

ENG 2300: Film Analysis

Spring 2021 Course Syllabus

Section Number / Course Number: 1793, M155 / 13371, 30590

Course Locations: LIT 0125 & Zoom

Lecture / Discussion: MWF 10:40 am – 11:30 am

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.

To access my online office hours, open Zoom and click “Join.” In the “Meeting ID or Personal Link Name” entry box, enter my Personal Meeting ID.

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.

In the Film and Media 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).

COVID-19 STATEMENT & HYBRID-LEARNING INFORMATION

This semester, the university has mandated a return to face-to-face (F2F) teaching. To this end, it has required courses such as our own to observe the HyFlex model, wherein some students are present in the classroom even as others are simultaneously participating from remote locations.

I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population.

If you are enrolled in a F2F section of this class, you are required to send me proof of a negative COVID test before you may attend class. As the instructor, I have the right to deny entry to any student who has not been tested or who has tested positive for COVID.

If you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.ufhealth.org/screen-test-protect-2/> You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

CLASS STRUCTURE

Classes are held on Monday, Wednesday, and Friday, during which we will meet for a lecture or class discussion via the HyFlex model, a combination of in-person and online students. Typically, Monday and Wednesday's classes will focus on an aspect of film language, film theory, or film history. (Note that Wednesday's classes may be "asynchronous," featuring in-class screenings, Canvas activities, or writing workshops.) The main screenings are asynchronous, which means that you will need to watch the film on your own at some point during the week and prior to Friday's class. On Friday, we will discuss the assigned film and how it relates to the week's lectures as well as the assigned readings.

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 in-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 Friday through Canvas. You must complete the quiz by 11:59 pm. Each quiz is worth 10 points and has a 10-to-15 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/UGRD/academic-regulations/attendance-policies/>

Classroom Behavior & Meeting Etiquette

Although class will be held via a hybrid model, 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.

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/about/title-ix-rights/>

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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conducts-code/>) 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, <https://disability.ufl.edu/>), 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 (cblount@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. 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/>.

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		
M 01/11	<p><u>Recommended Readings</u> <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 (1893-1907),” pp. 454-62</p> <p><u>In-Class Screenings</u> 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>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><i>The Cabbage-Patch Fairy</i> [<i>La fée aux choux</i>] (dir. Alice Guy-Blaché, 1896 / 1900, France)</p>	
W 01/13	<p><u>In-Class Screenings</u></p> <p><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>“The Cinema of Attractions”: Quick Response due by 11:59 pm</p>
	<p><u>Asynchronous Screenings</u></p> <p><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>	
F 01/15	<p><u>Recommended Readings</u></p> <p>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>		
M 01/18	<p><u>Martin Luther King Jr. Day: No Class</u></p>	
W 01/20	<p><u>Readings</u></p> <p><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><u>Asynchronous Screening</u></p> <p><i>The Immigrant</i> (dir. Charlie Chaplin, 1917, USA, 30 mins)</p> <p><i>Sherlock Jr.</i> (dir. Buster Keaton, 1924, USA, 45 mins)</p>	

F 01/22	<p><u>Readings</u> <i>Film Art</i>, Chapter 3: “Narrative Form,” pp. 72-110</p> <p>James Agee, “Comedy’s Greatest Era,” CNV</p>	<p>Formal Response: Narrative Form due Monday by 10:00 am</p>
Week 3: Mise-en-scène		
M 01/25	<p><u>Readings</u> <i>Film Art</i>, Chapter 4: “The Shot: Mise-en-Scene,” pp. 112-58</p> <p><i>Film Art</i>, Chapter 12: “German Expressionism (1919-1926),” pp. 465-68</p>	
W 01/27	<p><u>In-Class Screenings</u> Excerpt from <i>The Cabinet of Dr. Caligari</i> (dir. Robert Wiene, 1920, Germany)</p> <p>Excerpt from <i>Nosferatu</i> (dir. F.W. Murnau, 1922, Germany)</p> <p>Excerpt from <i>Metropolis</i> (dir. Fritz Lang, 1927, Germany)</p>	<p>Discussion Board: Mise-en-scène due by 11:59 pm</p>
	<p><u>Asynchronous Screening</u> <i>The Night of the Hunter</i> (dir. Charles Laughton, 1955, USA, 92 mins)</p>	
F 01/29	<p><u>Reading</u> André Bazin, “The Evolution of the Language of Cinema,” CNV</p>	<p>Formal Response: Mise-en-scène due Monday by 10:00 am</p>
Week 4: Cinematography		
M 02/01	<p><u>Readings</u> <i>Film Art</i>, Chapter 5: “The Shot: Cinematography,” pp. 159-216</p> <p><i>Film Art</i>, Chapter 12: “French Impressionism and Surrealism (1918-1930),” pp. 468-72</p>	
W 02/03	<p><u>In-Class Screening</u> <i>The Smiling Madame Beudet</i> [<i>La souriante Mme Beudet</i>] (dir. Germaine Dulac, 1923, France, 39 mins)</p>	<p>Discussion Board: <i>The Smiling Madame Beudet</i> due by 11:59 pm</p>
	<p><u>Asynchronous Screening</u> <i>Good Morning</i> [<i>Ohayō</i>] (dir. Yasujirō Ozu, 1959, Japan, 94 mins)</p>	

F 02/05	<p><u>Readings</u> Excerpts from Béla Balázs, “The Close-Up,” CNV</p> <p>Excerpts from Béla Balázs, “The Face of Man,” CNV</p>	<p>Formal Response: Cinematography due Monday by 10:00 am</p>
Week 5: Editing		
M 02/08	<p><u>Readings</u> <i>Film Art</i>, Chapter 6: “The Relation of Shot to Shot: Editing,” pp. 216-62</p> <p><i>Film Art</i>, Chapter 12: “Soviet Montage (1924-30),” pp. 472-75</p>	
W 02/10	<p><u>In-Class Screenings</u> Excerpt from <i>Battleship Potemkin</i> (dir. Sergei Eisenstein, 1926, Soviet Union)</p> <p><i>Un chien andalou</i> (dir. Luis Buñuel, 1929, France / Spain, 21 minutes)</p>	<p>Discussion Board: <i>Un chien andalou</i> due by 11:59 pm</p>
	<p><u>Asynchronous Screenings</u> Excerpts from <i>Casablanca</i> (dir. Michael Curtiz, 1942, USA)</p> <p><i>Citizen Kane</i> (dir. Orson Welles, 1941, USA, 119 mins)</p>	
F 02/12	<p><u>Reading</u> Sergei Eisenstein, “A Dialectic Approach to Film Form,” CNV</p>	<p>Formal Response: Editing due Monday by 10:00 am</p>
Week 6: Sound		
M 02/15	<p><u>Readings</u> <i>Film Art</i>, Chapter 7: “Sound in the Cinema,” pp. 263-302</p> <p><i>Film Art</i>, Chapter 12: “The Classical Hollywood Cinema after the Coming of Sound (1926-1950),” pp. 476-79</p> <p><u>In-Class Screenings</u> <i>Dickson Experimental Sound Film</i> (dir. W.K. Dickson, 1894, USA)</p>	
W 02/17	<p><u>In-Class Screening</u> <i>Entr’acte</i> (dir. René Clair, 1924, France, 22 mins)</p>	<p>“Entr’acte (1924)”: Quick Response due by 11:59 pm</p>

	<u>Asynchronous Screening</u> <i>M</i> (dir. Fritz Lang, 1931, Germany, 111 mins)	
R 02/19	<u>Reading</u> René Clair, “The Art of Sound,” CNV	Formal Response: Sound due Monday by 10:00 am
Week 7: Holistic Film Analysis		
M 02/22	<u>Readings</u> <i>Film Art</i> , Chapter 8: “Summary: Style and Film Form,” pp. 303-25 <i>Film Art</i> , “Writing a Critical Analysis of a Film,” CNV	
W 02/24	<u>Reading</u> Formal Film Analysis: Sample Paper, CNV	Formal Analysis Paper: Grading Activity due by 11:59 pm
	<u>Asynchronous Screening</u> <i>Do the Right Thing</i> (dir. Spike Lee, 1989, USA, 120 mins)	
F 02/26	<u>Reading</u> <i>Film Art</i> , Chapter 11: “Film Criticism: Sample Analyses – <i>Do the Right Thing</i> ,” pp. 410-15	Shot Breakdown due Monday by 10:00 am
Unit 2: Genres, Film Movements, & Critical Approaches		
Week 8: Genres I - Musicals		
M 03/01	<u>Readings</u> <i>Film Art</i> , Chapter 9: “Film Genres,” pp. 327-351 Thomas Schatz, “Film Genre and the Genre Film,” CNV	
W 03/03	Group Activity: Genre Analysis Presentations Workshop	
	<u>Asynchronous Screening</u> <i>Singin’ in the Rain</i> (dir. Gene Kelly & Stanley Donen, 1952, USA, 103 mins)	
F 03/05	<u>Reading</u> Jane Feuer, “Hollywood Musicals: Mass Art as Folk Art,” CNV	Formal Paper: Thesis Statement due Monday by 10:00 am

Week 9: Genres II – Film Noir		
M 03/08	Group Activity: Genre Analysis Presentations, Day 1	
W 03/10	Group Activity: Genre Analysis Presentations, Day 2 <u>Reading</u> Paul Schrader, “Notes on Film Noir,” CNV	
	<u>Asynchronous Screening</u> <i>Double Indemnity</i> (dir. Billy Wilder, 1944, USA, 111 mins)	
F 03/12	<u>Reading</u> Janey Place, “Women in Film Noir,” CNV	Formal Paper: Rough Draft due Monday by 10:00 am
Week 10: Postwar Cinemas		
M 03/15	<u>Readings</u> <i>Film Art</i> , Chapter 12: “Italian Neo-Realism (1942-1951),” pp. 479-81 <i>Film Art</i> , Chapter 12: “The French New Wave (1959-1964),” pp. 481-84 André Bazin, “ <i>Umberto D.</i> ,” CNV François Truffaut, “A Wonderful Certainty,” CNV	
W 03/17	Peer Review Workshop	Peer Review Feedback due by 11:59 pm
	<u>Asynchronous Screening</u> <i>The 400 Blows</i> [<i>Les quatre cents coups</i>] (dir. François Truffaut, 1959, France, 99 mins)	
F 03/19	<u>Readings</u> André Bazin, “On the <i>politique des auteurs</i> ,” CNV Andrew Sarris, “Notes on the Auteur Theory in 1962,” CNV	
Week 11: Art Cinema		
M 03/22	<u>Readings</u> David Bordwell, “The Art Cinema as a Mode of Film Practice,” CNV	
W 03/24	<u>Recharge Day: No Class</u>	

	<p><u>Asynchronous Screening</u> <i>Daisies [Sedmikrásky]</i> (dir. Věra Chytilová, 1966, Czechoslovakia, 76 mins)</p>	
F 03/26	<p><u>Reading</u> Alison Frank, “Formal Innovation and Feminist Freedom: Vera Chytilová’s <i>Daisies</i>,” CNV</p>	Formal Paper due by 11:59 pm
Week 12: Documentary, Experimental, and Animated Films		
M 03/29	<p><u>Reading</u> <i>Film Art</i>, Chapter 10: “Documentary, Experimental, and Animated Films,” pp. 352-400</p> <p><u>In-Class Screenings</u> <i>Katsudō Shashin</i> (1907, Japan)</p> <p>Excerpts from <i>Little Nemo</i> (dir. Winsor McCay, 1911, USA)</p> <p><i>Neighbours</i> (dir. Norman McLaren, 1952, Canada, 8 mins)</p> <p><i>Duck Amuck</i> (dir. Chuck Jones, 1953, USA, 7 mins)</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>	
W 03/31	<p><u>In-Class Screenings</u> <i>Meshes of the Afternoon</i> (dir. Maya Deren, 1943, USA, 14 mins)</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>	Discussion Board: Experimental and Animated Films due by 11:59 pm
	<p><u>Asynchronous Screenings</u> <i>Uncle Yanco [Oncle Yanco]</i> (dir. Agnès Varda, 1968, France / USA, 20 mins)</p> <p><i>The Thin Blue Line</i> (dir. Errol Morris, 1988, USA, 103 mins)</p>	
F 04/02	<p><u>Reading</u> Roy Grundmann, “Truth is Not Subjective: An Interview with Errol Morris,” CNV</p>	Research Paper: Prospectus due Monday by 10:00 am

Week 13: World Cinema		
M 04/05	<u>Reading</u> Robert Stam and Louise Spence, “Colonialism, Racism, and Representation: An Introduction,” CNV	
W 04/07	<u>Reading</u> Research Paper: Sample Paper, CNV	Research Paper: Grading Activity due by 11:59 pm
	<u>Asynchronous Screenings</u> <i>Borom Sarret</i> (dir. Ousmane Sembène, 1963, Senegal) <i>The Battle of Algiers [La battaglia di Algeri]</i> (dir. Gillo Pontecorvo, 1966, Italy / Algeria)	
F 04/09	<u>Reading</u> Fernando Solanas and Octavio Getino, “Toward a Third Cinema,” CNV	
Week 14: Research & Writing Workshop		
M 04/12	Research & Writing Workshop	
W 04/14	Research & Writing Workshop	
	<u>Asynchronous Screening</u> Class Choice (TBD)	
F 04/16	<u>No Readings or In-Class Screenings</u>	Research Paper: Annotated Bibliography due Monday by 10:00 am
Week 15: Wrap-Up Week		
M 04/19	Wrapping Up the Semester GatorEvals	Research Paper due April 29th 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.