

ENG 2300: Film Analysis

Fall 2023 Course Syllabus

Section Number / Course Number: 4C45 / 12505

Meetings: T 10:40 am – 11:30 am; R 10:40 am – 12:35 pm || **Room:** Turlington Hall 2334

Screening: R 4:05 pm – 7:05 pm || **Room:** Rolfs Hall 0115

FACULTY CONTACT INFORMATION

Instructor: Faith Boyte

E-mail: fboyte@ufl.edu

Office Location: Turlington Hall 4413

Office Hours: T 9:30 am – 10:30 am; R 9:30 am – 10:30 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.

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 contemporary 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 form 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 Tuesdays and Thursdays. Typically, the course's week will begin on Thursday, which will focus on an aspect of film language, theory, or history. Thursday's meetings will include reading discussions and practical application of the week's lesson on various film clips. Group film screenings will occur on Thursday afternoons. Lastly, Tuesday's classes will consist of group discussions about 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 Thursday 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.

To find information about a film's content, please see the [IMDb](#) Parents Guide, [Does the Dog Die?](#), or [Unconsenting Media](#).

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 Monday 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 9:00 am. (For example, the written reaction to *The Night of the Hunter* is due by Tuesday, September 12th at 9:00 am.)

Weekly Quizzes (100 points)

Quizzes on the week's assigned materials and screenings will occur every Wednesday. Each quiz is worth 10 points and has a 15-minute time limit. The **two (2)** lowest grades will be dropped.

Formal Film Responses (3 total, 250 words each; 150 points)

During weeks 2-6, you will write **three (3)** formal responses. The response must focus on the particular narrative or stylistic element discussed in relation to the week's screening (i.e., narrative form, mise-en-scène, cinematography, editing, or sound). The response should go beyond plot summary; it should apply concepts explored in the course to critically analyze the film's formal and thematic aspects. Describing and interpreting 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 *Citizen Kane* is due by Friday, September 22nd 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.

Research Paper: Abstract (250 words; 50 points)

For this assignment, you will select a film, conduct preliminary research, and write an abstract for the final paper. In a paragraph or two, you will indicate your topic, identify a gap in scholarship, explain how your project fills the gap, note your primary sources (i.e., the film), and state your argument.

Research Paper: Literature Review (750 words; 100 points)

For this assignment, you will demonstrate your research for the final paper. You must review 3-5 secondary sources that relate to your proposed argument. 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 literature review should begin with an explanation of your argument followed by a brief overview of your selected sources. The rest of the assignment should summarize and synthesize your sources.

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 abstract. Using the methods of analysis covered in the course, you should make an original argument about the meaning of the film's form through a specific theoretical framework. 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 literature review 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 can 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 submissions will incur a grade-deduction penalty. 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 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		
R 08/24	<p><u>In-Class Screenings</u> Edison & Lumière Shorts</p> <p><i>Sherlock Jr.</i> (dir. Buster Keaton, 1924, USA, 45 mins)</p> <p><u>Recommended Reading</u> <i>Film Art</i>, Chapter 1: “Film as Art: Creativity, Technology, and Business,” pp. 2-16.</p>	<p>Written Film Reaction: Discussion Board due by 11:59 pm</p> <p>Student Information Sheet due Friday by 11:59 pm</p>
R 08/24	<p><u>Week 1 Screening</u> <i>American Movie</i> (dir. Chris Smith, 1999, USA, 107 mins)</p>	<p>Written Film Reaction: <i>American Movie</i> due Tuesday by 9:00 am</p>
T 08/29	<p><u>Discussion</u> <i>American Movie</i> (1999) and Film Production</p> <p><u>Recommended Reading</u> <i>Film Art</i>, Chapter 1: “Film as Art: Creativity, Technology, and Business,” pp. 17-48.</p>	
Week 2: Film Form & Narrative Form		
R 08/31	<p><u>Readings</u> <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> <p><u>In-Class Screening</u> <i>Hotel Chevalier</i> (dir. Wes Anderson, 2007, USA / France, 13 mins)</p>	

R 08/31	<p><u>Week 2 Screening</u> <i>Little Women</i> (dir. Greta Gerwig, 2019, USA, 135 mins)</p>	<p>Written Film Reaction: <i>Little Women</i> due Tuesday by 9:00 am</p>
T 09/05	<p><u>Discussion</u> <i>Little Women</i> (2019) and Narrative Form</p>	<p>Quiz #1: Narrative Form due by 11:59 pm</p> <p>Formal Response: Narrative Form due Friday by 11:59 pm</p>
Week 3: Mise-en-scène		
R 09/07	<p><u>Readings</u> <i>Film Art</i>, Chapter 4: “The Shot: Mise-en-scène,” pp. 112-58.</p> <p>Bazin, André. “The Evolution of the Language of Cinema.” <i>What is Cinema?</i>, translated by Hugh Gray, U of California P, 1967, pp. 23-40.</p>	
R 09/07	<p><u>Week 3 Screening</u> <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 Tuesday by 9:00 am</p>
T 09/12	<p><u>Discussion</u> <i>The Night of the Hunter</i> (1955) and Mise-en-scène</p>	<p>Quiz #2: Mise-en-scène due by 11:59 pm</p> <p>Formal Response: Mise-en-scène due Friday by 11:59 pm</p>
Week 4: Cinematography		
R 09/14	<p><u>Readings</u> <i>Film Art</i>, Chapter 5: “The Shot: Cinematography,” pp. 159-216.</p> <p>Balázs, Béla. “The Close-Up.” <i>Theory of the Film: Character and Growth of a New Art</i>, translated by Edith Bone, Denis Dobson LTD, 1953, pp. 54-56.</p>	

	---. "The Face of Man." <i>Theory of the Film: Character and Growth of a New Art</i> , translated by Edith Bone, Denis Dobson LTD, 1953, pp. 60-66.	
R 09/14	<u>Week 4 Screening</u> <i>Citizen Kane</i> (dir. Orson Welles, 1941, USA, 119 mins)	Written Film Reaction: <i>Citizen Kane</i> due Tuesday by 9:00 am
T 09/19	<u>Discussion</u> <i>Citizen Kane</i> (1941) and Cinematography	Quiz #3: Cinematography due by 11:59 pm Formal Response: Cinematography due Friday by 11:59 pm
Week 5: Editing		
R 09/21	<u>Readings</u> <i>Film Art</i> , Chapter 6: "The Relation of Shot to Shot: Editing," pp. 216-62. Eisenstein, Sergei. "A Dialectic Approach to Film Form." <i>Film Form: Essays in Film Theory</i> , translated by Jay Leyda, edited by Jay Leyda, Harvest / HBJ, 1949, pp. 45-63.	
R 09/21	<u>Week 5 Screening</u> <i>Police Story</i> [警察故事] (dir. Jackie Chan, 1985, Hong Kong, 100 mins)	Written Film Reaction: <i>Police Story</i> due Tuesday by 9:00 am
T 09/26	<u>Discussion</u> <i>Police Story</i> (1985) and Editing <u>Recommended Reading</u> Bordwell, David. "Aesthetics in Action: Kungfu, Gunplay, and Cinematic Expressivity." <i>At Full Speed: Hong Kong Cinema in a Borderless World</i> , edited by Esther C. M. Yau, U of Minnesota P, 2001, pp. 73-94.	Quiz #4: Editing due by 11:59 pm Formal Response: Editing due Friday by 11:59 pm
Week 6: Sound		
R 09/28	<u>Readings</u> <i>Film Art</i> , Chapter 7: "Sound in the Cinema," pp. 263-302.	

	Clair, René. "The Art of Sound." <i>Film Sound: Theory and Practice</i> , translated by Vera Traill, edited by Elizabeth Weis and John Belton, Columbia UP, 1985, pp. 92-95.	
R 09/28	<u>Week 6 Screening</u> <i>Singin' in the Rain</i> (dir. Gene Kelly and Stanley Donen, 1952, USA, 103 mins)	Written Film Reaction: <i>Singin' in the Rain</i> due Tuesday by 9:00 am
T 10/03	<u>Discussion</u> <i>Singin' in the Rain</i> (1952) and Sound	Quiz #5: Sound due by 11:59 pm Formal Response: Sound due Friday by 11:59 pm
Week 7: Holistic Film Analysis		
R 10/05	<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," CA1-CA7. <u>In-Class Activity</u> Shot Breakdown	
R 10/05	<u>Week 7 Screening</u> <i>Do the Right Thing</i> (dir. Spike Lee, 1989, USA, 120 mins)	Written Film Reaction: <i>Do the Right Thing</i> due Tuesday by 9:00 am
T 10/10	<u>Discussion</u> <i>Do the Right Thing</i> (1989) and Holistic Film Analysis	
Unit 2: Genres, Film Movements, & Critical Approaches		
Week 8: Genre I		
R 10/12	<u>Readings</u> <i>Film Art</i> , Chapter 9: "Film Genres," pp. 327-51. Wood, Robin. "Ideology, Genre, Auteur." <i>Film Comment</i> , vol. 13, no. 1, 1977, pp. 46-51.	

	<p><u>In-Class Activity</u> Crafting a Thesis Statement</p>	
R 10/12	<p><u>Week 8 Screening</u> <i>It's a Wonderful Life</i> (dir. Frank Capra, 1946, USA, 131 mins)</p>	<p>Written Film Reaction: <i>It's a Wonderful Life</i> due Tuesday by 9:00 am</p>
T 10/17	<p><u>Discussion</u> <i>It's a Wonderful Life</i> (1946) and Genre</p>	<p>Quiz #6: Genre I due by 11:59 pm</p> <p>Formal Analysis Paper: Thesis Statement due Friday by 11:59 pm</p>
Week 9: Genre II		
R 10/19	<p><u>Readings</u> Carroll, Noël. "Why Horror?" <i>Horror: The Film Reader</i>, edited by Mark Jancovich, Routledge, 2001, pp. 33-46.</p> <p>Clover, Carol J. "Her Body, Himself: Gender in the Slasher Film." <i>Horror: The Film Reader</i>, edited by Mark Jancovich, Routledge, 2001, pp. 77-90.</p> <p><u>Recommended Reading</u> Purdue OWL, "Literary Theory and Schools of Criticism," CNV</p> <p><u>In-Class Activities</u> Genre Analysis Evaluating a Formal Analysis Paper</p>	
R 10/19	<p><u>Week 9 Screening</u> <i>Scream</i> (dir. Wes Craven, 1996, USA, 111 mins)</p>	<p>Written Film Reaction: <i>Scream</i> due Tuesday by 9:00 am</p>
T 10/24	<p><u>Discussion</u> <i>Scream</i> (1996) and Horror</p>	<p>Quiz #7: Genre II due by 11:59 pm</p>

	<p><u>Recommended Reading</u> Greven, David. "The Murderous Origins of Bromance: Genre, Queer Killers, and <i>Scream</i>." <i>Ghost Faces: Hollywood and Post-Millennial Masculinity</i>, State U of New York P, 2016, pp. 71-104.</p>	<p>Formal Analysis Paper: Rough Draft due Friday by 9:00 am</p>
<p>Week 10: French New Wave</p>		
R 10/26	<p><u>Readings</u> Sarris, Andrew. "Notes on the Auteur Theory in 1962." <i>Film Theory and Criticism: Introductory Readings</i>, edited by Leo Braudy and Marshall Cohen, 6th ed., Oxford UP, 2004, pp. 561-64.</p> <p>Kael, Pauline. "Circles and Squares." <i>Film Quarterly</i>, vol. 16, no. 3, 1963, pp. 12-26.</p> <p><u>Recommended Reading</u> Bazin, André. "On the <i>politique des auteurs</i>." <i>Cahiers du Cinéma: The 1950s - Neo-Realism, Hollywood, New Wave</i>, translated by Peter Graham, edited by Jim Hillier, Harvard UP, 1985, pp. 248-59.</p> <p><u>In-Class Activity</u> Formal Analysis Paper: Peer Review</p>	
R 10/26	<p><u>Week 11 Screening</u> <i>Breathless</i> [À bout de souffle] (dir. Jean-Luc Godard, 1960, France, 90 mins)</p>	<p>Written Film Reaction: <i>Breathless</i> due Tuesday by 9:00 am</p>
T 10/31	<p><u>Discussion</u> <i>Breathless</i> (1960) and French New Wave</p>	<p>Quiz #8: French New Wave due by 11:59 pm</p> <p>Formal Analysis Paper due Friday by 11:59 pm</p>
<p>Week 11: American Film Renaissance</p>		
R 11/02	<p><u>Reading</u> King, Geoff. "New Hollywood, Version I: The Hollywood Renaissance." <i>New Hollywood Cinema: An Introduction</i>, Columbia UP, 2002, pp. 11-48.</p> <p>Research Paper: Sample Abstract, CNV</p>	

	<p><u>In-Class Activity</u> Constructing an Abstract</p>	
R 11/02	<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 Tuesday by 9:00 am</p>
T 11/07	<p><u>Discussion</u> <i>Bonnie and Clyde</i> (1967) and the American Film Renaissance</p> <p><u>Readings</u> Crowther, Bosley. "Run, Bonnie and Clyde." <i>The New York Times</i>, 3 September 1967, p. A57.</p> <p>Kael, Pauline. "The Frightening Power of 'Bonnie and Clyde.'" <i>The New Yorker</i>, 13 October 1967, pp. 147-71.</p>	<p>Quiz #9: American Film Renaissance due by 11:59 pm</p> <p>Research Paper: Abstract due Friday by 11:59 pm</p>
Week 12: American Independent Cinema		
R 11/09	<p><u>Readings</u> Tzioumakis, Yannis. "Problems of Definition and the Discourse of American Independent Cinema." <i>American Independent Cinema: An Introduction</i>, edited by Yannis Tzioumakis, Rutgers UP, 2006, pp. 1-17.</p> <p>Mulvey, Laura. "Visual Pleasure and Narrative Cinema." <i>Film Theory and Criticism: Introductory Readings</i>, edited by Gerald Mast and Marshall Cohen, 3rd ed., Oxford UP, pp. 803-16.</p> <p><u>In-Class Activities</u> Conducting Research Evaluating Academic Sources</p>	
R 11/09	<p><u>Week 12 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 Tuesday by 9:00 am</p>

T 11/14	<p><u>Discussion</u> <i>The Watermelon Woman</i> (1996) and New Queer Cinema</p> <p><u>Reading</u> hooks, bell. “The Oppositional Gaze: Black Female Spectators.” <i>Black Looks: Race and Representation</i>, South End Press, 1992, pp. 115-31.</p> <p><u>Recommended Reading</u> Rich, B. Ruby. “The New Queer Cinema: Director’s Cut.” <i>New Queer Cinema: The Director’s Cut</i>, Duke UP, pp. 16-32.</p>	<p>Quiz #10: American Independent Cinema due by 11:59 pm</p>
Week 13: National Cinema		
R 11/16	<p><u>Readings</u> Crofts, Stephen. “Reconceptualizing National Cinema/s.” <i>Quarterly Review of Film and Video</i>, vol. 14, no. 3, 1993, pp. 49-67.</p> <p>Desai, Jigna and Rajinder Dudrah. “The Essential Bollywood.” <i>The Bollywood Reader</i>, edited by Rajinder Dudrah and Jigna Desai, Open UP, 2008, pp. 1-19.</p> <p>Research Paper: Sample Literature Review, CNV</p> <p><u>In-Class Activity</u> Constructing a Literature Review</p>	
R 11/16	<p><u>Week 13 Screening</u> <i>Om Shanti Om</i> (dir. Farah Khan, 2007, India, 170 mins)</p>	<p>Written Film Reaction: <i>Om Shanti Om</i> due Tuesday by 9:00 am</p>
T 11/21	<p><u>Discussion</u> <i>Om Shanti Om</i> (2007) and Hindi Cinema</p> <p><u>Recommended Reading</u> Wright, Neelam Sidhar. “The Soul Gets Typecast: The Reincarnation Film in Popular Hindi Cinema.” <i>New Cinemas: Journal of Contemporary Film</i>, vol. 12, no. 1, 2014, pp. 113-32.</p>	<p>Quiz #11: National Cinema due by 11:59 pm</p> <p>Research Paper: Literature Review due Friday by 11:59 pm</p>

Week 14: Thanksgiving Break		
R 11/23	Thanksgiving Break: No Class!	
Week 15: Film Adaptation		
T 11/30	<p><u>Readings</u> Corrigan, Timothy. "Defining Adaptation." <i>The Oxford Handbook of Adaptation Studies</i>, edited by Thomas Leitch, Oxford UP, 2017, pp. 23-35.</p> <p><u>Recommended Reading</u> <i>Film Art</i>, "Film Adaptations," pp. FA1-FA47.</p>	
R 12/02	<p><u>Readings</u> Research Paper: Sample Paper, CNV</p> <p>Research Paper: Rubric, CNV</p> <p><u>In-Class Activities</u> Adapting a Short Story</p> <p>Evaluating a Research Paper</p>	
R 12/02	<p><u>Week 15 Screening</u> <i>Fantastic Mr. Fox</i> (dir. Wes Anderson, 2009, USA, 87 mins)</p>	<p>Written Film Reaction: <i>Fantastic Mr. Fox</i> due Tuesday by 9:00 am</p>
T 12/05	<p><u>Discussion</u> <i>Fantastic Mr. Fox</i> (2009) and Film Adaptation</p> <p><u>Reading</u> Dahl, Roald. <i>Fantastic Mr. Fox</i>. Penguin Young Readers Group, 2007.</p> <p><u>In-Class Activity</u> Evaluating the Course</p>	<p>Quiz #12: Documentary, Animated, and Experimental Films due by 11:59 pm</p> <p>Research Paper due Friday, December 15th by 11:59 pm</p>

GRADING AND ASSESSMENT RUBRIC**Grading Scale**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Your final grade will consist of the following:

Participation, Discussion & Homework	100 points	10%
Written Film Reactions	100 points	10%
Weekly Quizzes	100 points	10%
Formal Film Responses	150 points	15%
Formal Film Analysis	150 points	15%
Research Paper: Abstract	50 points	5%
Research Paper: Literature Review	100 points	10%
Research Paper	250 points	25%
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Total	1,000 points	100%

Grading Criteria

- If any assignment illustrates complete disregard for spelling, grammar, and citations or does not meet the word count requirement, it will be failed.
- Grading criteria change depending on the specific assignment. Please consult the assignment sheets and class instruction for this information.
- Each assignment is designed to build on previous assignments as a way to move you toward a well-developed research paper at the conclusion of the semester.
 - Revision is essential. It is important to continually re-work your writing as I advise you and as you see fit. This includes both your larger ideas and your sentence-level constructions.
- Students who show investment in the material and a dedication to their own growth will succeed.