: Research & Writing Workshop	
	Thanksgiving Break: No Class	
R 11/26	Thanksgiving Break: No Class	
Week 14: World Cinema		
T 12/01	<p>Readings Fernando Solanas and Octavio Getino, “Toward a Third Cinema,” CNV</p>	
	<p>Asynchronous Screenings <i>Borom Sarret</i> (dir. Ousmane Sembène, 1963, Senegal)</p> <p><i>The Battle of Algiers</i> [<i>La battaglia di Algeri</i>] (dir. Gillo Pontecorvo, 1966, Italy / Algeria)</p>	
R 12/03	<p>Readings Robert Stam and Louise Spence, “Colonialism, Racism, and Representation: An Introduction,” CNV</p>	<p>Research Paper: Annotated Bibliography due Friday by 11:59 pm</p>
Week 15: Writing Workshop		
T 12/08	Research Paper: Peer-Review Workshop	

	End-of-Semester: No Class	
R 12/10	End-of-Semester: No Class	Research Paper due December 16th by 11:59pm

GRADING AND ASSESSMENT RUBRIC**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

Your final grade will consist of the following:

Participation, Discussion & Homework	100 points	10%
Weekly Quizzes	100 points	10%
Formal Film Responses	150 points	15%
Shot Breakdown	100 points	10%
Formal Film Analysis	150 points	15%
Research Paper: Prospectus	50 points	5%
Research Paper: Annotated Bibliography	100 points	10%
Research Paper	250 points	25%
Total	1,000 points	100%

Grading Criteria

- If any assignment illustrates complete disregard for spelling, grammar, and citations or does not meet the word count requirement, it will be failed.
- Grading criteria change depending on the specific assignment. Please consult the assignment sheets and class instruction for this information.
- Each assignment is designed to build on previous assignments as a way to move you toward a well-developed research paper at the conclusion of the semester.
 - Revision is essential. It is important to continually re-work your writing as I advise you and as you see fit. This includes both your larger ideas and your sentence-level constructions.
- Students who show investment in the material and a dedication to their own growth will succeed.