

ENG 2300: Film Analysis

Fall 2021 Course Syllabus

Section Number / Course Number: 1807 / 12922
Lecture / Discussion: MWF 9:35 am – 10:25 am || **Room:** Turlington Hall 2334
Screening: W 4:05 pm – 7:05 pm || **Room:** Rolfs Hall 0115

FACULTY CONTACT INFORMATION

Instructor: Faith Boyte

E-mail: fboyte@ufl.edu

Office Location: TBD

Zoom Office: Personal Meeting ID: 224 625 8317

Office Hours: WF 10:45 am – 11:45 am and by appointment

The best way to contact me is through Canvas. Please make sure that you put the course number (ENG 2300) in the subject line. Please allow a response time of one business day to all messages.

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.

On days when I may need to travel or quarantine or if you'd just prefer to meet with me over Zoom, I have included my Personal Meeting ID. To access, 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).

CLASS STRUCTURE

Classes are held on Mondays, Wednesdays, and Fridays, during which we will meet for a lecture or class discussion. Typically, Monday's classes will focus on an aspect of film language, theory, or history. Wednesday's classes will practice application of the week's lessons on various film clips. Group film screenings will occur on Wednesday afternoons. Lastly, Friday's classes will be group discussions of the week's screening and its relation to the lecture and 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: The textbook is required. 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

Assigned readings will be available through Canvas. These assigned readings are required.

Films

There will be weekly screenings, held on Wednesday afternoons in Rolfs Hall 0115. These screenings are required.

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: 1,000)

Participation, Discussion, & Homework (100 points)

You are expected to read the assigned materials prior to class. Please bring materials and assigned texts to each class. Consistent participation in class discussions; clear engagement with in-class activities; and demonstrated knowledge of the assigned materials will contribute to this portion of the final grade.

Written Film Reactions (10 total, 100 words each; 100 points)

To help guide our discussions of the semester's films, you will write informal reactions for **ten (10)** of the Wednesday screenings through the social-media website [Letterboxd](#). The reactions do not need to relate directly to the week's lessons; instead, the reactions can include your general thoughts on the film, your emotional response, or a particular sequence you found intriguing. The reactions must be submitted on the corresponding discussion date by 8:00 am. (For example, the written reaction to *The Night of the Hunter* is due by Friday, September 10th at 8:00 am.)

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 a formal element's function in a single scene is recommended. The response must be submitted through Canvas by the due date listed on the course schedule. (For example, the formal response on cinematography in *Good Morning* is due by Monday, September 20th at 11:59 pm.)

Formal Analysis (1,250 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 work with cinematic style to evoke emotions or communicate ideas.

Group Production Assignment (500 words; 150 points)

For this assignment, the class will work together to re-create a film sequence. Together, we will conduct an in-class shot breakdown. In smaller groups, students will fulfill production duties

according to an element of cinematic style: mise-en-scène, cinematography, editing, and sound. Following the project's completion, you will write an individual reflection on your experience.

Research Paper: Prospectus and Working Bibliography (500 words; 100 points)

For this assignment, you will write a prospectus and working bibliography for the final paper. Prior to writing your prospectus, you will research the film that you plan to analyze. You must find 3-5 scholarly sources that will help you make an argument that interests you. Some sources may focus primarily on the film; others might not mention the film but instead provide information that will aid your particular analysis. The prospectus will explain your topic of inquiry, provide a working thesis, and discuss the relevancy of the selected sources to your argument.

Research Paper (2,000 words; 250 points)

For the final assignment, you will write an analysis of the film that you selected to research for your prospectus. 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 working 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 & Etiquette

For class lectures and discussions, you may use laptops / tablets to take notes or to reference online readings. However, if you are distracted by your laptop or tablet, I will ask that you refrain from using it in class. For group screenings, laptops, tablets, and cell phones are prohibited.

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. Additionally, it is the student's responsibility to ensure that the submitted paper is an accessible copy of the final draft. Incorrectly submitted papers, such as rough drafts or corrupted documents, will have points deducted.

Revisions

Except for the Research Paper, 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-conduct-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.

Date	Readings & In-Class Screenings	Assignment Due
Unit 1: Introduction to Film Language		
Week 1: Introduction to Film Analysis & Early Film History		
M 08/23	<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>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) • <i>The Arrival of a Train at La Ciotat [L’arrivée d’un train à La Ciotat]</i> (dir. Louis and Auguste Lumière, 1896, France) 	

	<i>The Cabbage-Patch Fairy</i> [<i>La fée aux choux</i>] (dir. Alice Guy-Blaché, 1896 / 1900, France)	
W 08/25	<p><u>In-Class Screenings</u></p> <p><i>A Trip to the Moon</i> [<i>Le Voyage dans la lune</i>] (dir. George Méliès, 1902, France, 13 mins)</p> <p><i>The Great Train Robbery</i> (dir. Edwin S. Porter, 1903, USA, 14 mins)</p>	<p>Written Film Reaction: Discussion Board due Wednesday by 11:59 pm</p>
W 08/25	<p><u>Week 1 Screenings</u></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>Excerpts from <i>Within Our Gates</i> (dir. Oscar Micheaux, 1920, USA)</p> <p><i>American Movie</i> (dir. Chris Smith, 1999, USA, 107 mins)</p>	<p>Written Film Reaction: American Movie due Friday by 8:00 am</p>
F 08/27	<p><u>Recommended Readings</u></p> <p>Paul Schrader, “The Birth of Narrative,” CNV</p> <p>Ana Siomopoulous, “The Birth of 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>
Week 2: Narrative Form & Silent Comedies		
M 08/30	<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 3: “Narrative Form,” pp. 72-110</p>	
W 09/01	<p><u>Visiting the Media Lab: Turlington Hall 4303</u></p> <p><u>Reading</u></p> <p><i>Film Art</i>, Chapter 12: “The Development of the Classical Hollywood Cinema (1908-1927),” pp. 462-65</p>	

W 09/01	<p><u>Week 2 Screenings</u> <i>Sherlock Jr.</i> (dir. Buster Keaton, 1924, USA, 45 mins)</p> <p><i>City Lights</i> (dir. Charlie Chaplin, 1931, USA, 87 mins)</p>	<p>Written Film Reaction: <i>Sherlock Jr.</i> due Friday by 8:00 am</p> <p>Written Film Reaction: <i>City Lights</i> due Friday by 8:00 am</p>
F 09/03	<p><u>Reading</u> James Agee, “Comedy’s Greatest Era,” CNV</p>	<p>Formal Response: Narrative From due Tuesday by 11:59 pm</p>
Week 3: Mise-en-scène		
M 09/06	<p><u>Labor Day: No Class!</u></p>	
W 09/08	<p><u>Readings</u> <i>Film Art</i>, Chapter 4: “The Shot: Mise-en-scène,” pp. 112-58</p> <p><i>Film Art</i>, Chapter 12: “German Expressionism (1919-1926),” pp. 465-68</p>	
W 09/08	<p><u>Week 3 Screenings</u> Excerpt from <i>The Cabinet of Dr. Caligari</i> [<i>Das Cabinet des 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><i>The Night of the Hunter</i> (dir. Charles Laughton, 1955, USA, 92 mins)</p>	<p>Written Film Reaction: <i>The Night of the Hunter</i> due Friday by 8:00 am</p>
F 09/10	<p><u>Reading</u> André Bazin, “The Evolution of the Language of Cinema,” CNV</p>	<p>Formal Response: Mise-en-scène due Monday by 11:59 pm</p>

Week 4: Cinematography		
M 09/13	<u>Reading</u> <i>Film Art</i> , Chapter 5: “The Shot: Cinematography,” pp. 159-216	
W 09/15	<u>Reading</u> <i>Film Art</i> , Chapter 12: “French Impressionism and Surrealism (1918-1930),” pp. 468-72	
W 09/15	<u>Week 4 Screening</u> <i>Good Morning</i> [お早よう] (dir. Yasujiro Ozu, 1959, Japan, 94 mins)	Written Film Reaction: <i>Good Morning</i> due Friday by 8:00 am
F 09/17	<u>Readings</u> Excerpts from Béla Balázs, “The Close-Up,” CNV Excerpts from Béla Balázs, “The Face of Man,” CNV	Formal Response: Cinematography due Monday by 11:59 pm
Week 5: Editing		
M 09/20	<u>Reading</u> <i>Film Art</i> , Chapter 6: “The Relation of Shot to Shot: Editing,” pp. 216-62	
W 09/22	<u>Reading</u> <i>Film Art</i> , Chapter 12: “Soviet Montage (1924-30),” pp. 472-75	
W 09/22	<u>Week 5 Screenings</u> <i>Un chien andalou</i> (dir. Luis Buñuel and Salvador Dalí, 1929, France / Spain, 21 mins) Excerpts from <i>Casablanca</i> (dir. Michael Curtiz, 1942, USA) <i>Citizen Kane</i> (dir. Orson Welles, 1941, USA, 119 mins)	Written Film Reaction: <i>Un chien andalou</i> due Friday by 8:00 am Written Film Reaction: <i>Citizen Kane</i> due Friday by 8:00 am
F 09/24	<u>Reading</u> Sergei Eisenstein, “A Dialectic Approach to Film Form,” CNV	Formal Response: Editing due Monday by 11:59 pm

Week 6: Sound		
M 09/27	<u>Reading</u> <i>Film Art</i> , Chapter 7: “Sound in the Cinema,” pp. 263-302	
W 09/29	<u>Reading</u> <i>Film Art</i> , Chapter 12: “The Classical Hollywood Cinema after the Coming of Sound (1926-1950),” pp. 476-79	
W 09/29	<u>Week 6 Screening</u> <i>M</i> (dir. Fritz Lang, 1931, Germany, 111 mins)	Written Film Reaction: <i>M</i> due Friday by 8:00 am
F 10/01	<u>Reading</u> René Clair, “The Art of Sound,” CNV	Formal Response: Sound due Monday by 11:59 pm
Week 7: Holistic Film Analysis, Part One		
M 10/04	<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 <u>In-Class Activities</u> Selecting Film Sequence for Production Assignment Selecting Groups for Production Assignment	
W 10/06	<u>In-Class Activity</u> Shot Breakdown	
W 10/06	<u>Week 7 Screening</u> <i>Titanic</i> , Part One (dir. James Cameron, 1997, USA, 108 mins)	
F 10/08	<u>Homecoming: No Class!</u>	
Week 8: Holistic Film Analysis, Part Two		
M 10/11	<u>Reading</u> Formal Analysis Paper: Sample Paper #1, CNV <u>In-Class Activity</u> Crafting a Thesis Statement	

W 10/13	<p><u>Readings</u> Formal Analysis Paper: Sample Paper #2, CNV Formal Analysis Paper: Rubric, CNV</p> <p><u>In-Class Activity</u> Grading a Formal Analysis Paper</p>	
W 10/13	<p><u>Week 8 Screening</u> <i>Titanic</i>, Part Two (dir. James Cameron, 1997, USA, 87 mins)</p>	<p>Written Film Reaction: <i>Titanic</i> due Friday by 8:00 am</p>
F 10/15	<p><u>Reading</u> Patrick McGee, “Terrible Beauties: Messianic Time and the Image of Social Redemption in James Cameron’s <i>Titanic</i>,” CNV</p>	<p>Group Assignment: Pre-Production Completed</p> <p>Formal Analysis Paper: Thesis Statement due Monday by 11:59 pm</p>
Unit 2: Genres, Film Movements, & Critical Approaches		
Week 9: Genres		
M 10/18	<p><u>Readings</u> <i>Film Art</i>, Chapter 9: “Film Genres,” pp. 327-351</p> <p>Thomas Schatz, “Film Genre and the Genre Film,” CNV</p>	
W 10/20	<p><u>In-Class Activity</u> Genre Analyses</p>	
W 10/20	<p><u>Week 8 Screening</u> <i>Scream</i> (dir. Wes Craven, 1996, USA, 111 mins)</p>	<p>Written Film Reaction: <i>Scream</i> due Friday by 8:00 am</p>
F 10/22	<p><u>Reading</u> Noël Carroll, “Why Horror?,” CNV</p>	

Week 10: Postwar Cinemas		
M 10/25	<p><u>Readings</u> <i>Film Art</i>, Chapter 12: “Italian Neo-Realism (1942-1951),” pp. 479-81</p> <p><i>Film Art</i>, Chapter 12: “The French New Wave (1959-1964),” pp. 481-84</p>	<p>Formal Analysis Paper: Rough Draft due Wednesday by 8:00 am</p>
W 10/27	<p><u>In-Class Activity</u> Formal Analysis Paper: Peer Review</p>	
W 10/27	<p><u>Week 10 Screening</u> <i>The 400 Blows [Les quatre cents coups]</i> (dir. François Truffaut, 1959, France, 99 mins)</p>	<p>Written Film Reaction: <i>The 400 Blows</i> due Friday by 8:00 am</p>
F 10/29	<p><u>Readings</u> François Truffaut, “A Wonderful Certainty,” CNV</p> <p>André Bazin, “On the <i>politique des auteurs</i>,” CNV</p> <p>Andrew Sarris, “Notes on the Auteur Theory in 1962,” CNV</p>	<p>Formal Analysis Paper due Monday by 11:59 pm</p>
Week 11: American Film Renaissance		
M 11/01	<p><u>Reading</u> Geoff King, “New Hollywood, Version I: The Hollywood Renaissance,” CNV</p>	
W 11/03	<p><u>In-Class Activities</u> Conducting Research Evaluating Academic Sources</p>	
W 11/03	<p><u>Week 11 Screening</u> <i>Bonnie and Clyde</i> (dir. Arthur Penn, 1967, USA, 111 mins)</p>	<p>Written Film Reaction: <i>Bonnie and Clyde</i> due Friday by 8:00 am</p>
F 11/05	<p><u>Readings</u> Bosley Crowther, “‘Bonnie and Clyde’ Arrives: Careers of Murderers Pictured as Farce,” CNV</p> <p>Pauline Kael, “The Frightening Power of ‘Bonnie and Clyde,’” CNV</p>	

Week 12: Documentary, Experimental, and Animated Films		
M 11/08	<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> [活動写真] (1907, Japan)</p> <p>Excerpt 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>	
W 11/10	<p><u>Readings</u> Laura Mulvey, “Visual Pleasure and Narrative Cinema,” CNV</p> <p>Kristin Lené Hole and Dijana Jelaca, “Feminism and Experimental Film and Video,” CNV</p> <p><u>In-Class Screenings</u> Excerpt from <i>Meshes of the Afternoon</i> (dir. Maya Deren, 1943, USA)</p> <p><i>Mothlight</i> (dir. Stan Brakhage, 1963, USA, 4 mins)</p> <p><i>Kustom Kar Kommandos</i> (dir. Kenneth Anger, 1970, USA, 3 mins)</p> <p><i>Dyketactics</i> (dir. Barbara Hammer, 1974, USA, 4 mins)</p> <p>Excerpt from <i>Riddles of the Sphinx</i> (dir. Laura Mulvey and Peter Wollen, 1977, UK)</p>	
W 11/10	<p><u>Week 12 Screenings</u> <i>Uncle Yanco</i> [<i>Oncle Yanco</i>] (dir. Agnès Varda, 1968, France / USA, 20 mins)</p> <p><i>Akira</i> [アキラ] (dir. Katsuhiro Ōtomo, 1988, Japan, 124 mins)</p>	<p>Written Film Reaction: <i>Uncle Yanco</i> due Friday by 8:00 am</p> <p>Written Film Reaction: <i>Akira</i> due Friday by 8:00 am</p>

<p>F 11/12</p>	<p><u>Virtual Class Meeting!</u></p> <p><u>Recommended Readings</u> Homay King, “Floating Roots: Agnès Varda’s <i>Uncle Yanco</i>,” CNV</p> <p>Madeline Gangnes, “Static Action, Silent Sound: Translating Visual Techniques from Manga to Film in Katsuhiro Ōtomo’s <i>Akira</i>,” CNV</p>	<p>Group Assignment: Production Completed</p> <p>Research Paper: Prospectus and Working Bibliography due Monday by 11:59 pm</p>
<p>Week 13: American Independent Cinema</p>		
<p>M 11/15</p>	<p><u>Reading</u> Yannis Tzioumakis, “Problems of Definition and the Discourse of American Independent Cinema,” CNV</p>	
<p>W 11/17</p>	<p><u>Readings</u> Research Paper: Sample Paper, CNV Research Paper: Rubric, CNV</p> <p><u>In-Class Activity</u> Grading a Research Paper</p>	
<p>W 11/17</p>	<p><u>Week 13 Screening</u> <i>The Watermelon Woman</i> (dir. Cheryl Dunye, 1996, USA, 90 mins)</p>	<p>Written Film Reaction: <i>The Watermelon Woman</i> due Friday by 8:00 am</p>
<p>F 11/19</p>	<p><u>Reading</u> bell hooks, “The Oppositional Gaze: Black Female Spectators,” CNV</p>	
<p>Week 14: Research & Writing Workshop</p>		
<p>M 11/22</p>	<p><u>In-Class Activity</u> Research & Writing Workshop</p>	
<p>W 11/24</p>	<p><u>Thanksgiving: No Class!</u></p>	
<p>W 11/24</p>	<p><u>Thanksgiving: No Class!</u></p>	
<p>F 11/26</p>	<p><u>Thanksgiving: No Class!</u></p>	

Week 15: World Cinema		
M 11/29	<p><u>Readings</u> Stephanie Dennison and Song Hwee Lim, “Situating World Cinema as a Theoretical Problem,” CNV</p> <p>Anne Ciecko, “Theorizing Asian Cinema(s),” CNV</p>	<p>Research Paper: Rough Draft due Wednesday by 8:00 am</p>
W 12/01	<p><u>In-Class Activity</u> Research Paper: Peer Review</p>	
W 12/01	<p><u>Week 15 Screenings</u> Excerpt from <i>The White Balloon</i> [بادکنک سفید] (dir. Jafar Panahi, 1995, Iran)</p> <p><i>Taste of Cherry</i> [طعم گیلان] (dir. Abbas Kiarostami, 1997, Iran, 95 mins)</p>	<p>Written Film Reaction: <i>Taste of Cherry</i> due Friday by 8:00 am</p>
F 12/03	<p><u>Recommended Reading</u> Hamid Naficy, “All Certainties Melt into Thin Air: Art-House Cinema, a ‘Postal’ Cinema,” CNV</p>	<p>Group Assignment: Post-Production Completed</p> <p>Group Assignment: Final Film Submitted Monday by 8:00 am</p>
Week 16: Wrapping Up the Semester		
M 12/06	<p><u>In-Class Activities</u> Reflections on Film Analysis GatorEvals</p> <p><u>In-Class Screening</u> Group Assignment: Final Film Screening</p>	<p>Group Assignment: Reflection due Wednesday by 11:59 pm</p>
W 12/08	<p><u>End-of-Semester: No Class!</u></p>	<p>Research Paper due Thursday, December 16th by 11:59 pm</p>