

## ENG 2300: Film Analysis

### Spring 2025 - Class 11819 - Section 4784



**Instructor:** Matt Knudsen

**Credentials:** MA Film and Media Studies (Columbia), MFA Film Directing (UCLA)

**Academic Interests:** Narratology, Post-Classical Narrative, Postmodernism, Film Noir, Western

**Office Hours:** (By appointment) on Zoom (IN PERSON, TBD)

**Instructor Email:** [matthewknudsen@ufl.edu](mailto:matthewknudsen@ufl.edu) (or via Canvas message)

**Class Dates:** 1/13/25 - 4/23/25

**Course Meeting Times:** Monday, Wednesday, Friday - Period 5 (11:45am - 12:35pm)

**Screening Time:** Tuesday - Period E1 - E3 (7:20pm - 10:10pm)

**Location:** Turlington 2334

### **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 specific to the cinematic form. The course also provides a brief overview of genres, film movements, and historical benchmarks, which is supplemented by various critical and theoretical approaches. Over the semester, students will learn to write about how a film's narrative and formal style communicate ideas, evoke emotions, and reflect larger cultural conditions and perspectives.

Throughout this course, students will:

- Be exposed to a broad introduction and overview of critical studies, including close encounters with the various conceptual and historical dimensions of the study of film and new media.
- Develop critical skills to analyze, discuss, interpret, and write about moving-image media in different historical and cultural contexts.
- Recognize, and be able to identify the significance of a film's formal components, particularly how each element works both on its own and in conversation with others.
- Mobilize the conceptual language of film and new media aesthetics toward the analysis of moving-image media.

## GENERAL EDUCATION OBJECTIVES:

- This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000-word writing requirement (WR). The Writing Requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- More information about GENERAL EDUCATION OBJECTIVES can be found here: <https://undergrad.aa.ufl.edu/general-education/gen-ed-program/subject-area-objectives/> .
- More information about STUDENT LEARNING OUTCOMES can be found here: <https://undergrad.aa.ufl.edu/general-education/gen-ed-courses/structure-of-gen-ed-courses/slos-and-performance-indicators/student-learning-outcomes/>
- *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 logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to complex problems.

## REQUIRED TEXTS:

Our main textbooks for the semester are

**Film Art, An Introduction** by David Bordwell, Kristin Thompson, and Jeff Smith (Tenth Edition or later)

**Film Appreciation** by Yelizaveta Moss and Candice Wilson

**The Story of Film, An Odyssey** by Mark Cousins.

**Please note:** While you are definitely *encouraged* to purchase a copy of these books, I will not be *requiring* any members of the class to do. As such, I will be providing scanned PDFs of select chapters of these books as well as other relevant, scholarly articles and essays throughout the semester.

All readings will be made available through Canvas. Presume that all readings are **compulsory** and required for participation in the course, if assigned. Any ancillary or “suggested” readings will be specifically categorized as such.

## COURSE ASSIGNMENTS:

### *Weekly Participation (300 points)*

Attendance / Participation (100 points total):

Viewing Journals (10 points each x 10 screenings = 100 points total) [2000 words]:

Every Wednesday (starting Week 3), after screening the week’s film, you will post at least 200 words of typed notes and observations in a Canvas discussion board. These notes will document the scenes, formal aspects, directorial strategies, and other details that will serve you later on when writing your analytic essays. As the semester progresses, your notes will become increasingly structured and sophisticated, and will use more formal language associated with the field of film analysis. I will supply viewing questions in advance that you may use to guide your observations.

Review Questions (10 points each x 10 weeks = 100 points total):

Every Friday (starting Week 3) you will respond to a short list of questions that test your engagement with the materials for the week. These will include short answer questions evaluating your understanding of central concepts, film language, and themes from that week’s materials, as well as questions about specific filmmakers, years, or movements.

### *Essays and Projects (700 points)*

Essay #1: Formal Aspects Response (700 words, 100 points)

In this essay, you will write a 700-word response to one of the films we’ve screened in class. Your response must focus on three formal aspects (mise-en-scène, cinematography, editing, sound, narrative structure, etc) and how they are deployed to serve the goals of the film. Describe and interpret the technique and function of these formal aspects by focusing on a single scene or sequence (connected series of scenes) in the film. To receive full credit, these responses should have a clear thesis and supporting evidence from the film. Remember, this is NOT a review of the film. This is an academic analysis of the film’s *formal* aspects. A full assignment description will be available on Canvas.

Essay #2: Narrative Analysis (1000 words, 200 points)

In this essay you will analyze a film in its entirety, paying particular attention to its overall narrative structure and how it achieves its effects through filmic language. Alternatively, you may compare two of the films screened in class, forming a thesis around the similarities and differences in how their narratives function and deploy the formal aspects. This assignment is NOT a plot summary. You will use at least two scholarly sources to support your claim and cite them according to proper MLA formatting. A full assignment description will be available on Canvas.

Prospectus for Essay #3 (300 words, 100 points)

For this assignment, you will write a project proposal for Essay #3. This proposal will include a section defining your topic, brainstorming and organizing your argument, and identifying potential scholarly sources to integrate into your paper (at least three). A full assignment description will be available on Canvas.

Essay #3: Research Paper (2000 words, 300 points)

In this research paper, you will write about a film (or films) of your choice (specifically a film[s] NOT screened as part of our course) and engage critically with the scholarly conversation about it. You will make a single, focused argument that synthesizes secondary research with your own close analysis of the film[s] that you select. A full assignment description will be available on Canvas.

**GRADE/POINT BREAKDOWN:**

Weekly Participation	Attendance / Participation	10 %
	Weekly Viewing Journal	10 %
	Weekly Discussion Questions	10 %
Essays / Presentations	Essay #1: Formal Aspects Response	10 %
	Essay #2: Narrative Analysis	20 %
	Prospectus	10 %
	Essay #3	30 %

**GENERAL GRADING CRITERIA:**

- If any assignment demonstrates complete disregard for spelling, grammar, citations, or does not meet the word count requirement, it will receive a failing grade.
- Grading criteria change depending on the specific assignment. Please consult assignment sheets, the syllabus, and class instructions for this information.
- Each assignment is designed to build on previous assignments to move you toward a well-developed Research Paper at the end of the semester. Thus, revision and reflection on previous writing is essential. It is important to continually rework your writing. This includes larger ideas (argument/analytical claim or point), structure, and mechanics.

**GRADING SCALE:**

PLEASE NOTE: Course grades have two components. 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. A minimum grade of C is required for general education credit.

Grades will be evaluated on a 1000-point scale:

A 930-1000 4.0	C 730-769 2.0
A- 900-929 3.67	C- 700-729 1.67
B+ 870-899 3.33	D+ 670-699 1.33
B 830-869 3.0	D 630-669 1.0
B- 800-829 2.67	D- 600-629 0.67
C+ 770-799 2.33	E 0-599 0.00

**MAJOR PAPERS GRADING RUBRIC:**

<b>A</b>	<p>A: You have fulfilled all the goals and requirements of the assignment. You demonstrate complex critical thinking skills and a willingness to analyze the subject matter. Your writing is organized effectively and uses appropriate, detailed evidence to support compelling claims. The language is clear and appropriate, and there are few to no errors in formatting, grammar, syntax, or spelling.</p> <p>A-: You accomplish all of the above but may have minor issues with one of the following: organization, thesis claim, evidence, and analysis. Alternatively, you may have distracting mechanical issues (syntax, grammar, etc.).</p>
<b>B</b>	<p>B+: You engage effectively and have sufficient depth but may have minor issues with quality of evidence or completing a point.</p> <p>B: You have fulfilled most, if not all, of the goals and requirements of the assignment. You demonstrate critical thinking skills and some analytical engagement with the subject matter. Your organization is effective for the most part and, in general, you use detailed evidence to support your claims. There may be some issue with the depth of evidence or quality of your claims, while most of the evidence and analysis is strong. The prose is clear, but there may be a few problems with formatting, grammar, syntax, or spelling.</p> <p>B-: You fulfill the expectations of the assignment but have major, distracting issues with one or two of the following: organization, thesis claim, evidence, or analysis. There may also be a distracting number of language/mechanics issues.</p>
<b>C</b>	<p>C+: You have major issues with two of the following – organization, thesis claim, evidence, or analysis – while generally accomplishing the goals and expectations of the assignment.</p>

	<p>C: You have fulfilled most of the goals and requirements of the assignment, but your paper is underdeveloped and requires significant revision. You demonstrate some critical thinking skills and attempt to analyze the subject matter, but your evidence and analysis require more depth. The thesis claim is supported only broadly in the body paragraphs and the organization is general, bare, or ineffective. There may be some summary or surface analysis, but the fundamentals of critical thinking are discernible. The prose is generally clear, but there are some problems with formatting, grammar, syntax, or spelling.</p> <p>C-: You have a general outline of a strong paper but are lacking several essential components. There are significant issues with most, if not all, of the following: organization, thesis claim, evidence, and analysis; a decent amount of summary or surface analysis may be present.</p>
<b>D</b>	<p>You have fulfilled some goals and requirements, though your paper needs serious and comprehensive revision to fully meet them. You attempt to analyze the subject matter, but the paper includes an excessive amount of summary or surface-level ideas that cause the analysis to be insufficient. Your writing uses little compelling evidence, and the argument is unclear and unpersuasive. The organization is minimal and difficult to follow. The prose is unclear or ineffective, and there are major problems with formatting, grammar, syntax, or spelling that impede comprehension.</p> <p>D+, D, and D- represent a range of unsatisfactory engagements with the prompt, class materials, and standards of writing.</p>
<b>E</b>	<p>You have not fulfilled the goals and requirements of the assignment. You do not analyze the subject matter or develop an argument. The support and/or organizational structure is severely lacking in effectiveness for the assignment. The prose is very unclear, with major problems with formatting, grammar, syntax, and/or spelling. The evidence and analysis may be off topic or demonstrates with little doubt a lack of engagement with the course material.</p> <p>Alternatively, your paper may have received a failing grade because of one of the following reasons: not meeting the word count, committing plagiarism, not addressing the prompt, not submitting the assignment or submitting it more than five days late (see late work course policy above).</p>

	<b>SATISFACTORY (Y)</b>	<b>UNSATISFACTORY (N)</b>
<b>CONTENT</b>	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
<b>ORGANIZATION AND COHERENCE</b>	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
<b>ARGUMENT AND SUPPORT</b>	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
<b>STYLE</b>	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
<b>MECHANICS</b>	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

### Course Policies:

1. You must complete *all assignments* to receive *credit* for this course.
2. Attendance: If you know you will be absent, please contact me beforehand.
  - If you accrue more than 5 unexcused absences, you will fail the course. Your final grade will decrease by 5% for each absence after the third.
  - Only absences involving documented medical issues, religious holidays, or university-sponsored events (such as athletics or band) are exempt. Requirements for class attendance and make-up exams, assignments, and other work in this

course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

- Being absent does NOT excuse late work. When absent, you are responsible for assignments and screening the week's film. In-class activities may not be made up unless you contact me in advance and the absence is exempted. If you cannot access a film, for whatever reason, please contact me ahead of time so we can make an alternative arrangement.
3. Tardiness: being late to class **3** times equals **1** absence
  4. Classroom behavior and netiquette: You will be required to read, post assignments, and contribute to discussion boards in a timely manner and come to class prepared to discuss the class materials.
    - All cell phones and other hand-held devices must be set to silent and out of sight during class. Please take this seriously and embrace this as a professional practice.
    - Because this course involves group discussion, conflicting viewpoints may arise. Please 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 might engage controversial topics and opinions. Please be respectful of your peers throughout class time. This is a safe space to engage with provocative ideas but please always conduct yourself in a respectful and professional manner.
    - You are required to take notes on all major class material, including class discussion, lecture, films we screen, etc. These notes will be the launching point and guide for class discussion, responses, and analysis. You should come to class prepared to discuss the film(s) and readings for the week.
  5. Sexual Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:  
<https://titleix.ufl.edu/about/title-ix-rights>
  6. Paper Format & Submission: ALL assignments should be submitted as a Microsoft Word document or a PDF file. Electronic copies of written assignments must be submitted via the "Assignments" page on Canvas by the assigned due date. Unless otherwise stated, every written assignment should use MLA formatting as follows:
    - *Times New Roman, 12-point font, double-spaced; 1-inch margins on all sides, a heading with your name, the instructor's name, course title, and date in upper left corner of first page; and a header with your last name and the page number on the top right of every page.*
  7. Late Papers/Assignments: Late work will receive a 10% deduction for each day that it is late. If the assignment is over **5** days late, it will receive a **0**. I will consider requests for due date extensions. But they must be made at least 48 hours in advance of the assignment's original due date.
  8. Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
  9. Academic Honesty and Definition of Plagiarism: UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor



received unauthorized aid in doing this assignment.””

The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this and possible sanctions:

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.

For information on UF Grading policies, see:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

10. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs as early as possible in the semester.
11. You are encouraged to avail yourself of the university’s Writing Studio. More information can be found here: <https://writing.ufl.edu/>
12. *Students who are in distress* or who are in need of counseling or urgent help: please contact <https://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](mailto:cblount@ufl.edu) . Grade appeals may result in a higher, unchanged, or lower final grade.
15. 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. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/> . Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/> . Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>
16. Communicating with your instructor: The best way to contact me is via Canvas message or UF email (in that order). Please allow 24 hours for me to respond. If you cannot visit me during (virtual) office hours, contact me by email to schedule an appointment time.

## [Student Academic and Crisis Resources](#)

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Contact the [Disability Resources Center](#) for information about available resources for students with disabilities.

[The Hitchcock Field & Fork Pantry](#) offers free grocery staples and fresh produce to all UF students, faculty, and staff experiencing food insecurity. Field & Fork defines food insecurity as “A person experiences food insecurity when they can't access food in either the *amount* or *nutritional quality* that meets their needs.” No proof of insecurity is required to receive resources, no questions are asked, but **GatorONE ID cards are needed.**

[The Counseling and Wellness Center](#) offers mental health support and resources to students, including support with college-related struggles and general mental health services. More info at (352)392-1575.

Funds from [Aid-a-Gator](#) are intended to be a grant, not a loan, to help our students in need to cover costs related to unanticipated travel, additional technology requirements, or other needs related to an emergency situation. To apply for emergency funding, undergraduate students, graduate students, and post-doctoral fellows should complete [this form](#). Maximum Aid-a-Gator grants will be \$500."

All registered UF students paying the tuition-included student health fee are eligible for [Student Health Care Center \(SHCC\)](#) services. The SHCC provides care at many levels, and charges vary depending on the services provided. Insurance is not required to access SHCC services; however, coverage is mandated by UF.

Students who have experienced a crime, assault, or harassment are invited to contact the [UFPD Office of Victim Services](#), a free and confidential service that provides victim-survivors with emotional support, counselling referrals, victim advocacy, accompaniment to criminal justice processes, and more. Victim-survivors are not required to make a police report or press charges to access OVS resources.

[The Alachua County Crisis Center](#) is a non-UF-associated, non-GDP-associated help center for Alachua County residents experiencing traumatic events or crisis. ACCC services include: 24/7 crisis phone line at (352) 264-6789; appointment, walk-in, and group crisis counselling; on-demand crisis intervention; national suicide hotlines; local disaster information; community education; and more.

[Peaceful Paths](#) is a domestic violence center that serves survivors in Alachua and nearby counties. Services include “emergency shelter, 24-hour helpline, victim advocacy, children’s programming, economic empowerment education and support, crisis counseling and support groups, community awareness and intervention, and violence prevention programs.”

## Class Schedule: (\*=screening date)

Week	Date	Subject	Screening[s]	Readings	Assignment
1	Monday 1/13/25	<b>1. Prologue</b>  - Intro to course - Class member intros - Discussing the syllabus	N/A	N/A	N/A
1*	Tuesday 1/14/25	<b>SCREENING DAY - 1</b>  <b>2. Short Subject Program</b>	<i>Suspense</i> (Lois Weber, Phillips Smalley, 1913, 10 mins)  <i>La Jetee</i> (Chris Marker, 1962, 28 mins)  <i>The Wrong Trousers</i> (Nick Park, 1993, 29 mins)	N/A	N/A
1	Wednesday 1/15/25	<b>3. Film Form (Part 1)</b>  - Form vs Content - Form as pattern - Finding “meaning”	<i>(Clips)</i>	“Film Art” (Bordwell, Johnson, Smith) pp. 49 - 71	N/A
1	Friday 1/17/25	<b>4. Film Form (Part 2)</b>  - Conventions - Expectations - Unity and disunity	<i>(Clips)</i>	N/A	N/A
<b>2</b>	<b>Monday</b> <b>1/20/25</b>	<b>MLK DAY – NO CLASS</b>	<b>N/A</b>	<b>N/A</b>	<b>N/A</b>
2*	Tuesday 1/21/25	<b>SCREENING DAY - 2</b>  <b>5. Film Form (Part 3)</b>	<i>Portrait of a Lady on Fire</i> (Celine Sciamma, 2019, 122 mins)	N/A	N/A
2	Wednesday 1/22/25	<b>6. Narrative Form (Part 1)</b>  - Fabula and Syuzhet - Cause and effect - Temporality	<i>(Clips)</i>	“The Birth of Narrative” (Paul Schrader)	N/A
2	Friday 1/24/22	<b>7. Narrative Form (Part 2)</b>  - Restricted or unrestricted - Objective or subjective - Linear or nonlinear	<i>(Clips)</i>	N/A	N/A

3	Monday 1/27/25	<b>8. Film History Part I (Silent Cinema)</b>  - Edison and the Lumieres - WKL Dickson - Méliès, Porter, Griffith	<i>(Clips)</i>	“The Story of Film” (Mark Cousins) pp. 21 - 33	N/A
3*	Tuesday 1/28/25	<b>SCREENING DAY - 3</b>  <b>9. Silent Cinema (Part 2)</b>	<i>Sherlock Jr.</i> (Buster Keaton, 1924, 45 mins)  <i>City Lights</i> (Charlie Chaplin, 1931, 87 mins)	“Classical Hollywood Cinema: Narrational Principles and Procedures” (Bordwell)	N/A
3	Wednesday 1/29/25	<b>10. Film History Part I (Classical Hollywood Storytelling)</b>  - Continuity editing - The studio system - Eyelines / 180-degree-rule	<i>(Clips)</i>	“A Dialectical Approach to Film Form” (Sergei Eisenstein)	-Viewing Journal- (due by 11:59pm, Canvas discussion board)
3	Friday 1/31/25	<b>11. Film History Part I (Soviet Montage Theory and the Marxist Dialectic)</b>  - Eisenstein / Dialectics - “The Kuleshov Effect” - Theories of Montage	<i>(Clips)</i>	N/A	-Review Questions- (in class)
4	Monday 2/3/25	<b>12. Mise-en-scène (Part 1)</b>  - The power of the frame - Composition - “Panorama of Perception”	<i>(Clips)</i>	“Film Art” (Bordwell) pp. 112-153	N/A
4*	Tuesday 2/4/25	<b>SCREENING DAY - 4</b>  <b>13. Mise-en-scène (Part 2)</b>	<i>Rear Window</i> (Alfred Hitchcock, 1954, 112 mins)	N/A	N/A
4	Wednesday 2/5/25	<b>14. Mise-en-scène (Part 3)</b>  - Andre Bazin - Performance - Screen Space/Scene Space	<i>(Clips)</i>	“The Evolution of the Language of Cinema,” (André Bazin)	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)

4	Friday 2/7/25	<b>15. Non-Narrative and Experimental Cinema</b>  - Surrealism - Short form experiments - Deren, Brakhage, Anger	<i>(Clips)</i>	N/A	-Review Questions- (in class)
5	Monday 2/10/25	<b>16. Cinematography (Part 1)</b>  - Perspective - Focal length - Depth of field	<i>(Clips)</i>	“Film Art” (Bordwell) pp. 159-189	N/A
5*	Tuesday 2/11/25	<b>SCREENING DAY - 5</b>  <b>17. Cinematography (Part 2)</b>	<i>The Third Man</i> (Carol Reed, 1949, 93 mins)	N/A	N/A
5	Wednesday 2/12/25	<b>18. Cinematography (Part 3)</b>  - Exposure - Lenses - Lighting	<i>(Clips)</i>	“Film Art” (Bordwell) pp. 190-215	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
5	Friday 2/14/25	<b>19. Sound</b>  - Perspective - Perceptual properties - Diegesis	<i>(Clips)</i>	N/A	-Review Questions- (in class)
6	Monday 2/17/25	<b>20. Editing (Part 1)</b>  - Spatial relations - Temporal relations - The jump cut	<i>(Clips)</i>	“Film Art” (Bordwell) pp. 216-239	N/A
6*	Tuesday 2/18/25	<b>SCREENING DAY - 6</b>  <b>21. Editing (Part 2)</b>	<i>Out of Sight</i> (Steven Soderbergh, 1998, 123 mins)	“Film Art” (Bordwell) pp. 240-262	N/A
6	Wednesday 2/19/25	<b>22. Editing (Part 3)</b>  - Anne V. Coates - Walter Murch - Verna Fields	<i>(Clips)</i>	“The Story of Film” (Cousins) pp. 187-205	-Viewing Journal- (due by 11:59pm, Canvas discussion board)
6	Friday 2/21/25	<b>23. Film History Part II (Post War Cinemas)</b>  - Film Noir / The Western - Ozu, Mizoguchi, Kurosawa	<i>(Clips)</i>	N/A	-Review Questions- (in class)

7	Monday 2/24/25	<b>24. Film History Part II (Italian Neo-Realism)</b>  - WWII and Mussolini - Rossellini and De Sica - Cesare Zavattini	<i>(Clips)</i>	“Some Ideas on the Cinema” (Cesare Zavattini)	N/A
7*	Tuesday 2/25/25	<b>SCREENING DAY – 7</b>  <b>25. Film History Part II (The French New Wave) [Part 1]</b>	<i>Cléo from 5 to 7</i> (Agnès Varda, 1962, 90 mins)	N/A	N/A
7	Wednesday 2/26/25	<b>26. Film History Part II (The French New Wave) [Part 2]</b>  - Critics become filmmakers - Cahiers du Cinema - Bazin, Truffaut, and Varda	<i>(Clips)</i>	“The Story of Film” (Cousins) pp. 267-281	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
7	Friday 2/28/25	<b>27. Film History Part II (The French New Wave) [Part 3]</b>  - Chabrol and Resnais - Jean-Luc Godard - Demy and the musical	<i>(Clips)</i>	“The Story of Film” (Cousins) pp. 125-134 pp. 218-224	-Review Questions- (in class)
8	Monday 3/3/25	<b>28. Auteurism &amp; Genre Theory (Part 1)</b>  - Bazin, Sarris, Kael - Authorship and Subgenres	<i>(Clips)</i>	“Notes on the Auteur Theory in 1962” (Sarris)	-Formal Aspects Response- (due by 11:59pm tonight)
8*	Tuesday 3/4/25	<b>SCREENING DAY – 8</b>  <b>29. Auteurism &amp; Genre Theory (Part 2)</b>	<i>In the Mood for Love</i> (Wong Kar Wai, 2000, 98 mins)	N/A	N/A
8	Wednesday 3/5/25	<b>30. Voyeurism, Psychoanalysis, and Scopophilia (Part 1)</b>  - Sigmund Freud - The Imaginary Signifier	<i>(Clips)</i>	“The Imaginary Signifier” (Christian Metz)	-Viewing Journal- (due by 11:59pm tonight, Canvas)
8	Friday 3/7/25	<b>31. Voyeurism, Psychoanalysis, and Scopophilia (Part 2)</b>  - The Male Gaze - The Female Gaze	<i>(Clips)</i>	N/A	-Review Questions- (in class)

9	Monday 3/10/25	<b>32. Feminist Film Theory (Part 1)</b> - Counter Cinema - Linda Williams - The Bechdel Test	(Clips)	“Visual Pleasure and Narrative Cinema” (Mulvey)	N/A
9*	Tuesday 3/11/25	<b>SCREENING DAY – 9</b> <b>33. Feminist Film Theory (Part 2)</b>	<i>Daisies</i> (Vera Chytilová, 1966, 84 mins)	N/A	N/A
9	Wednesday 3/12/25	<b>34. Animation and Documentary</b> - Winsor McCay - Walt Disney - Robert Flaherty	(Clips)	N/A	-Review Questions- (in class)
9	Friday 3/14/25	<b>NO CLASS</b>	<i>Man on Wire</i>  <a href="#">Link to film on Canvas</a>		-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
10		<b>SPRING BREAK</b>			
11	Monday 3/24/25	<b>35. Film History Part III (Modernism) [Part 1]</b> - Michelangelo Antonioni - Bernardo Bertolucci - Federico Fellini	(Clips)	“Introduction Cinematic Modernism” (Susan McCabe)	N/A
11*	Tuesday 3/25/25	<b>SCREENING DAY – 10</b> <b>36. Modernism (Part 2)</b>	8 ½ (Federico Fellini, 1963, 138 mins)	N/A	N/A
11	Wednesday 3/26/25	<b>37. Film History Part III (Modernism) [Part 3]</b> - Alain Resnais - Ingmar Bergman - Andrei Tarkvosky	(Clips)	N/A	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
11	Friday 3/28/25	<b>38. Film History Part III (New Hollywood) [Part 1]</b> - Arthur Penn - Warren Beatty - Dennis Hopper	(Clips)	“New Hollywood, Version I: The Hollywood Renaissance” (Geoff King)	-Review Questions- (in class)

12	Monday 3/31/25	<b>39. Film History Part III (New Hollywood) [Part 2]</b>  - Robert Altman - Scorsese and Coppola - Film School generation	<i>(Clips)</i>	N/A	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
12*	Tuesday 4/1/25	<b>SCREENING DAY – 11</b>  <b>40. New Hollywood (Part 3)</b>	<i>M*A*S*H (Robert Altman, 1970, 116 mins)</i>	N/A	N/A
12	Wednesday 4/2/25	<b>41. Film History Part IV (Postmodernism and Alienation)</b>  - Lucas and Spielberg - The Coens - Cameron and Bigelow	<i>(Clips)</i>	N/A	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
12	Friday 4/4/25	<b>42. Film History Part IV (Global Festival Culture)</b>  - Cannes/Venice/Toronto - Wang Kar-Wai - Jane Campion	<i>(Clips)</i>	“The Story of Film” (Cousins) pp. 447-460 (on Canvas)	-Review Questions- (in class)
13	Monday 4/7/25	<b>43. Film History Part IV (American Independent Cinema) [Part 1]</b>  - The Sundance Generation - Steven Soderbergh - Spike Lee	<i>(Clips)</i>	N/A	-Research Paper PROSPECTUS (due by 11:59pm tonight)
13*	Tuesday 4/8/25	<b>SCREENING DAY – 12</b>  <b>44. American Independent Cinema (Part 2)</b>	<i>Do the Right Thing (Spike Lee, 1989, 120 mins)</i>	N/A	N/A
13	Wednesday 4/9/25	<b>45. Film History Part IV (The Digital Revolution)</b>  - CGI - Dogme 95 - Mumblecore	<i>(Clips)</i>	“Dogme 95 Manifesto”	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
13	Friday 4/11/25	<b>46. Film History Part IV (One-Shot Features)</b>  - Cuarón, Del Toro, Iñárritu - Alexander Sokurov - Mike Figgis	<i>(Clips)</i>	N/A	-Review Questions- (in class)



14	Monday 4/14/25	<b>47. Misdirection and the Mind-Game Film (Part 1)</b>  - Network Narratives - Hyperlink Narratives - Thomas Elsaesser	<i>(Clips)</i>	“The Mind-Game Film” (Elsaesser)	N/A
14*	Tuesday 4/15/25	<b>SCREENING DAY – 13</b>  <b>48. Mind-Game Film (Part 2)</b>	<i>Run, Lola, Run (Tom Tykwer, 1999, 80 mins)</i>	N/A	N/A
14	Wednesday 4/16/25	<b>49. Misdirection and the Mind-Game Film (Part 3)</b>  - Warren Buckland - The Wachowskis - Christopher Nolan	<i>(Clips)</i>	N/A	N/A
14	Friday 4/18/25	<b>50. Film History Part V (Redefining “Cinema” in the Digital Age)</b>  - Post 9/11 anxiety - TV’s “Golden Age” - Millennial filmmakers	<i>(Clips)</i>	The Death of “The Filmmaker Farm System” (Knudsen) -Essay	N/A
15	Monday 4/21/25	<b>51. Film History Part V (The Future of Narrative) [Part 1]</b>  - Audience sophistication - Audience expectation - Audience emancipation	<i>(Clips)</i>	Reading TBD	N/A
15*	Tuesday 4/22/25	<b>SCREENING DAY – 14</b>  <b>52. The Future of Narrative (Part 2)</b>	<i>Arrival (Denis Villeneuve, 2016, 116 mins)</i>	N/A	N/A
15	Wednesday 4/23/25	<b>53. Film History Part V (Post Pandemic / Post Strike / “Post Cinema”?)</b>  - Supercontinuity - The Streaming Wars - Wrap-Up	<i>(Clips)</i>	N/A	-Research Paper- (due 4/28/25 by 11:59pm)

## FEATURES SCREENING LIST:

*Portrait of a Lady on Fire* (Celine Sciamma, 2019, 122 mins)  
*Sherlock Jr.* (Buster Keaton, 1924, 45 mins)  
*City Lights* (Charlie Chaplin, 1931, 87 mins)  
*Rear Window* (Alfred Hitchcock, 1954, 112 mins)  
*The Third Man* (Carol Reed, 1949, 93 mins)  
*Out of Sight* (Steven Soderbergh, 1998, 123 mins)  
*Cléo from 5 to 7* (Agnès Varda, 1962, 90 mins)  
*In the Mood for Love* (Wong Kar Wai, 2000, 98 mins)  
*Daisies* (Vera Chytilová, 1966, 84 mins)  
*Man on Wire* (James Marsh, 2008, 94 mins)  
*8 ½* (Federico Fellini, 1963, 138 mins)  
*M\*A\*S\*H* (Robert Altman, 1970, 116 mins)  
*Do the Right Thing* (Spike Lee, 1989, 120 mins)  
*Run, Lola, Run* (Tom Tykwer, 1999, 80 mins)  
*Arrival* (Denis Villeneuve, 2016, 116 mins)

## SUGGESTED VIEWING:

- *Parasite* (Bong Joon-Ho, 2019, 132 mins) [Film Form]
- *The General* (Buster Keaton, 1926, 78 mins) [Silent Cinema]
- *Battleship Potemkin* (Sergei Eisenstein, 1925, 66 mins) [Silent Cinema]
- *Man with a Movie Camera* (Dziga Vertov, 1929, 68 mins) [Silent Cinema]
- *I Am Cuba* (Mikhail Kalatozov, 1964, 141 mins) [Cinematography]
- *The Limey* (Steven Soderbergh, 1999, 89 mins) [Editing]
- *Breathless* (Jean-Luc Godard, 1960, 90 mins) [French New Wave]
- *Koyaanisqatsi* (Goddfrey Reggio, 1981, 86 mins) [Experimental]
- *La Dolce Vita* (Federico Fellini, 1960, 174 mins) [Modernism]
- *Klute* (Alan J. Pakula, 1971, 114 mins) [Hollywood Renaissance]
- *Sorcerer* (William Friedkin, 1977, 121 mins) [Hollywood Renaissance]
- *Sex, Lies and Videotape* (Steven Soderbergh, 1989, 100 mins) [American Independents]
- *Memento* (Christopher Nolan, 2000, 113 mins) [Mind-Game Films]
- *Victoria* (Sebastian Schipper, 2015, 138 mins) [Digital Cinema]
- *The Zone of Interest* (Jonathan Glazer, 2023, 105 mins) [New Narrative]