

## ENG2300: Film Analysis (Section 1807, Class #13540) Fall 2019 Syllabus

**Instructor:** Mandy Moore ([mandymoore@ufl.edu](mailto:mandymoore@ufl.edu))

**Course Meeting Times:** MWF 4 (10:40-11:30 a.m.) & T 9-11 (4:05-7:05 p.m.)

**Classroom:** ROL 0115

**Office Location & Hours:** \*\*\*Office Number TBA\*\*\* M 12:00-1:00 p.m. & by appointment

### Course Description:

As an introduction to film studies, ENG 2300 teaches students how to analyze rather than merely summarize a film, engaging style and poetics. It is not a “film appreciation” course. Thus, ENG 2300 should provide a working knowledge of film form and film vocabulary. ENG 2300 introduces and develops these analytic tools in the context of film history and film theory. Upon completing this course, a student should have a sense of film form (poetics), a general outline of film history, and some critical/theoretical perspectives for analyzing film. In the Film Studies program, ENG 2300 offers key preparation for the cluster of upper-division courses: the film history sequence (ENG 3121, 3122, and 3123) and film theory (ENG 3115). This course also teaches the basics of academic writing about film with a focus on analytical, argumentative composition.

### 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.

**A Note:** This course will cover topics that are sometimes hard to talk about. We will discuss issues of identity that include race, class, gender, sexuality, and disability. We will also watch films that include sometimes uncomfortable or even triggering topics such as sex, rape, violence, drug use, death/grief, etc. Additionally, many of our films are in other languages and require you to utilize subtitles. If any of these things make you so uncomfortable that you can't learn, this may not be the class for you.

**Required Texts:**

*Film Art: An Introduction.* By David Bordwell and Kristin Thompson. 10<sup>th</sup> edition. McGraw-Hill, 2012. ISBN: 0073535109.

All other readings will be available on Canvas.

**Required Films:**

All of these films will be screened in class. If you miss a screening or need to rewatch scenes for a response or paper, I've listed where you can find a copy.

Early short films— <i>Workers Leaving the Factory</i> and <i>Arrival of a Train</i> (Lumière Brothers, 1895), <i>The Cabbage Fairy</i> (Alice Guy-Blaché, 1900), <i>A Trip to the Moon</i> (Georges Méliès, 1902), <i>The Great Train Robbery</i> (Edwin S. Porter, 1903)	All on YouTube (links on Canvas)
<i>The Cabinet of Dr. Caligari</i> (Robert Wiene, 1921)	Kanopy, Amazon Prime \$3.99, Lib West
<i>Un chien Andalou</i> (Luis Buñuel, 1929)	YouTube link on Canvas
<i>Mädchen in Uniform</i> (Leontine Sagan, 1931)	YouTube link on Canvas, Lib West
<i>Rashomon</i> (Akira Kurosawa, 1950)	Kanopy, Amazon Prime \$3.99
<i>Rear Window</i> (Alfred Hitchcock, 1954)	Amazon Prime \$3.99, Lib West
<i>Jalsaghar</i> (Satyajit Ray, 1958)	Amazon Prime \$2.99
<i>Cléo de 5 à 7</i> (Agnès Varda, 1961)	Lib West
<i>AKIRA</i> (Katsuhiro Otomo, 1988)	Hulu
<i>Paris is Burning</i> (Jennie Livingston, 1990)	Netflix
<i>Daughters of the Dust</i> (Julie Dash, 1991)	Netflix, Amazon Prime \$3.99
<i>Trois couleurs: Bleu</i> (Krzysztof Kieslowski, 1993)	Amazon Prime \$3.99, Lib West
<i>City of God</i> (Fernando Meirelles & Kátia Lund, 2002)	Amazon Prime \$3.99
<i>Mad Max: Fury Road</i> (George Miller, 2015)	Amazon Prime \$3.99, Lib West
<i>Get Out</i> (Jordan Peele, 2017)	Hulu Live TV, Amazon Prime \$3.99, Lib West

## Course Expectations

I expect students in my course to....

- Keep up with the assigned readings and viewings
- Read and watch those assigned texts carefully, paying attention and taking notes so you are prepared to discuss the texts in class
- Come to class on time and prepared to discuss the assigned reading/viewing (this means having the reading with you, as well as your notes)
- Participate in class discussions and activities by contributing to conversation, listening to others respectfully, and thinking critically about our texts
- Keep an open mind: remember that when it comes to interpreting and analyzing film, there are usually multiple right answers
- Communicate with me. Let me know when you need help, when something's going wrong, or when I need to adjust my methods. I can't help you if I don't know what's happening

## Assignments:

Assignment	Word Count	Points	Due Date (by 11:59 p.m.)
Short Analyses	300 x 5 = 1,500	75 x 5 = 375	By Friday the week of the film you write on; 3 of these MUST be turned in by week 8
Workshops		50 total	See schedule for dates
Midterm		100	Friday, October 11 (in class)
Essay #1: Close Reading Paper	800	100	Friday, September 27
Essay #2: Film Analysis Paper	1,500	150	Friday, October 25
Proposal for Research Paper	200	25	Friday, November 1
Essay #3: Research Paper	2,000	200	First Draft: Friday, November 15 Final: Wednesday, December 4
<b>Total:</b>	<b>6,000</b>	<b>1,000</b>	

- 5 Short Analyses (300 words each, 75 points each)  
These short responses allow you to respond to an individual film and practice crafting a simple interpretive argument about that film. You should not be summarizing the film or explaining if you liked it; instead, choose one aspect of the film and explain what you think it *means* or why it is *significant*. The analyses should read like the bare bones of an essay: rather than begin with an introduction, jump straight into your thesis statement. Spend the bulk of your response on your evidence for this claim, analyzing specific moments from the film to support your thesis. (This is why it's important to take notes during the screening—write down

shots, props, colors, lines of dialogue, sounds, etc. to use in your response. You will also find it helpful to rewatch particular scenes.) End your analysis with a quick explanation of why your argument is important to understanding the film as a whole (rather than a full-blown conclusion). We will practice writing such responses during the first week of class. As we add more vocabulary and theory to our discussions throughout the semester, these analyses are a place to practice using what you've learned and applying it to a film.

You will write five of these responses throughout the semester on any five films that we screen in full (excluding the shorts on day one). Plan ahead carefully to ensure you're not stuck writing a response during a week when you have a lot of other homework. Because the second half of our semester will be more essay-intensive, you must turn in at least three of the five analyses by week 8. Analyses are always due by 11:59 p.m. the Friday after we screen a film. This means that we will have our class discussion of the film before you turn in your response; you may use the discussion as a jumping-off point for your response, but be sure your interpretation includes original thought. Simply rehashing the class discussion will cost you points.

- Workshops (50 points total; see schedule for dates)  
Since one of the main goals of this course is to practice analytical and argumentative writing, we will hold several peer workshops throughout the semester in which you will receive feedback from your peers on drafts or pieces of an essay. We'll spend some time at the beginning of the semester discussing how best to give feedback to each other so that these workshops are as productive as possible. To earn the points for a given workshop, you will need to come prepared to class with the correct amount of printed copies of the draft in question as well as participate in giving feedback to your peers. If you do not have your draft, you may still give feedback (as that process can still be helpful) but you will only earn half credit. If you are absent the day of a workshop, you may earn credit by attending either an appointment with the Writing Studio or a one-on-one conference with me to go over your draft.
- Midterm (100 points)  
The first half of this class will be devoted to learning the vocabulary of film studies, both formal/technical aspects and narrative aspects. At the end of week 8, there will be an exam on these terms. You are expected to not only know the definitions of these vocabulary terms but also understand how to identify and interpret them in a given scene/film. More details on this test will be given as it approaches.
- Essay #1: Close Reading Paper (800 words, 100 points)  
The first paper of the semester asks you to use your knowledge of the formal/technical aspects of film (mise-en-scène, cinematography, editing, and sound) to close read a single scene from any film we have watched thus far. You will need to watch the scene several times, taking notes on its formal elements; then, develop an interpretative thesis claim about the scene based on those notes. We will practice this process of developing a claim based on close reading in class. Your

paper should use details from at least three of the four categories (mise-en-scène, cinematography, editing, and sound) to support your claim about the scene.

- **Essay #2: Film Analysis Paper (1,500 words, 150 points)**  
For this paper, you will develop an interpretative thesis claim about one film from our syllabus. Your claim will follow the “surprise” method: “Although X may seem strange/surprising, it is actually important to the film because Y.” This method helps you to choose a thesis that is analytical, complex, and significant to the overall film. We will practice generating surprise claims in class. Support this claim using close readings of the formal elements in several scenes as well as analysis of the film’s narrative. You will also use at least **one scholarly source** as we work on integrating secondary research into our essays.
- **Proposal for Research Paper (200 words, 25 points)**  
In a paragraph or two, propose the following elements of your final research paper:
  - a) your topic (an area of film history or theory that interests you—for example, zombie movies, early queer cinema, Hitchcock’s oeuvre, the French New Wave, etc.)
  - b) your proposed thesis claim about that topic (using the surprise method)
  - c) the 1-2 films you will be analyzing (on or off the syllabus)
  - d) your main points about those films
  - e) the significance or “so what?” of your argumentYou should also include 3 prospective scholarly sources that you are considering. It is 100% okay and even *expected* that some of your eventual paper and bibliography will differ from this proposal, but you’ll want to come to me with major shifts in direction before you commit to a totally new paper.
- **Essay #3: Research Paper (2,000 words, 200 points)**  
The final paper for this class asks you to build on the skills you practiced in the first two essays to make a larger claim about a specific area of film history or theory. Again, you’ll be utilizing the surprise method (“Although X may seem strange/surprising, it’s actually important because Y”). First, choose a topic that seems interesting to you—the films of Dorothy Arzner, indigenous cinema, Shakespeare adaptations. It’s okay to start out with a broad topic like this, but your paper will only be addressing 1-2 specific films, so you’ll want to limit the scope of your thesis accordingly. (For example, you don’t want to make sweeping claims about all of French cinema if you only look at *Les quatre cents coups* and *A bout de souffle*.) You can choose any films, whether or not they were on our syllabus, although you’ll want to make sure they are easily accessible for frequent viewing. This paper is a research paper, so you’ll also need to find **3 scholarly sources** to incorporate into your argument. We will work in class on how to synthesize this secondary research with your own close readings. You will turn in a first draft of this essay for feedback from me; you’ll then have the chance to revise the essay before the end of the semester. Only the final version will be graded.

## Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* In this class, the majority of your learning will occur during in-class discussions and writing workshops. These activities are extremely difficult to make up if you miss them, meaning that consistent attendance for this class is essential to your success. However, I understand that everyone needs to miss class now and then. You may miss up to six classes (including screenings) for any reason without penalty. After six absences, each missed class will result in a 3% deduction from your final grade. After ten absences (2 ½ weeks of class), you will fail the course. Missing class for athletics, religious holidays, or jury duty is exempt from these penalties. In case of illness, personal emergency, or other extenuating circumstances which require extended/multiple absences, speak with me as soon as possible to make alternative arrangements.
  - Evening screenings count as one absence. Do not assume that we will just watch a film that you can see on your own time, as we will frequently begin our discussions of a film or cover course content during that screening.
  - When you miss class, it is your responsibility to email me and check for announcements, the content we covered, and any in-class work you may need to make up. (DO NOT ask “if we did anything” in class; this is a college course. We always do *something*.) You should also check the Canvas page and our collaborative Google Doc discussion to keep up with what you missed.
  - Your absence from class does not change the due date on an assignment. Unless you have an explicit extension from me, you are still required to turn in everything on the due dates listed below, even if you aren’t in class.
3. *Tardiness:* Everybody runs late sometimes. However, please keep in mind that frequent lateness does disrupt the class, distracting both myself and your peers. If you are tardy, it will be counted as a partial absence. It is your responsibility to come see me at the end of class to check for announcements or other important info you may have missed at the beginning.
4. *Classroom behavior:* Treat each other, your instructor, and yourself with respect. Remember that you do not know anyone else’s background or what’s going on in their lives. If you are disruptive, rude, or otherwise engaging in inappropriate behavior, you will be asked to leave and counted absent.
5. *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/>
6. *Paper Format & Submission:* All papers will be submitted through Canvas by 11:59 p.m. on the day they’re due (unless otherwise specified). Your assignments should

be in MLA format, Times New Roman 12-point font, double spaced, with one-inch margins. Be sure to cite all sources in MLA format, **including any films you may be citing**. (If you have MLA questions, check the Purdue OWL website first! [https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_works\\_cited\\_page\\_basic\\_format.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_works_cited_page_basic_format.html)) Include your last name and the page number in the upper right-hand corner. The first page should also include your name, my name, the class, and the date on the top left. Give your papers interesting titles! Finally, **include the word count at the end of your paper**.

7. *Late Papers/Assignments*: All assignments are due at 11:59 p.m. on the due date unless otherwise specified. I know that sometimes life gets the best of us, so I will allow each student one “grace day” throughout the semester. This means that on ONE assignment, you may turn in your paper up to 24 hours late with no penalty. After you have used up your grace day, all late assignments will lose half a letter grade for each **calendar** day (not class day) that they’re late. Any other extensions are granted at my discretion and *only if you ask in advance of the due date*.
8. *Paper Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *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.

Additionally, keep in mind that plagiarism is unacceptable. 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.
10. 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 the instructor early in the semester.

11. For information on UF Grading policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
12. *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.
13. *Course Evaluations*: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course:  
<https://evaluations.ufl.edu/evals/Default.aspx>
14. *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/>
15. *Technology*: While I welcome the use of laptops/tablets/phones in class, especially for taking notes and accessing readings, you are responsible for paying attention and using your device for class activities only. If you get distracted by your device, we will not go back for you or repeat important information. Furthermore, if you are so distracted by your device that you are not really "present," you'll be marked absent for the day. Finally, please silence all devices so that you don't interrupt class.
16. *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.)

## Schedule (Subject to Change)

DATE	IN CLASS	DUE TODAY
	<b>Week 1: Introductions</b>	
T 8/20	Syllabus Introduction to Film Studies & Film History Timeline <b>Screening: Early short films—<i>Workers Leaving the Factory</i> and <i>Arrival of a Train</i> (Lumière Brothers, 1895), <i>The Cabbage Fairy</i> (Alice Guy-Blaché, 1900), <i>A Trip to the Moon</i> (Georges Méliès, 1902), <i>The Great Train Robbery</i> (Edwin S. Porter, 1903)</b>	
W 8/21	Introduction to Film Studies, cont. Film Criticism & Schools of Thought	<b>Read:</b> “It’s Just a Movie,” Greg M. Smith
F 8/23	How-To: Writing Short Analyses	<b>Read:</b> Excerpts from <i>A Short Guide to Writing about Film</i> , Timothy Corrigan
	<b>Week 2: Mise-en-Scène</b>	
M 8/26	Mise-en-Scène Terminology	<b>Read:</b> Film Art Ch. 4 <b>Read:</b> <a href="https://filmanalysis.coursepress.yale.edu/basic-terms/">https://filmanalysis.coursepress.yale.edu/basic-terms/</a>
T 8/27	<b>Screening: <i>The Cabinet of Dr. Caligari</i> (Robert Wiene, 1921)</b>	
W 8/28	Discussion of <i>Caligari</i>	<b>Review:</b> <a href="https://filmanalysis.coursepress.yale.edu/mise-en-scene/">https://filmanalysis.coursepress.yale.edu/mise-en-scene/</a>
F 8/30	Breaking Down an Academic Film Essay	<b>Read:</b> “Suggestion, Hypnosis, and Crime: Robert Wiene’s <i>The Cabinet of Dr. Caligari</i> ,” Stefan Andriopoulos <b>Due (11:59 p.m.):</b> Short Analysis on <i>Caligari</i> (if you choose to write on it)
	<b>Week 3: Cinematography</b>	
M 9/2	<b>NO CLASS (Labor Day)</b>	
T 9/3	Cinematography Terminology <b>Screening: <i>Mädchen in Uniform</i> (Leontine Sagan, 1931)</b>	<b>Read:</b> Film Art Ch. 5
W 9/4	Discussion of <i>Mädchen</i>	<b>Review:</b> <a href="https://filmanalysis.coursepress.yale.edu/cinematography/">https://filmanalysis.coursepress.yale.edu/cinematography/</a>

F 9/6	Discussion of <i>Mädchen</i> , cont. How-To: Thesis Statements	<b>Read:</b> Maya Deren, "Cinematography: The Creative Use of Reality" <b>Due (11:59 p.m.):</b> Short Analysis on <i>Mädchen</i> (if you choose to write on it)
<b>Week 4: Editing</b>		
M 9/9	Editing Terminology & Continuity Editing	<b>Read:</b> Film Art Ch. 6
T 9/10	<b>Screening: <i>City of God</i> (Fernando Meirelles &amp; Kátia Lund, 2002)</b>	
W 9/11	Discussion of <i>City of God</i>	<b>Review:</b> <a href="https://filmanalysis.coursepress.yale.edu/editing/">https://filmanalysis.coursepress.yale.edu/editing/</a>
F 9/13	Montage Editing Clips from: <i>Battleship Potemkin</i> (Eisenstein, 1925), <i>À bout de souffle</i> (Jean-Luc Godard, 1960)	<b>Read:</b> Sergei Eisenstein, "The Dramaturgy of Film Form (The Dialectical Approach to Film Form)" <b>Due (11:59 p.m.):</b> Short Analysis on <i>City of God</i> (if you choose to write on it)
<b>Week 5: Sound</b>		
M 9/16	Sound Terminology Clips from: <i>Singing in the Rain</i> (Gene Kelly & Stanley Donen, 1952)	<b>Read:</b> Film Art Ch. 7
T 9/17	<b>Screening: <i>Jalsaghar</i> (Satyajit Ray, 1958)</b>	
W 9/18	Discussion of <i>Jalsaghar</i> Paragraph Workshop for Close Reading Paper (5 points)	<b>Review:</b> <a href="https://filmanalysis.coursepress.yale.edu/sound/">https://filmanalysis.coursepress.yale.edu/sound/</a> <b>Bring:</b> 2 printed copies of a BODY paragraph from Essay #1 (Close Reading Paper)
F 9/20	Discussion of <i>Jalsaghar</i> , cont. Close Reading Practice	<b>Read:</b> Mary Ann Doane, "Ideology and the Practice of Sound Editing and Mixing" <b>Due (11:59 p.m.):</b> Short Analysis on <i>Jalsaghar</i> (if you choose to write on it)
<b>Week 6: Narrative I</b>		
M 9/23	Full Draft workshop for Close Reading Paper (10 points) Point of View, Character Archetypes	<b>Bring:</b> 1 printed copy of a FULL draft of Essay #1 (Close Reading Paper) <b>Read:</b> Film Art Ch. 3
T 9/24	3-Act Plot Structure & Other Common Structures <b>Screening: <i>Mad Max: Fury Road</i> (George Miller, 2015)</b>	

W 9/25	Discussion of <i>Mad Max</i>	<b>Read:</b> <a href="http://www.elementsofcinema.com/screeenwriting/3-act-structure-alternative/">http://www.elementsofcinema.com/screeenwriting/3-act-structure-alternative/</a>
F 9/27	Discussion of <i>Mad Max</i> , cont. How-To: The Surprise Thesis	<b>Due (11:59 p.m.):</b> Short Analysis on <i>Mad Max</i> (if you choose to write on it) <b>Due (11:59 p.m.):</b> Essay #1 (Close Reading Paper)
<b>Week 7: Narrative II</b>		
M 9/30	Non-Linear Narratives and Non-Narrative Film	<b>Read:</b> Excerpt from Film Art Ch. 10 "Experimental Film" pg. 369-386
T 10/1	<b>Screening: <i>Rashomon</i> (Akira Kurosawa, 1950) <i>Un chien Andalou</i> (Luis Buñuel, 1929)</b>	
W 10/2	Discussion of <i>Rashomon</i> & <i>Un chien Andalou</i>	<b>Watch:</b> Interview with Luis Buñuel <a href="https://www.youtube.com/watch?v=AdYFngjF8XQ">https://www.youtube.com/watch?v=AdYFngjF8XQ</a>
F 10/4	<b>NO CLASS (Homecoming)</b>	<b>Due (11:59 p.m.):</b> Short Analysis on <i>Rashomon</i> and/or <i>Un chien Andalou</i> (if you choose to write on them)
<b>Week 8: Holistic Film Analysis</b>		
M 10/7	Putting the Pieces Together	<b>Read:</b> excerpt from Film Art Ch. 11 (pages TBA)
T 10/8	<b>Screening: <i>Trois couleurs: Bleu</i> (Krzysztof Kieslowski, 1993)</b> Discussion of <i>Bleu</i> (including close reading practice for midterm)	
W 10/9	Midterm Review Surprise Thesis Statement Workshop (5 points)	<b>Bring:</b> your working thesis statement (using the surprise method) for Essay #2 (Film Analysis Paper)
F 10/11	<b>Midterm Exam</b>	<b>Study!!</b> <b>Due (11:59 p.m.):</b> Short Analysis on <i>Bleu</i> (if you choose to write on it) <b>By today, you must have completed 3 of the 5 Short Analyses</b>
<b>Week 9: Film Genre Theory</b>		
M 10/14	Genre Overview Clips from: <i>Stagecoach</i> (John Ford, 1939)—Western, <i>Blade Runner</i> (Ridley Scott, 1982)—sci-fi, <i>Mamma Mia!</i> (Phyllida Loyd, 2008)—musical	<b>Read:</b> Film Art Ch. 9
T 10/15	<b>Screening: <i>Get Out</i> (Jordan Peele, 2017)</b>	

W 10/16	Discussion of <i>Get Out</i> (genre case study: horror)	<b>Read:</b> ***article TBA***
F 10/18	Paragraph Workshop for Film Analysis Paper (10 points) How-To: Integrating Secondary Sources	<b>Bring:</b> 2 printed copies of <u>2</u> BODY paragraphs for Essay #2 (Film Analysis Paper) <b>Due (11:59 p.m.):</b> Short Analysis on <i>Get Out</i> (if you choose to write on it)
<b>Week 10: Psychoanalytic Film Theory</b>		
M 10/21	Introduction to Psychoanalysis	<b>Read:</b> Christian Metz, "Identification, Mirror"
T 10/22	<b>Screening: <i>Rear Window</i> (Alfred Hitchcock, 1954)</b>	
W 10/23	Discussion of <i>Rear Window</i>	
F 10/25	Discussion of <i>Rear Window</i> , cont. Brainstorming Essay #3 Topics	<b>Due (11:59 p.m.):</b> Short Analysis on <i>Rear Window</i> (if you choose to write on it) <b>Due (11:59 p.m.):</b> Essay #2 (Film Analysis Paper)
<b>Week 11: Feminist Film Theory</b>		
M 10/28	Introduction to Feminist Film Theory	<b>Read:</b> Laura Mulvey, "Visual Pleasure and Narrative Cinema"
T 10/29	<b>Screening: <i>Cléo de 5 à 7</i> (Agnès Varda, 1961)</b>	
W 10/30	Discussion of <i>Cléo</i> Thesis Statement Workshop (5 points)	<b>Bring:</b> Draft thesis statement for Essay #3 (Research Paper)
F 11/1	Discussion of <i>Cléo</i> , cont. Integrating Secondary Sources Practice	<b>Due (11:59 p.m.):</b> Short Analysis on <i>Cléo</i> (if you choose to write on it) <b>Due (11:59 p.m.):</b> Proposal for Essay #3 (Research Paper)
<b>Week 12: Queer Film Theory</b>		
M 11/4	Introduction to Queer Film Theory Clips from: <i>The Celluloid Closet</i> (Rob Epstein and Jeffrey Friedman, 1995)	<b>Read:</b> Alexander Doty, "Whose Text Is It Anyway? Queer Cultures, Queer Auteurs, and Queer Authorship"
T 11/5	<b>Screening: <i>Paris is Burning</i> (Jennie Livingston, 1990)</b>	
W 11/6	Discussion of <i>Paris is Burning</i>	<b>Read:</b> Kimberly Chabot Davis, "White Filmmakers and Minority Subjects: Cinema Vérité and the Politics of Irony in <i>Hoop Dreams</i> and <i>Paris Is Burning</i> "

F 11/8	Outline Workshop for Research Paper (5 points) Introduction to Critical Race Film Theory	<b>Bring:</b> 2 printed copies of your full outline for Essay #3 (Research Paper) <b>Due (11:59 p.m.):</b> Short Analysis on <i>Paris is Burning</i> (if you choose to write on it)
	<b>Week 13: Critical Race Film Theory</b>	
M 11/11	<b>NO CLASS (Veterans' Day)</b>	
T 11/12	Critical Race Film Theory, cont. <b>Screening: <i>Daughters of the Dust</i> (Julie Dash, 1991)</b>	<b>Read:</b> bell hooks' "The Oppositional Gaze: Black Female Spectators"
W 11/13	Discussion of <i>Daughters of the Dust</i>	
F 11/15	Intersecting Film Theories	<b>Due (11:59 p.m.):</b> Short Analysis on <i>Daughters of the Dust</i> (if you choose to write on it) <b>Due (11:59 p.m.):</b> First Draft of Essay #3 (Research Paper)
	<b>Week 14: Animation</b>	
M 11/18	Introduction to Animation Clips from: <i>Snow White and the Seven Dwarfs</i> (David Hand, 1937), <i>Toy Story</i> (John Lasseter, 1995)	<b>Read:</b> Alan Cholodenko, "First Principles' of Animation"
T 11/19	<b>Screening: <i>AKIRA</i> (Katsuhiro Otomo, 1988)</b>	
W 11/20	Discussion of <i>AKIRA</i>	<b>Watch:</b> Behind the scenes on <i>AKIRA</i> <a href="https://www.youtube.com/watch?v=B MwNilk-YyE">https://www.youtube.com/watch?v=B MwNilk-YyE</a>
F 11/22	Discussion of <i>AKIRA</i> , cont.	<b>Due (11:59 p.m.):</b> Short Analysis on <i>AKIRA</i> (if you choose to write on it)
	<b>Week 15: Fall Break</b>	
M 11/25	Research Paper Revision Workshop (10 points)	<b>Bring:</b> 2 printed copies of FULL Essay #3 (Research Paper) draft
T 11/26	<b>NO CLASS (screening cancelled)</b>	
W 11/27	<b>NO CLASS (break)</b>	
F 11/29	<b>NO CLASS (break)</b>	
	<b>Week 16: Final Thoughts</b>	
M 12/2	Current Issues in Film Studies	<b>Read:</b> ***article TBA***
T 12/3	Film Screening TBA (Class Choice)	
W 12/4	Reflections and Evaluations	<b>Due:</b> Essay #3 Final (Research Paper)

## Grading Rubric:

A: 94-100 (4.0)	A-: 90-93 (3.67)	
B+: 87-89 (3.33)	B: 84-86 (3.0)	B-: 80-83 (2.67)
C+: 77-79 (2.33)	C: 74-76 (2.0)	C-: 70-73 (1.67)
D+: 67-69 (1.33)	D: 64-66 (1.0)	D-: 60-63 (.67)
E: 0-59 (0)		

**A:** You have fulfilled all requirements and excellently met the purpose of the assignment with original and creative thought. You demonstrate complex, critical thinking skills and a willingness to engage analytically with the subject matter. Your writing uses specific examples to fully develop an argument and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.

**B:** You have fulfilled all requirements and met the purpose of the assignment with fairly creative thought. You demonstrate critical thinking skills and some analytical engagement with the subject matter. Your writing uses examples to develop a mostly persuasive argument and is organized in such a way that is easy to follow. The prose is clear, and there are few errors in formatting, grammar, syntax, or spelling.

**C:** You have fulfilled most requirements and attempted to meet the purpose of the assignment, although some revision is needed to fully accomplish those goals. You demonstrate some critical thinking skills and attempt to engage analytically with the subject matter. Your writing uses some examples to develop an argument and generally follows an organizational structure, although it needs some major revisions to fully clarify and support the thesis. The prose is generally clear, but there are some errors in formatting, grammar, syntax, or spelling that may impede comprehension.

**D:** You have fulfilled some requirements, although your paper needs serious revision to fully meet the purpose of the assignment. You may attempt to engage analytically with the subject matter, but the paper includes a lot of summary or surface-level ideas. Your writing uses few or no examples, and the argument is unclear and unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.

**E:** You have not fulfilled the requirements of the assignment or met its purpose. You do not engage analytically with the subject matter or develop an argument. There is no support or organizational structure, and the prose is unclear or even unreadable, with major errors in formatting, grammar, syntax, or spelling that impede comprehension.

Or, you may have committed any one of the following failing errors: failure to meet the word count, plagiarism, or failure to address the prompt.