

ENG2300: Film Analysis

Spring 2025
4 credits

I. General Information

Meeting days and times: MWF 10:40AM-11:30AM

Class location: TUR 2334

Instructor(s):

Name: Nathan Stelari

Office Building/Number: TUR4315

Phone:

Email: nstelari@ufl.edu

Office Hours: MWF 12PM to 1PM

Course Description

Introduces thinking and writing about the cinema by means of film theory and history. (C or H) (WR)
ENG 2300 will provide students with an introduction to film studies and theory. This course will introduce you to the definitions of terms used in film studies (“Mises-en-Scene,” “Cinematography,” “Editing,” etc.) and basic film concepts in order to analyze, interpret, and understand film in a manner that goes beyond film appreciation or plot summary. This will involve the specific application of film terms in close readings of scenes as well as arguments about the film as a whole. You will be expected to write about the films’ narratives, style, genre, etc. in an informed manner by the end of the semester. You will learn the basic terms of the film studies discipline and learn to apply these terms for analysis as opposed to evaluating film through personal film appreciation.

NOTE: All topics in this course will be taught objectively as objects of analysis, without endorsement of particular viewpoints, and will be observed from multiple perspectives. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, or belief. Students are encouraged to employ critical thinking and to rely on data and verifiable sources to explore readings and subject matter in this course. All perspectives will be respected in class discussions.

Prerequisites

Prereq: ENC 1101 or test score equivalent.

General Education Designation: Composition (C)

Communication courses afford students the ability to communicate effectively, including the ability to write clearly and engage in public speaking. **Composition (C)** is a sub-designation of Communication at the University of Florida. Composition courses provide instruction in the methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirement. Course content must include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students are

expected to learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

Humanities (H)

Humanities courses afford students the ability to think critically through the mastering of subjects concerned with human culture, especially literature, history, art, music, and philosophy, and must include selections from the Western canon. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

All General Education area objectives can be found [here](#).

Course Materials

- Film Art: An Introduction by David Bordwell, Kristin Thompson, and Jeff Smith
ISBN:1260565661 (UF Bookstore, VitalSource)

Materials will be available through the following means:

Other Readings (Provided on Canvas or Through Course Reserves):

Althusser, Louis. "Ideology and Ideological State Apparatuses" in *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. Verso, 2014.

Altman, Rick. "A Semantic/Syntactic Approach to Film Genre" *Cinema Journal*, Vol. 23, No. 3 (Spring, 1984), pp. 6-18

Bond, Lewis Michael and Luiza Liz Bond. "Yasujiro Ozu - The Depth of Simplicity." *Criterion Current*.
<https://www.criterion.com/current/posts/3836-the-signature-style-of-yasujiro-ozu>

Booth, Wayne. "Ironic Portraits" in *The Rhetoric of Irony*. University of Chicago Press, 1974.

Brakhage, Stan. *Telling Time : Essays of a Visionary Filmmaker*. McPherson & Company, 2018.

Carr, Jeremy. "Mikey and Nicky (1976)—Elaine May and the Cassavetes Connection" in *ReFocus: The Films of Elaine May*. Edinburgh Press, 2019.

Chion, Michel. "Projections of Sound on Image" in *Audio-Vision Sound on Screen*. Columbia University Press, 1994.

Elsaesser, Thomas and Malte Hagener, "Cinema as Eye—The Look and The Gaze," *Film Theory: An Introduction Through the Senses*.

Geist, Kathe. "Yasujiro Ozu: Notes on a Retrospective," *Film Quarterly*, Autumn, 1983, Vol. 37, No. 1 (Autumn, 1983), pp. 2-9. <https://www.jstor.org/stable/3697303>

Guerrero, Edward. "Negotiations of Ideology, Manhood, and Family in Billy Woodberry's *Bless Their Little Hearts*" *Black American Literature Forum*, Summer, 1991, Vol. 25, No. 2, Black Film

Issue (Summer, 1991), pp. 315-322. <https://www.jstor.org/stable/3041689>

Hamza, Agon. "Chapter 24: Class Politics," in *Althusser and Pasolini: Philosophy, Marxism, and Film*. Palgrave Macmillan US, 2018

Heise, Ursula K. "Plasmatic Nature: Environmentalism and Animated Film." *Public Culture*, vol. 26, no. 2, 2014, pp. 301–18.

Hill, Rodney. "The New Wave Meets the Tradition of Quality: Jacques Demy's 'The Umbrellas of Cherbourg'" *Cinema Journal*, Vol. 48, No. 1 (Fall, 2008), pp. 27-50

Horak, Jan-Christopher and Jennifer Bishop. "German Exile Cinema, 1933-1950" *Film History* , 1996, Vol. 8, No. 4, International Trends in Film Studies (1996), pp. 373-389.

Hudson, David. "Rediscovering Director Kinuyo Tanaka," *Criterion*.
<https://www.criterion.com/current/posts/7729-rediscovering-director-kinuyo-tanaka>

Kael, Pauline. "Circles and Squares," *Film Quarterly*, Vol. 16, No. 3 (Spring, 1963), pp. 12-26

Kano, Yuka. "Panpan Girls, Lesbians and Postwar Women's Communities: *Girls of Dark* (1961) as Women's Cinema," in *Tanaka Kinuyo: Nation, Stardom and Female Subjectivity* ed. Irene Gonzdlez-López and Michael Smith. Edinburgh University Press, 2018.

Nichols, Bill. "How Can We Define Documentary Film?," in *Introduction to Documentary*. Indiana University Press, 2017. pp. 21-7

Quart, Barbara and Agnes Varda. "Agnes Varda: A Conversation" *Film Quarterly* , Winter, 1986-1987, Vol. 40, No. 2 (Winter, 1986-1987), pp. 3-10

Richie, Donald. "Yasujiro Ozu: The Syntax of His Films," *Film Quarterly* , Winter, 1963-1964, Vol. 17, No. 2 (Winter, 1963-1964). <https://www.jstor.org/stable/1210862>

Rouch, Jean. "The Cinema of the Future?" in *Cine-Ethnography*. University of Minnesota Press, 2003.

Salt, Barry. "Film Style and Technology in the Forties," *Film Quarterly* , Autumn, 1977, Vol. 31, No. 1 (Autumn, 1977), pp. 46-57

Sarris, Andrew. "Notes on Auteur Theory in 1962," " *Film Culture*, Winter 62/3

Segal, Naomi. "Touching and Not Touching: The Indirections of Desire" in *Touch*. University of Westminster Press, 2020. <https://www.jstor.org/stable/j.ctv11cvxbx.4>

Smith, Greg. "It's Just a Movie" *Cinema Journal*, Vol. 41, No. 1 (Autumn, 2001), pp. 127-134.

Turim, Maureen. *Abstraction in Avant-Garde Films*. UMI Research Pr, 1985.

Nagel, Thomas. "What Is It Like to Be a Bat?" in *Mortal Questions*. Cambridge University Press, 2012.

Wegner, Philip. “Interlude: from the Symbolic to the Real” in *Periodizing Jameson: Dialectics, the University, and the Desire for Narrative*. Northwestern University Press, 2014.

Zizek, Slavoj. “Alfred Hitchcock, or, The Form and its Historical Mediation” in *Everything You Always Wanted to Know about Lacan (But Were Afraid to Ask Hitchcock)*. Ed. Slavoj Zizek. Verso, 1992.

Zizek, Slavoj. “Why is Reality Always Multiple?” in *Enjoy Your Symptom: Jacques Lacan in Hollywood and Out*, 2nd edition. Routledge, 2001.

Zupancic, Alenka. “Another Turn of the Bersonian Screw” in *The Odd One In: On Comedy*. Massachusetts Institute of Technology, 2008.

Required Screenings: It is mandatory that you attend the screenings for the class. I will provide additional context and content warnings in the class before the screening, but I also advise doing some research on the films on your own. The films being screened may involve depictions of sex, nudity, violence, sexual violence, and bigotry.

Title	Director	Year
<i>The Passion of Joan of Arc</i>	Carl Theodor Dreyer	1928
<i>People on Sunday</i>	Robert Siodmak and Edgar G. Ulmer	1930
<i>A Day in the Country</i>	Jean Renoir	1946
<i>Early Spring</i>	Yasujiro Ozu	1956
<i>Vertigo</i>	Alfred Hitchcock	1958
<i>Girls of the Night</i>	Kinuyo Tanaka	1961
<i>The Umbrellas of Cherbourg</i>	Jacques Demy	1964
<i>Teorema</i>	Pier Paolo Pasolini	1968
<i>Mikey and Nicky</i>	Elaine May	1976
<i>Mur Murs</i>	Agnes Varda	1981
<i>Bless Their Little Hearts</i>	Billy Woodberry	1983
<i>Being John Malkovich</i>	Spike Jonze	1999
<i>Persepolis</i>	Marjane Satrapi and Vincent Paronnaud	2007
<i>The Comedy</i>	Rick Alverson	2012

II. Student Learning Outcomes

A student who successfully completes this course will be able to:

- o apply film studies vocabulary to the analysis of film. To recognize how the elements we discuss contribute to a scene or to an overall film
- To conduct research on in film studies and properly identify scholarly sources on the subject
- Closely read the materials (both written and cinematic).
- Write well structured papers with clear thesis statements and proper citation
- Revise and Edit writing based on peer feedback

III. Graded Work

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the [Catalog](#).

Assignments (see below for Grading Rubric):

Discussion Posts (100 Words): Each week you will be required to write about the screening on Monday and relate the film to at least one of the readings for the week. The post should be, at minimum, 100 words long. Do not just summarize the film, but make an observation about the film and relate it to the concepts for the week. Your posts will need to be submitted by 11:59 PM on Tuesday. As an example: a discussion post that is due on 01/14 should be written about the film that was screened on 01/13 and cover the readings for 01/12-17. A post that does not discuss both the films and the readings will not receive credit. A post that only discusses readings from the previous week will not receive credit.

In Class Quizzes: One day a week, there will be an in class reading quiz about the material you have prepared for class. The quizzes will be 10 questions long and will **NOT** count towards your word count requirement for the class. Paper will be provided, but bring a writing utensil.

Scene Analysis (200 Words): Weeks 3-6 you will need to submit papers by Wednesday at 11:59 PM. These papers will form the basis for the discussions on Tuesday. In these papers, you will need to analyze a scene from the film screened the previous week and relate the film to the readings for the current week. Each paper should relate to the element we are discussing that week (Week 4 will be about the Narrative Form, Week 5 about Mise-en-Scene, Week 6 about Cinematography, and Week 7 about Shot to SHot editing). You will be expected to read or share a summary of what you have written with the class. I would suggest using this as an opportunity to workshop ideas.

In Class Blue Book Midterm: The midterm will be given in class on Week 9. You will be required to write, without aids, film vocabulary definitions, apply film vocabulary to still images, and analyze a short film screened in class. The midterm will **NOT** count towards the word count requirement for the class.

Formal Analysis (1,000 Words):

Due Week 11. You will need to analyze a film we have screened in class in its entirety using the film studies terms we have learned about in the first half of the course. You may build upon arguments that you have made prior in your scene analysis or your discussions. This paper should include 3-5 scholarly sources about your film, only one of which can be one we have read for the class. You will need to submit your tentative sources 2 weeks prior to the Formal Analysis due date.

Research Paper: Prospectus (400 Words):

You will present the film that you plan to write about for the Research Paper and outline your tentative argument.

Final Research Paper (2,000 Words):

You will need to choose one or more films we have watched this semester (different from your Formal Analysis) and defend a particular argument about that film. The argument will need to draw upon the methods of critical analysis that we covered in the class and will need to make reference to specific, formal elements as discussed throughout the course to support your argument. Your analysis itself should involve close, specific analysis of scenes/sequences within the film (s) you analyze to mise-en-scène, cinematography, editing, and /or sound. Time stamps and images will be used to illustrate your points. This should go beyond observation (“Jacques Demy uses blue in the film’s mise-en-scène”). You can approach the argument from a way you see fit and you may want to adopt a critical lens when analyzing the film. You will need to include at least 5 scholarly sources about your film, with only one from our in class readings counting towards these 5. Due Week 16.

Assignment	Word Count	Point Value
Discussion Posts	100 Words X 12 1,200 Words	50
In Class Quizzes	N/A N/A	50
Scene Analysis	350 X 4 1400	200
In Class Blue Book Midterm	N/A	100
Formal Analysis	1,000 Words	200
Research Paper: Prospectus	400 Words	50
Research Paper	2,000 Words	250
Total	6,000 Words	1,000

Letter Grade	Number Grade
A	100-93
A-	92-90

B+	89-87
B	86-83
B-	82-80
C+	79-77
C	76-73
C-	72-70
D+	69-67
D	66-63
D-	62-60
E	59-0

See the UF Catalog's "[Grades and Grading Policies](#)" for information on how UF assigns grade points.

Note: A minimum grade of C is required to earn General Education credit.

V. University Policies and Resources

Attendance policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<http://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Students requiring accommodation

Students who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF course evaluation process

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 <http://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 <http://ufl.bluera.com/ufl/>.

Summaries of course evaluation results are available to students at

<http://gatorevals.aa.ufl.edu/public-results/>.

University Honesty Policy

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course. For additional information, see

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

In-class recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party-note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Procedure for conflict resolution

Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact Carla Bount (cblount@ufl.edu, (352) 294-2872). Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 352-392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 352-392-1261).

Resources available to students

Health and Wellness

- U Matter, We Care: umatter@ufl.edu; 352-392-1575.
- Counseling and Wellness Center: <http://www.counseling.ufl.edu>; 352-392-1575.
- Sexual Assault Recovery Services (SARS): Student Health Care Center; 352-392-1161.
- University Police Department: <http://www.police.ufl.edu>; 352-392-1111 (911 for emergencies).

Academic Resources

- E-learning technical support: learning-support@ufl.edu; <https://elearning.ufl.edu>; 352-392-4357.
- Career Connections Center: Reitz Union; <http://www.career.ufl.edu>; 352-392-1601.
- Library Support: <http://cms.uflib.ufl.edu/ask>.
- Academic Resources: 1317 Turlington Hall; 352-392-2010; <https://academicresources.clas.ufl.edu>.

Writing Studio: 2215 Turlington Hall; <http://writing.ufl.edu/writing-studio/>

Course Policies:

1. You must complete all *assignments* to receive credit for this course. **Each assignment must meet the word count required for that assignment. Writing more for one assignment will NOT make up for being under word count for another assignment. Works Cited pages, Title pages, running headers, and Tables of Contents DO NOT count towards the word count of an assignment.**
2. *Attendance*: A lowered course grade after **three** 50-minute absences (or equivalent) + automatic failure if a student misses **2 weeks** of class (failure *at* the sixth 50-minute absence).
3. Please be on time to class. Lateness will be considered a partial absence and will accumulate into a full absence with enough instances.
4. While the classroom should be a place for discussion, classmates should be treated with respect and dignity. This applies to the discussion posts or other feedback mechanisms as well.
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/about/title-ix-rights/>
6. *Paper Format & Submission*: Submit assignments via Canvas by 11:59 PM on the date listed in the course schedule
7. *Late Papers/Assignments*: Papers need to be turned in on the due date at 11:59 PM. You will need to contact me ahead of the due date to receive an extension. **Otherwise, a late paper will receive a 0%.**
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*. This course will utilize the Turn-It-In feature on Canvas. The percentage of similarity will be variable for assignments. However, you will most likely want to keep your assignments below 25% similarity. Do not use AI to write papers or generate sources. If your assignment appears to have a high Turn-It-In Score and you believe this is in error, please let me know. 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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

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:

- 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, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
11. *Students who are in distress* or who are in need of counseling or urgent help: please contact 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/>
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. *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). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
14. *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://ufl.bluera.com/ufl/>
15. *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.)

SYLLABUS

Wk	Date	In Class/Screening	Reading	DUE
1		Course Introduction		
M	01/13	Course introduction and Syllabus Screening: <i>The Passion of Joan of Arc</i>		
W	01/15	Course Introduction and Syllabus In Class: La Sortie de l'Usine Lumière à Lyon (Louis Lumière, France, 1895) L'Arroseur arrosé (Louis Lumière, France, 1895) L'arrivée d'un train en gare de La Ciotat (Auguste and Louis Lumière, France, 1896) The Kiss (William Heise, United States, 1896)	Greg Smith, "It's Just a Movie" Bill Nichols, "How Can We Write Effectively About Documentary?" in <i>Introduction to Documentary</i>	
F	01/17	In Class Screening: <i>Grandma's Reading Glass</i> (George Albert Smith, United Kingdom, 1900)	<i>Film Art</i> , Chapter 2, "The Significance of Film Form," 50 – 71	

		<p><i>As Seen Through a Telescope</i> (George Albert Smith, United Kingdom, 1900)</p> <p><i>Explosion of a Motorcar</i> (Cecil Hepworth, United Kingdom, 1900)</p> <p>Excerpts from <i>La Voyage dans la Lune</i> (Georges Méliès, France, 1902)</p> <p>Excerpts from <i>The Great Train Robbery</i> (Edwin S. Porter, United States, 1903)</p> <p><i>Fantasmagorie</i> (Emile Cohl, France, 1908)</p> <p>Excerpts from <i>Gertie the Dinosaur</i> (Winsor McCay, United States, 1914)</p> <p><i>Kid Auto Races at Venice</i> (Henry Lehrman, United States, 1914)</p>		
2		Early Formal Techniques and Elements		
M	01/20	Holiday		Discussion 1 Due T
W	01/22	<p>Discussion</p> <p>Watch on Your Own: <i>People on Sunday</i></p> <p>Optional: <i>A Day in the Country</i></p>	<p><i>Film Art</i>, Chapter 12, “Historical Changes in Film Art: Conventions and Choices, Tradition and Trends” pp. 454-493</p> <p>Horak, Jan-Christopher and Jennifer Bishop. “German Exile Cinema, 1933-1950” <i>Film History</i>, 1996, Vol. 8, No. 4, International Trends in Film Studies (1996), pp. 373-389.</p>	In Class Quiz 1
F	01/24	Discussion	Salt, Barry. “Film Style and Technology in the Forties,” <i>Film Quarterly</i> , Autumn, 1977, Vol. 31, No. 1 (Autumn, 1977), pp. 46-57	
3		Narrative Form		
M	01/27	<p>Lecture on Form</p> <p>Introduction to <i>Vertigo</i></p> <p>Screening: <i>Vertigo</i></p>	<i>Film Art</i> , Chapter 3, “Narrative Form,” p. 72 – 110	Discussion 2 Due on T Scene Analysis due W
W	01/29	Discussion	Zizek, Slavoj. “Alfred Hitchcock, or, The Form and its Historical Mediation” in <i>Everything You Always</i>	In Class Quiz 2

			<p><i>Wanted to Know about Lacan (But Were Afraid to Ask Hitchcock)</i>. Ed. Slavoj Zizek. Verso, 1992.</p> <p>Optional: Zizek, Slavoj. “Why is Reality Always Multiple?” in <i>Enjoy Your Symptom: Jacques Lacan in Hollywood and Out</i>, 2nd edition. Routledge, 2001.</p>	
F	01/31		Wegner, Philip. “interlude: from the symbolic to the real” in <i>Periodizing Jameson: Dialectics, the University, and the Desire for Narrative</i> . Northwestern University Press, 2014.	
4		Mise-En-Scene		
M	02/03	<p>Lecture on Mise-en-Scene</p> <p>Screening: <i>Bless Their Little Hearts</i></p>	<p><i>Film Art</i>, Chapter 4, “The Shot: Mise-en-Scene,” p. 112 – 159</p>	<p>Discussion 3 Due on T</p> <p>Scene Analysis due W</p>
W	02/05	Discussion	<p>Guerrero, Edward. “Negotiations of Ideology, Manhood, and Family in Billy Woodberry's Bless Their Little Hearts” <i>Black American Literature Forum</i>, Summer, 1991, Vol. 25, No. 2, Black Film Issue (Summer, 1991), pp. 315-322. https://www.jstor.org/stable/3041689</p>	In Class Quiz 3
F	02/07		Althusser, Louis. “Ideology and Ideological State Apparatuses” in <i>On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses</i> . Verso, 2014.	
5		Cinematography		
M	02/10	<p>Cinematography</p> <p>Screening: <i>Teorema</i></p>	<p><i>Film Art</i>, Chapter 5, “The Shot: Cinematography,” p. 159 – 215</p>	<p>Discussion 4 Due on T</p> <p>Scene Analysis due W</p>
W	02/12	Discussion	<p>Quant, James. “Teorema: Just a Boy” <i>Criterion</i>, 2020. https://www.criterion.com/current/posts/6823-teorema-just-a-boy</p>	In Class Quiz 4
F	02/14		Hamza, Agon. “Chapter 24: Class Politics” in <i>Althusser and Pasolini</i>	
6		The Relation from Shot to Shot		

M	02/17	Editing Screening: <i>Early Spring</i>	<i>Film Art</i> , Chapter 6, “The Relation from Shot to Shot,” p. 216 – 262	Discussion 5 Due on T Scene Analysis due W
W	02/19	Discussion	Richie, Donald. “Yasujiro Ozu: The Syntax of His Films,” <i>Film Quarterly</i> , Winter, 1963-1964, Vol. 17, No. 2 (Winter, 1963-1964), pp. 11-16. https://www.jstor.org/stable/1210862	In Class Quiz 5
F	02/21		Bond, Lewis Michael and Luiza Liz Bond. “Yasujirō Ozu - The Depth of Simplicity.” <i>Criterion Current</i> . https://www.criterion.com/current/posts/3836-the-signature-style-of-yasujir-o-ozu	
7		Sound in Film		
M	02/24	Introduction to <i>Umbrellas of Cherbourg</i> Sound Screening: <i>The Umbrellas of Cherbourg</i>	<i>Film Art</i> , Chapter 7, “Sound in the Cinema,” p. 263 – 302	Discussion 6 Due on T
W	02/26	Discussion	Hill, Rodney. “The New Wave Meets the Tradition of Quality: Jacques Demy’s ‘The Umbrellas of Cherbourg’” <i>Cinema Journal</i> , Vol. 48, No. 1 (Fall, 2008), pp. 27-50	In Class Quiz 6
F	02/28		Michel Chion, “Projections of Sound on Image”	
8		Film Style		
M	03/03	Screening: <i>Girls of the Night</i>	<i>Film Art</i> , Chapter 8, “Summary: Style as Formal System” p. 303 – 325	Discussion 7 Due on T Submit Sources for the Formal Analysis
W	03/05	Discussion	Kano, Yuka. “Panpan Girls, Lesbians and Postwar Women’s Communities: Girls of Dark (1961) as Women’s Cinema,” in <i>Tanaka Kinuyo: Nation, Stardom and Female Subjectivity</i> ed.	In Class Quiz 7

			Irene Gonzdlez-Lépez and Michael Smith. Edinburgh University Press, 2018.	
F	03/07		Elsaesser, Thomas and Malte Hagener, "Cinema as Eye–The Look and The Gaze," <i>Film Theory: An Introduction Through the Senses</i> .	
9		Experimental Film		
M	03/10	Screening: Short Experimental Films <i>Emotion</i> by Nobuhiko Obyashi <i>Mothlight</i> by Stan Brakhage <i>Witch's Cradle</i> by Maya Deren <i>Bridges-Go-Round I</i> by Shirley Clarke <i>Lemon</i> by Hollis Frampton <i>Wavelength</i> by Michael Snow	<i>Film Art</i> , Chapter 10, "Documentary, Experimental, and Animated Films"	Discussion 8 Due on W Submit Draft of the Formal Analysis
W	03/12	Discussion	Chapter 1 in <i>Telling Time</i> by Stan Brakhage Selections from <i>Abstraction in Avant-Garde Films</i> by Maureen Turim	
F	03/14			In Class Midterm
10		Spring Break		
M	03/17	Break		
W	03/19	Break		
F	03/21	Break		
11		Documentary, Experimental, and Animated Film		
M	03/24	Screening: <i>Mur Murs</i>	<i>Film Art</i> , Chapter 10, "Documentary, Experimental, and Animated Films" Bill Nichols, "How Can We Define Documentary Film?," in <i>Introduction to Documentary</i> , pp. 21-71	Discussion 9 Due on W Formal Analysis Due
W	03/24	Discussion	Quart, Barbara and Agnes Varda. "Agnes Varda: A Conversation" <i>Film Quarterly</i> , Winter, 1986-1987, Vol.	In Class Quiz 8

			40, No. 2 (Winter, 1986-1987), pp. 3-10	
F	03/28		Jean Rouch "The Cinema of the Future?" in <i>Cine-Ethnography</i>	
1 2		Animation		
M	03/31	Screening: <i>Persepolis</i>	<i>Film Art</i> , Chapter 10, "Documentary, Experimental, and Animated Films"	Discussion 10 Due on W Scene Analysis due M
W	04/02	Discussion	Malek, Amy. "Memoir as Iranian Exile Cultural Production: A Case Study of Marjane Satrapi's "Persepolis" Series" <i>Iranian Studies</i> , Sep., 2006, Vol. 39, No. 3 (Sep., 2006), pp. 353-380. https://www.jstor.org/stable/4311834	In Class Quiz 9
F	04/04		Heise, Ursula K. "Plasmatic Nature: Environmentalism and Animated Film." <i>Public Culture</i> , vol. 26, no. 2, 2014, pp. 301-18.	
1 3		Film Genre: Crime Film		
M	04/07	Screening: <i>Mikey and Nicky</i>	<i>Film Art</i> , Chapter 9, "Film Genres"	Discussion 11 Due on W Research Paper Prospectus Due
W	04/09	Discussion	Carr, Jeremy. "Mikey and Nicky (1976)—Elaine May and the Cassavetes Connection" in <i>ReFocus: The Films of Elaine May</i> . Edinburgh Press, 2019.	In Class Quiz 10
F	04/11		Rick Altman "A Semantic/Syntactic Approach to Film Genre"	
1 4		Film Genre: Comedy		
M	04/14	Screening: <i>Being John Malkovich</i>	<i>Film Art</i> , "Film Criticism: Sample Analyses,"	Discussion 12 Due on W Annotated Bibliography Due

W	04/16	Discussion	Zupancic, Alenka. “Another Turn of the Bersonian Screw” in <i>The Odd One In: On Comedy</i> . Massachusetts Institute of Technology, 2008.	
F	04/18		Segal, Naomi. “Touching and Not Touching: The Indirections of Desire” in <i>Touch</i> . University of Westminster Press, 2020. https://www.jstor.org/stable/j.ctv11cvxbx.4 Optional: Nagel, Thomas. “What Is It Like to Be a Bat?” in <i>Mortal Questions</i> . Cambridge University Press, 2012.	
15		Irony and Film		
M	04/21	Screening: <i>The Comedy</i>	Booth, Wayne. “Ironic Portraits” in <i>The Rhetoric of Irony</i> . University of Chicago Press, 1974.	Research Paper Draft Due
W	04/23	Discussion	“Interview: ‘The Comedy’ Director Rick Alverson On Provoking Audiences — And Why His Next Movie Is About the Ku Klux Klan” <i>Indiewire</i> https://www.indiewire.com/features/general/interview-the-comedy-director-rick-alverson-on-provoking-audiences-and-why-his-next-movie-is-about-the-ku-klux-klan-43537/	

Grading/Assessment Rubric

A	4.0	94-100	940-1000	C	2.0	74-76	740-769
A-	3.67	90-93	900-939	C-	1.67	70-73	700-739
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	84-86	840-869	D	1.0	64-66	640-669
B-	2.67	80-83	800-839	D-	0.67	60-63	600-639
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

The rubric below is intended as a general guide to how work is graded. “Satisfactory” does NOT mean an “A” grade – “Satisfactory” represents a range of acceptable work from “C” to “A”.

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.

MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.
-----------	--	---