

ENG 2300: Film Analysis Fall 2020 Syllabus



Course Info

Instructor: Mandy Moore
Section 1807, Class # 13159

Class Meetings: MTF asynchronous work via Canvas and Slack

W synchronous discussion Period 4 (10:40-11:30 a.m.) via Zoom

Slack: ENG2300: Film Analysis Fall 2020 (<https://eng2300filman-7o95546.slack.com>)

Instructor Info

Pronouns: she/her

Please call me: Mandy (preferred) or Miss Moore

Best contact method: Canvas message (to ensure privacy for FERPA reasons)

Email: mandymore@ufl.edu

Office Hours via Zoom: T 4:00-6:00 p.m. (email first!) or by appointment

COVID-19 Adjustments

This class was designed to take place face-to-face on MWF with a Tuesday afternoon screening; however, due to the unprecedented COVID-19 crisis, we will instead engage in remote learning through a combination of synchronous and asynchronous sessions. At the beginning of the week, you will work through readings and recorded lectures on your own time to learn the basic terms and concepts for that module, as well as watch the film of the week. We will meet synchronously via Zoom each Wednesday at our scheduled class time (10:40 a.m. – 11:30 a.m.) to discuss as a group the film and its relevance to our terms/concepts. Fridays will then be dedicated to building writing skills and workshopping essays with your small writing groups through Slack, again on your own time.

I am fully cognizant that current events have had different and disproportionate effects (health, financial, etc.) on all of us and those close to us, so I want to advocate for a mutual sense of understanding, flexibility, and communication as we work through this term. Please reach out to me if there are ever any outside circumstances impacting your work in this class and we will work together on finding a solution.

Course Description

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

General Education Objectives

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university’s 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts

Readings (including chapters and articles) will be posted through Canvas. Our main “texts” for the semester will be our films. You are responsible for finding access to the films for class, which may include renting/purchasing the film or subscribing to a streaming service. Please make use of free trials whenever possible! If you have difficulty accessing a film or encounter financial hardships, please reach out to me ASAP. Remember that questions about our films are fair game on quizzes and that you will be expected to reference films in discussions and activities in order to gain full points. Even though we may not have a synchronous screening, you still need to watch the assigned films every week.

Film	Where can I watch?
Early short films: <i>A Trip to the Moon</i> (Georges Méliès, 1902) <i>The Great Train Robbery</i> (Edwin S. Porter, 1903)	Both on YouTube; links available on Canvas
<i>Das Kabinett des Dr. Caligari</i> [<i>The Cabinet of Dr. Caligari</i>] (Robert Wiene, 1921)	Amazon Prime, Google Play Movies, iTunes, YouTube (links on Canvas), Tubi *different musical scores are available for this film; please make note of which version you watch
<i>Trois Couleurs: Bleu</i> [<i>Three Colors: Blue</i>] (Krzysztof Kieślowski, 1993)	Amazon Prime, HBO Max, iTunes
<i>Mad Max: Fury Road</i> (George Miller, 2015)	Hulu with Live TV, Amazon Prime, Google Play Movies, Vudu, iTunes, YouTube
<i>Cidade de Deus</i> [<i>City of God</i>] (Fernando Meirelles and Kátia Lund, 2002)	Amazon Prime, Google Play Movies, Vudu, iTunes, YouTube
<i>Do the Right Thing</i> (Spike Lee, 1989)	Amazon Prime, Google Play Movies, Vudu, iTunes, YouTube
<i>Meshes of the Afternoon</i> (Maya Deren, 1943)	Amazon Prime with Fandor, YouTube (link on Canvas)
<i>Rashomon</i> (Akira Kurosawa, 1950)	Amazon Prime, HBO Max, iTunes, Criterion
<i>A Girl Walks Home Alone at Night</i> (Ana Lily Armirpour, 2014)	Amazon Prime, Google Play Movies, Vudu, iTunes, YouTube, Sling TV
<i>Rear Window</i> (Alfred Hitchcock, 1954)	Amazon Prime, Google Play Movies, Vudu, iTunes, YouTube
<i>The Watermelon Woman</i> (Cheryl Dunye, 1996)	Amazon Prime, iTunes, Criterion
<i>Parasite</i> (Bong Joon-ho, 2019)	Hulu, Amazon Prime, Google Play Movies, Vudu, YouTube
<i>AKIRA</i> (Katsuhiro Otomo, 1988)	Hulu, Vudu, iTunes, Tubi *be sure to watch the Japanese audio with English subtitles, NOT the dubbed version
<i>Daughters of the Dust</i> (Julie Dash, 1991)	Amazon Prime, Google Play Movies, Vudu, iTunes, YouTube, Criterion
<i>Atlantique</i> [<i>Atlantics</i>] (Mati Diop, 2019)	Netflix *be sure to watch the 2019 feature film, NOT the 2009 short film of the same name and director

A Note

This course will cover topics that are sometimes hard to talk about. We will discuss issues of identity that include race, class, gender, sexuality, religion, and disability. We will also watch films that include sometimes uncomfortable or even triggering topics such as sex, rape, violence, drug use, death/grief, discrimination, etc. While some discomfort can be productive in pushing us towards learning and growth, too much can make us feel unsafe and impede our learning. You know your own limits best; if you have a concern about a particular film or topic, please talk to me ahead of time.

Additionally, many of our films will be in languages other than English and will require you to use subtitles. If watching such films and using subtitles will bother you immensely, this is not the class for you.

Assignments Overview

More information & examples will be given for each assignment throughout the semester.

Assignment	Word Count	Points	Due Date
Zoom Discussions (12)	—	12 x 20 pts = 240	Wednesdays (and Friday Nov. 13)
Quizzes (12)	—	12 x 10 pts = 120	Fridays
Slack Writing Activities	—	120 total	See schedule
Film Term Analyses (4)	300 x 4 = 1,200	4 x 25 pts = 100	Sept. 21, Oct. 5, Oct. 19, & Nov. 9 (all Mondays)
Close Reading Essay	1,500	100	Monday Oct. 12
Critical Conversation Essay	1,500	100	Monday Nov. 2
Theory Application Essay	1,500	100	Monday Nov. 30
Final Project & Reflection	Project: — Reflection: 300	Project: 100 Reflection: 20	Monday Dec. 14
Total	6,000	1,000	

Brief Assignment Descriptions

➤ Zoom Discussions (240 points total)

Each Wednesday, we will hold a discussion via Zoom from 10:40 – 11:30 a.m. (One exception is Veterans' Day on Wednesday, 11/11—we will meet on Friday, 11/13 that week instead.) You can earn up to 20 points during each session for contributing to discussion via video or chat and engaging thoughtfully with our material. I understand that not everyone can use video/audio all the time, that participation is difficult to gauge virtually, that not everyone participates in the same ways, and that people may have other concerns/distractions in their homes/workspaces. Therefore, these points are designed to reward you for your contributions rather than penalize your behaviors. Although we have 13 scheduled Zoom sessions, I will only count 12 of them. (See attendance policy below for more info.) If you have concerns about participating in Zoom discussions, I'd love to chat about how we can best facilitate your learning.

➤ Quizzes (120 points total)

There will be 13 quizzes (10 points each) on the terms, concepts, and film(s) studied that week. Quizzes are always due on Fridays at 11:59 p.m., although you may take them at any point during the week when you feel comfortable with the material. Your lowest score will be dropped, leaving 12 quizzes that count towards the final grade.

➤ Slack Writing Activities (120 points total)

Each Friday (and a few Mondays), you will have an activity to complete in Slack with your writing group to either practice writing concepts or share feedback on essays-in-progress. Activities will vary in point value, with a total of 120 points for the semester.

➤ Film Term Analyses (4 short essays, 300 words and 25 points each)

In these short essays, you will choose one film vocabulary term (i.e. high angle, makeup, flashback, pan, sound bridge, etc.) covered in class and analyze its use in one of the previous few films from the syllabus. (For example, for the first of these essays, you could look at *The Cabinet of Dr. Caligari*, *Trois Couleurs: Bleu* or *Mad Max: Fury Road*.) Your analysis should make an argument about **how** or **why** that film technique is used.

Major Papers

The following three essays are designed to work together to allow you to explore one film from three important angles in the field: close reading, applying film theory, and responding to other film critics and scholars. Towards the beginning of the semester, you'll choose one film **NOT** included on our syllabus that you enjoy and that you won't mind watching and writing about multiple times. After completing the three essays on your chosen film, you will then create your final project based on the arguments and discoveries you've made about that film.

REVISION OPTION: At the end of the semester, you may choose to revise one of the three major essays based on my feedback for a higher grade (due Monday, Dec. 14). Only the best score you earn on that essay will count towards the final grade.

➤ **Close Reading Essay (1,500 words, 100 points)**

For this essay, you will close read **one scene** from your film to develop an argument following the “surprise” method: “**Although X may seem strange/surprising, it is actually important to understanding the scene (or the film as a whole) because Y.**” This method helps you to choose a thesis that is analytical, complex, and significant. We will practice generating surprise claims in class. Support your claim by close reading the mise-en-scène, cinematography, editing, and sound elements of the scene.

➤ **Critical Conversation Essay (1,500 words, 100 points)**

The next step in exploring your film is to contextualize your understanding of your film within larger conversations in the field. For this essay, you will choose two **peer-reviewed, scholarly** articles about either your film or a topic connected to your film. Your paper will summarize the arguments of each article, synthesize the intersections between those arguments, and place your own interpretation of the film into conversation with their ideas. Your thesis, therefore, will be twofold, answering both of these questions: what are film scholars saying about your film (or about topics related to your film), and where do you stand in that conversation?

➤ **Theory Application Essay (1,500 words, 100 points)**

Finally, you will analyze your film as a whole through the lens of one theoretical approach to film that we’ve covered in class: genre theory, psychoanalysis, auteur theory, feminist film theory, critical race theory, or queer film theory. We’ll discuss the basics of each theory together, but it will be your job to dig into the Additional Resources on Canvas for your chosen theory to better understand and apply that framework. Your argument should answer the question, What meaning or message comes to light when we analyze this film through this theoretical lens? For this paper, you should reference 1-2 of the readings and resources provided on Canvas about the theory you choose, showing how those theorists’ ideas connect to your film.

➤ **Final Project (100 points) & Reflection (300 words, 20 points)**

Your final project for the semester could take any multimodal form that includes **more than just the written word**: a short podcast episode or video essay, an infographic, a comic or graphic essay, a zine, etc. Your goal is to convey **ONE** concept about your chosen film based on the work you’ve done in your major essays—the most interesting interpretation of the film or a scene, the coolest use of a particular film technique, a contested debate about the film among scholars, a particularly illuminating theoretical connection. You might draw on only one of your previous essays, or you might build on things you learned across multiple papers. Your imaginary audience will be other people who enjoy the film, but who haven’t thought as deeply about it as you have and who don’t have a background in film studies.

You’ll accompany your project with a short reflection that addresses how your understanding of your film has changed over the course of the semester and how you’re attempting to share your knowledge of the film through your project.

Course Policies

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Although we may not be meeting face-to-face, our Zoom discussions are still an integral part of your learning for this course. Therefore, it's expected that you will attend all of our weekly discussions. I will take attendance for these Zoom sessions (13 total), 12 of which I will count towards your final grade through the Zoom participation points detailed above (20 possible points per session). This means that every student gets one "freebie" absence with no penalty to their participation grade. If you need to miss more than one Zoom discussion due to extenuating circumstances, religious holidays, illness, athletics, etc., you can contact me ahead of time to arrange a short alternative assignment to make up those points.
3. *Tardiness:* Although we all run late sometimes, please try to be on time for our Zoom sessions, as we have a lot of material to cover and little time. Multiple or excessive tardies may prevent you from earning full points for Zoom participation. If you are running late, be sure to chat with me at the end of class to catch up on any announcements you may have missed.
4. *Classroom Behavior and Netiquette:* Since our "classroom" this semester will exist virtually through Zoom and Slack, please try to be respectful of your instructor and your peers with your digital presence. Keep in mind that tone can translate differently through text than it would face-to-face; let's be generous with and assume the best of each other. As much as possible during Zoom discussions, students should minimize distractions and interruptions, wear appropriate clothing, and remove unprofessional or disruptive objects from the background. However, I understand that this is a chaotic time for all of us and that your workspace may not be ideal. If you have concerns about a distracting environment, technology, privacy, safety, or accessibility, please speak to me ASAP.

Treat each other, your instructor, and yourself with respect. Remember that you do not know anyone else's background or what's going on in their lives. We all come from diverse cultural, economic, and ethnic backgrounds. If you are disruptive, disrespectful, rude, or otherwise engaging in inappropriate behavior, you will be asked to leave and counted absent.

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

6. *UF's Policy on Sexual Harassment:* The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
7. *Paper Format & Submission:* All papers will be submitted through Canvas by 11:59 p.m. on the day they're due (unless otherwise specified). Your assignments should be in MLA format, Times New Roman 12-point font, double spaced, with one-inch margins. Be sure to cite all sources in MLA format, including any films you may be citing. (If you have MLA questions, check the Purdue OWL website first, then ask me if you're still unsure.) Include your last name and the page number in the upper right-hand corner. The first page should also include your name, my name, the class, and the date on the top left. Give your papers interesting titles! Finally, include the word count at the end of your paper.
8. *Late Papers/Assignments:* I know that sometimes life gets the best of us, so I will allow each student one "**grace day**" throughout the semester. This means that on ONE essay or quiz, you may turn in your assignment up to 24 hours late with no penalty. You can email me or include a comment on the Canvas submission to let me know that you're using your grace day. After you have used up your grace day, all late assignments will lose half a letter grade for each calendar day (not class day) that they're late. Any other extensions are granted at my discretion and **only if you ask in advance of the due date.**
9. *Paper Maintenance Responsibilities:* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
10. *Academic Honesty and Definition of Plagiarism:* UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

The current UF Student Honor Code defines plagiarism this way: 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.
11. 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.
12. *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/>
13. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. *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.
15. *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://evaluations.ufl.edu/evals/Default.aspx>

Tentative Schedule

Subject to change. Required synchronous Zoom discussions are marked in **blue**; all other classwork is to be completed asynchronously (on your own time). It will be helpful to work through the readings and viewings in the order they are listed here.

WEEK	READ & WATCH (before Zoom discussion)	ZOOM DISCUSSION	ASSIGNMENTS (due @ 11:59 p.m. unless otherwise marked)
Week 1 8/31-9/4 Intro to Film Studies & Early Film	Read: <ul style="list-style-type: none"> • Syllabus • Greg M. Smith, "It's Just a Movie" • Instructions for Installing & Using Slack Watch: <ul style="list-style-type: none"> • Lecture: Intro to Film Studies • Early short films: <i>A Trip to the Moon</i> and <i>The Great Train Robbery</i> • Film: <i>The Cabinet of Dr. Caligari</i> (Robert Wiene, 1921) *there are different musical scores for this film; please make note of which one you watch 	*Optional Zoom meeting on Monday, 8/31 @ 10:40 a.m. to meet the instructor/class and ask questions* Wednesday 9/2 @ 10:40 a.m.	Wed 9/2 <ul style="list-style-type: none"> • Introduce yourself on Slack (5 pts) Fri 9/4 <ul style="list-style-type: none"> • Getting to know you writing exercise (Slack, 5 pts) • Quiz 1: Early Film & Course Policies
Week 2 9/7-9/11 *No class Mon 9/7 for Labor Day* Mise-en-Scène	Watch: <ul style="list-style-type: none"> • Lecture: Mise-en-Scène • Film: <i>Trois Couleurs: Bleu</i> [<i>Three Colors: Blue</i>] (Krzysztof Kieslowski, 1993) Read: <ul style="list-style-type: none"> • Georgina Evans, "Synaesthesia in Kieslowski's <i>Trois Couleurs: Bleu</i>" • Excerpts from <i>A Short Guide to Writing about Film</i> 	Wednesday 9/9 @ 10:40 a.m.	Fri 9/11 <ul style="list-style-type: none"> • Writing about film activity: summary vs. analysis (Slack, 5 pts) • Quiz 2: Mise-en-Scène
Week 3 9/14-9/18 Cinematography	Watch: <ul style="list-style-type: none"> • Lecture: Cinematography • YouTube: "Camera Movement" • Film: <i>Mad Max: Fury Road</i> (George Miller, 2015) Read: <ul style="list-style-type: none"> • Joanna Hearne, "Lines of Sight in the Western" • Mary Ann Doane, "The Close-Up: Scale and Detail in the Cinema" 	Wednesday 9/16 @ 10:40 a.m.	Fri 9/18 <ul style="list-style-type: none"> • "Surprise" thesis statements activity (Slack, 5 pts) • Quiz 3: Cinematography

WEEK	READ & WATCH (before Zoom discussion)	ZOOM DISCUSSION	ASSIGNMENTS (due @ 11:59 p.m. unless otherwise marked)
Week 4 9/21-9/25 Editing	<p>Read:</p> <ul style="list-style-type: none"> • Sergei Eisenstein, "The Dramaturgy of Film Form (The Dialectical Approach to Film Form)" <p>Watch:</p> <ul style="list-style-type: none"> • Lecture: Editing • Film: <i>Cidade de Deus [City of God]</i> (Fernando Meirelles and Kátia Lund, 2002) 	<p>Wednesday 9/23 @ 10:40 a.m.</p>	<p>Mon 9/21</p> <ul style="list-style-type: none"> • Film Term Analysis #1 (on <i>Caligari</i>, <i>Bleu</i>, or <i>Mad Max</i>) <p>Fri 9/25</p> <ul style="list-style-type: none"> • Paragraphs & topic sentences activity (Slack, 5 pts) • Quiz 4: Editing
Week 5 9/28-10/2 Sound	<p>Watch:</p> <ul style="list-style-type: none"> • Lecture: Sound • Film: <i>Do the Right Thing</i> (Spike Lee, 1989) <p>Read:</p> <ul style="list-style-type: none"> • Robert K. Lightning, "The Formal Dualism of Spike Lee's <i>Do the Right Thing</i>" • Helen Hanson, "Sound Affects" 	<p>Wednesday 9/30 @ 10:40 a.m.</p>	<p>Fri 10/2</p> <ul style="list-style-type: none"> • Close reading practice (Slack, 5 pts) • Quiz 5: Sound
Week 6 10/5-10/9 Narrative & Non-Narrative Film	<p>Watch:</p> <ul style="list-style-type: none"> • Lecture: Narrative & Non-Narrative Film • Short film: <i>Meshes of the Afternoon</i> (Maya Deren, 1943) • Film: <i>Rashomon</i> (Akira Kurosawa, 1950) <p>Read:</p> <ul style="list-style-type: none"> • Blair Davis and Jef Burnham, "Screening Truths: <i>Rashomon</i> and Cinematic Negotiation" • David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" 	<p>Wednesday 10/7 @ 10:40 a.m.</p>	<p>Mon 10/5</p> <ul style="list-style-type: none"> • Film Term Analysis #2 (on <i>City of God</i> or <i>Do the Right Thing</i>) <p>Wed 10/7</p> <ul style="list-style-type: none"> • Share full rough draft of Close Reading Essay to Slack for workshop <p>Fri 10/9</p> <ul style="list-style-type: none"> • Close Reading Essay workshop (Slack, 15 pts) • Quiz 6: Narrative & Non-Narrative Film

WEEK	READ & WATCH (before Zoom discussion)	ZOOM DISCUSSION	ASSIGNMENTS (due @ 11:59 p.m. unless otherwise marked)
Week 7 10/12-10/16 Genre Theory	<p>Read:</p> <ul style="list-style-type: none"> • David Chandler, “An Introduction to Genre Theory” • Excerpts from <i>They Say, I Say</i> <p>Watch:</p> <ul style="list-style-type: none"> • Lecture: Genre • Film: <i>A Girl Walks Home Alone at Night</i> (Ana Lily Armirpour, 2014) 	<p>Wednesday 10/14 @ 10:40 a.m.</p>	<p>Mon 10/12</p> <ul style="list-style-type: none"> • Close Reading Essay <p>Fri 10/16</p> <ul style="list-style-type: none"> • Finding & summarizing scholarly sources activity (Slack, 10 pts) • Integrating & citing quotations activity (Slack, 5 pts) • Quiz 7: Genre Theory
Week 8 10/19-10/23 Psychoanalysis & Feminist Film Theory	<p>Watch:</p> <ul style="list-style-type: none"> • Lecture: Psychoanalysis & Feminist Film Theory • Film: <i>Rear Window</i> (Alfred Hitchcock, 1954) <p>Read:</p> <ul style="list-style-type: none"> • Laura Mulvey, “Visual Pleasure and Narrative Cinema” • John Belton, “The Space of Rear Window” 	<p>Wednesday 10/21 @ 10:40 a.m.</p>	<p>Mon 10/19</p> <ul style="list-style-type: none"> • Film Term Analysis #3 (on <i>Rashomon</i>, <i>Meshes</i>, or <i>A Girl Walks Home</i>) <p>Fri 10/23</p> <ul style="list-style-type: none"> • Synthesis activity & writing exercise (Slack, 10 pts) • Quiz 8: Psychoanalysis & Feminist Theory • Post in Slack: 2 potential articles for Critical Conversation Essay
Week 9 10/26-10/30 Queer Film & Critical Race Theory 	<p>Read:</p> <ul style="list-style-type: none"> • Alexander Doty, “Whose Text Is It Anyway? Queer Cultures, Queer Auteurs, and Queer Authorship” • bell hooks, “The Oppositional Gaze: Black Female Spectators” <p>Watch:</p> <ul style="list-style-type: none"> • Lecture: Queer Film & Critical Race Theory • Film: <i>The Watermelon Woman</i> (Cheryl Dunye, 1996) 	<p>Wednesday 10/28 @ 10:40 a.m.</p>	<p>Wed 10/28</p> <ul style="list-style-type: none"> • Share full draft of Critical Conversation Essay to Slack for workshop <p>Fri 10/30</p> <ul style="list-style-type: none"> • Critical Conversation Essay workshop (Slack, 15 pts) • Quiz 9: Queer Film & Critical Race Theory

WEEK	READ & WATCH (before Zoom discussion)	ZOOM DISCUSSION	ASSIGNMENTS (due @ 11:59 p.m. unless otherwise marked)
Week 10 11/2-11/6 Auteur Theory Election Day: Tues 11/3 VOTE!	Read: <ul style="list-style-type: none"> • Andrew Sarris, “Notes on the Auteur Theory in 1962” • Brandon Taylor, “The Ideological Train to Globalization: Bong Joon-ho's <i>The Host</i> and <i>Snowpiercer</i>” Watch: <ul style="list-style-type: none"> • Lecture: Auteur Theory • Film: <i>Parasite</i> (Bong Joon-ho, 2019) 	Wednesday 11/4 @ 10:40 a.m.	Mon 11/2 <ul style="list-style-type: none"> • Critical Conversation Essay Fri 11/6 <ul style="list-style-type: none"> • Summarizing theory exercise (Slack, 10 pts) • Quiz 10: Auteur Theory
Week 11 11/9-11/13 Animation *No class Wed 11/11 for Veterans' Day*	Read: <ul style="list-style-type: none"> • Susan J. Napier, “Why Anime?” and “Akira: Revenge of the Abjected” Watch: <ul style="list-style-type: none"> • Lecture: Animation • Film: <i>AKIRA</i> (Katsuhiro Otomo, 1988) *be sure to watch the Japanese audio with English subtitles, NOT the dubbed version 	Friday 11/13 @ 10:40 a.m. *change from usual Zoom day*	Mon 11/9 <ul style="list-style-type: none"> • Film Term Analysis #4 (on <i>Rear Window</i>, <i>The Watermelon Woman</i>, or <i>Parasite</i>) Fri 11/13 <ul style="list-style-type: none"> • Quiz 11: Animation
Week 12 11/16-11/20 Film Distribution & Circulation	Read: <ul style="list-style-type: none"> • Foluke Ogunleye, “Transcending the ‘Dust’: African American Filmmakers Preserving the ‘Glimpse of the Eternal’” Watch: <ul style="list-style-type: none"> • Lecture: Distribution & Circulation • Film: <i>Daughters of the Dust</i> (Julie Dash, 1991) • YouTube: “Lemonade: Film Allusion” 	Wednesday 11/18 @ 10:40 a.m.	Fri 11/20 <ul style="list-style-type: none"> • Applying theory practice (Slack, 5 pts) • Quiz 12: Distribution & Circulation

WEEK	READ & WATCH (before Zoom discussion)	ZOOM DISCUSSION	ASSIGNMENTS (due @ 11:59 p.m. unless otherwise marked)
Week 13 11/23-11/27 Fall Break!	None—take a break!	No Zoom!	Sun 11/22 <ul style="list-style-type: none"> Share one-page partial draft of Theory App. Essay to Slack for workshop Mon 11/23 <ul style="list-style-type: none"> Theory Application Essay workshop (Slack, 10 pts)
Week 14 11/30-12/4 Current Issues in Film	Watch: <ul style="list-style-type: none"> Film: <i>Atlantique</i> [<i>Atlantics</i>] (Mati Diop, 2019) *be sure to watch the 2019 feature film, NOT the 2009 short film of the same name and director Read: <ul style="list-style-type: none"> Carlos Aguilar, “A Language Possessed and Reconquered: Mati Diop on <i>Atlantics</i>” 	Wednesday 12/2 @ 10:40 a.m.	Mon 11/30 <ul style="list-style-type: none"> Theory Application Essay Fri 12/4 <ul style="list-style-type: none"> Final project workshop (Slack, 5 pts) Quiz 13: Review of Film Terminology
Week 15 12/7-12/9 Semester Reflections *Last day of class: Wed 12/9*	None—work on final project and reflection!	*Optional Zoom conferences for final projects and/or essay revisions*	Mon 12/7 <ul style="list-style-type: none"> Writing reflection (Slack, 5 pts)
Finals Week			Mon 12/14 <ul style="list-style-type: none"> Final Project & Reflection Option: Essay Revision

Grading Rubric

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

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

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

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

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

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

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