

# ENG 2300: FILM ANALYSIS

FALL 2021

CLASS # 12924, SECTION 4C45

**INSTRUCTOR:** FELIPE GONZÁLEZ-SILVA (HE/HIM) (FGONZALEZSILVA@UFL.EDU)

**OFFICE HOURS:** MONDAY AND WEDNESDAY PERIOD 7 (1:55 PM – 2:45 PM) OR BY APPOINTMENT. ROOM: TBD

**COURSE MEETING TIMES:**

MONDAY, WEDNESDAY, AND FRIDAY, PERIOD 6 (12:50 – 1:40 PM);

WEDNESDAY FOR SCREENINGS, PERIODS E1 – E3 (7:20 PM – 10:10 PM).

ROOM: TUR 2334 FOR CLASS AND SCREENINGS COURSE WEBSITE: CANVAS



Source: 薔薇の葬列 [*Funeral Parade of Roses*] (Toshio Matsumoto 1969)

## COURSE DESCRIPTION

ENG 2300 familiarizes students with the fundamentals of formal film analysis through the study and discussion of the medium's elements: mise-en-scène,

cinematography, editing, and sound. In addition to teaching film language, the course offers a panoramic view of narrative form, genres, history, and critical approaches to this art.

Specifically, by the end of the course, a student will be able to:

1. Recognize and analyze the role that each element plays in any given scene and in the film in general. Correspondingly, the student will be able to assess the interaction among different elements.
2. Examine how a particular aesthetic decision, scene, or film as a whole works (or fails to work) to achieve a certain effect. For example, does Sean Baker's decision to alter the position of gift shops in *The Florida Project* through editing compromise the film's realism? Does that decision work in favor or against the impact of the film's world?
3. Identify the basic characteristics tied to a particular genre. More importantly, discuss how any movie embraces, questions, or even rejects tropes related to its genre(s).
4. Understand that film can be made, enjoyed, and critiqued in multiple manners. In consequence, students shall be aware of the medium's power and its potential for creating, reproducing, teaching, confronting, disarming, and more.

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).

### 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

**Required textbook:** Bordwell, David, et al. *Film Art: An Introduction*. 12th ed., McGraw-Hill, 2020.

Note: You may use the electronic or the print version of the textbook. You may also use an older edition of *Film Art: An Introduction*, but I do not recommend any copy older than the 8<sup>th</sup> edition. If you decide to buy a print version, I strongly encourage you to purchase used copies in good condition!

**Required essays, articles, and book chapters:** Additional assigned readings will be available through Canvas/Ares Course Reserves.

The rest of the films will be available through Ares course reserves. Watching every film and doing so in time is fundamental for the successful development of class discussions and the course in general. I reserve the right to substitute some of the films during the semester. If such is the case, I will notify you promptly.

Please note that most films are not in English and thus will require subtitles. Also, the list contains a selection of films that might be challenging to watch for diverse reasons (e.g. due to implied or graphic violence, drug use). Take this into account to make an informed decision about whether to take this course or not.

Besides introducing the film's title, director, year of release, and country of origin, the following table also states general trigger warnings for your knowledge. I will share more specific information about films regarding these matters before their

respective screening dates. Feel free, however, to contact me at any point if you have concerns about any of the films. I would also like to hear about specific warnings that you require. On some occasions I shall be able to provide alternatives.

Note: The following list only includes the films scheduled in the Wednesday screenings.

<b>Title</b>	<b>Director(s)</b>	<b>Year</b>	<b>Country</b>	<b>Challenging material/Trigger Warnings:</b>
M	Fritz Lang	1931	Germany	
羅生門 (Rashomon)	Akira Kurosawa	1950	Japan	Reference to rape
<i>La noire de...</i>	Ousmane Sembène	1966	Senegal - France	Spoiler alert: Suicide
<i>PlayTime</i>	Jacques Tati	1967	France	
<i>Chircales (Brickmakers)</i>	Marta Rodriguez and Jorge Silva	1972	Colombia	
<i>Don't Look Now</i>	Nicolas Roeg	1973	United Kingdom	
<i>Le fantôme de la liberté [The Phantom of Liberty]</i>	Luis Buñuel	1974	France	
<i>Jeanne Dielman, 23 Commerce Quay, 1080 Brussels*</i>	Chantal Akerman	1975	Belgium	
<i>Agarrando pueblo [The Vampires of Poverty]</i>	Carlos Mayolo and Luis Ospina	1977	Colombia	

<i>Du levande [You, the Living]</i>	Roy Andersson	2007	Sweden	
<i>A Single Man</i>	Tom Ford	2009	USA	
<i>Dar bāre-ye Elly (About Elly)</i>	Asghar Farhadi	2009	Iran	
<i>À mon âge je me cache encore pour fumer (I Still Hide to Smoke)</i>	Rayhana Obermeyer	2016	Algeria	Violence, death threats
<i>La La Land*</i>	Damien Chazelle	2016	USA	
<i>Moonlight</i>	Barry Jenkins	2016	USA	Homophobic slurs
<i>The Florida Project</i>	Sean Baker	2017	USA	
<i>Roma</i>	Alfonso Cuarón	2018	Mexico	Violence (mostly offscreen and non-explicit) Spoiler alert: pregnancy loss

\*We will watch clips and not the entire film.

## RECOMMENDED FILMS AND READINGS

Bazin, André. *What Is Cinema?* University of California Press, 2005.

Cousins, Mark. *The Story of Film*. Thunder's Mouth Press, 2004.

## ASSIGNMENTS: SEE BELOW FOR GRADING RUBRIC

The following are general descriptions of the assignments to be completed during the semester. Make sure to consult Canvas for updated requirements, rubrics, and deadlines. You may also contact me through email or during Zoom classes if you have any doubts about any of the assignments.

All assignments should be submitted on Canvas unless stated otherwise.

1. **Screening Posts (150 words each):** Make a habit to write notes on every film required to watch for Monday screenings (periods E1 – E3). Consider both “minor” details and large-scale annotations. Do not, however, overwhelm yourself recording every piece of information but rather focus on the elements/theories/genres being studied that week. With time you will become more effective at this!

Write a short post (150 words) highlighting a significant observation that you consider deserves further analysis/discussion. You may add an analytical question to your post. Do not use this space to summarize the plot but, rather, use this assignment as an opportunity to prepare yourself for the next class and, more importantly, to develop critical viewing skills.

Posts are due every other Thursday by midnight (one day after every other screening).

2. **General Public Review (150 words):** Similar to the Screening Posts, note significant observations about the week’s screened film(s). In contrast to those posts, however, don’t focus on a single topic but rather write a review for a general audience and share it on the film social media site [letterboxd.com](http://letterboxd.com). This shifted focus implies a different emphasis and tone (language) to the Screening Posts’.

On week one, you will write a Screening Post; on week two, you will write a General Public Review; then a Screening Post, and so on.

3. **Scene/Sequence Description (400 words each):** Write a description of a clip provided by the instructor for each of the four film techniques (mise-en-scène, cinematography, editing, and sound). The first short paper might, for example, require a close description of a short scene from *A Single Man* (2009) focusing on staging and performance. These papers should not include analysis.
4. **Film Analysis (800 words):** Analyze a film in its entirety considering and assessing the interaction and effectiveness of the sum of its elements.
5. **Research Paper:** Choose a film, conduct research, and write a 2,000-word paper where you propose and defend a particular argument. You may approach this exercise with the focus of your choice (poetic, cultural, mixed, etc.) but be mindful of selecting a manageable project in terms of time and length. Ideally, choose a critical approach studied in class (disability studies, feminism, etc.) or another of your choosing.

You will first write a prospectus presenting your topic, its relevance, and a tentative thesis statement. The prospectus also requires you to identify four scholarly secondary sources with which you will engage to create and support your argument.

Second, after I revise and approve your prospectus, write an annotated bibliography to describe and assess your four secondary sources. Finally, you will write the research paper.

Note: the prospectus and annotated bibliography do not require a specific word count, but you should meet all the requirements explained on Canvas to receive credit.



6. **Participation:** This course includes a significant workload in terms of readings and screenings that serve as a starting point for productive dialogue. Come prepared to every meeting and be ready to engage in conversations about the required material. I will share lectures every week and lead class discussions, but the success of this class ultimately depends on every student's effort, voice, and participation. I could also consider responding to others' screening posts as participation points.

#### ASSIGNMENT CHART WITH MINIMUM WORD COUNTS AND PERCENTAGES

Assignment	Minimum Word Count	Percentage
Screening Posts	150 words * 7 posts = 1,050 words	2 * 7 posts = 14%
General Public Reviews	150 words * 7 reviews = 1,050 words	2 * 7 reviews = 14%
Scene/Sequence Descriptions	400 words * 4 papers = 1,600 words	5 * 4 papers = 20%
Film Analysis	800 words	10%
Research Paper		
- Prospectus	N/A	6%
- Annotated Bibliography	N/A	6%
- Final Paper	1,500 words	20%
Participation	N/A	10%
<b>Total</b>	6,000 words	100%

#### GRADING SCALE

<b>A</b>	100 – 93	<b>C</b>	75 – 73
<b>A-</b>	92 – 90	<b>C-</b>	72 – 70
<b>B+</b>	89 – 86	<b>D+</b>	69 – 66
<b>B</b>	85 – 83	<b>D</b>	65 – 63

<b>B-</b>	82 – 80	<b>D-</b>	62 -60
<b>C+</b>	79 – 76	<b>E</b>	59 – 0

**A. Assignments:** Engage with the topic thoughtfully and thoroughly, using reliable sources and working within the context of audience, purpose, and assignment format/medium. Show care and attention to visuals and formatting to enable reader comprehension. Tone and language are “professional” (objective, clear, and semi-formal) and communicate complex thought. Have few or no grammar and punctuation mistakes.

**B. Assignments:** Engage thoroughly with the topic, using reliable sources. Acknowledge the context of audience, purpose, and assignment format/medium, though may stumble over one or more elements. Show attention to visuals and formatting; may be basic, but still clear and streamlined. Tone and language are professional and clear. Have some grammar or punctuation mistakes.

**C. Assignments:** Make good faith effort to engage with the topic, but source use or complex synthesis not as well-integrated as A or B assignments. Some acknowledgement of audience, purpose, and assignment format/medium, but neglect one of these areas more than others. Show some thought in formatting and visual use, but not streamlined/tailored to the document's purpose. Tone and language are respectful but ‘chatty’ or overly complex. Have noticeable grammar and punctuation mistakes.

**E. Assignments:** Have unclear topic or do not engage with the listed assignment requirements; little to no synthesis and incorrect or negligible source use. Little or no acknowledgement of audience, purpose, or assignment format/medium. Incorrect or unclear use of formatting and visuals. Tone and language unprofessional and/or unclear. Have disruptive grammar and punctuation errors.

## COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. **Attendance:** Attendance is fundamental for the successful development of the course. Like all lecture-discussion courses, this one needs you! I will drop the final grade by a letter grade after three unexcused absences, and you will fail the course after five. This course follows the university's policies on what constitutes acceptable reasons for absence. Please check this link <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#absencestext> and contact me if you have any additional questions.
3. **Please be punctual.** Arriving late at 3 sessions equal 1 absence. Make sure, however, to contact me through Canvas as soon as possible when something prevents you from arriving (in time) to class. Please communicate with me openly and honestly.
4. Students should be respectful of their peers and different viewpoints on subjects discussed, just as in face-to-face meetings. Disrespectful behavior is unprofessional and will result in lower participation grades or a meeting with the instructor to address the behavior. As mentioned previously, the class materials and topics might pose challenging and difficult discussions. This consideration, however, does not excuse mistreatment of any type.  
  
Additionally, emails to the instructor must follow professional protocols of subject, grammar, and tone—including proper salutations and signature. Remember that all emails sent through our UFL accounts are Public Records (Florida Statutes, Chapter 119).
5. 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 papers will be submitted electronically, via Canvas unless otherwise stated. Each submitted paper must be in .doc or .docx format.
7. **Late Papers/Assignments:** No late submissions will be accepted **unless** an extension has been previously agreed upon with the instructor. I am flexible and understanding especially considering our present circumstances, but, again, clear and prompt communication is essential for this course and elsewhere.
8. **Communication:** Please contact me exclusively through Canvas. When doing so, write complete, clear, and respectful messages. Additionally, I recommend the class to create a GroupMe/Slack/etc. group that includes all interested students. Although such is a non-official space where I have no presence or control, do not forget to be respectful to your peers.
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 (<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.

According to 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:








- 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](mailto: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 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://ufl.bluera.com/ufl/>
16. **Policy on environmental sustainability:** 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).











**SCHEDULE**













Date	Reading/Screening/Activity	Assignment due
<b>Week 1 – Introduction to Film Studies/History</b>		
Aug. 23	Course introduction	
Aug. 25	<p>Discuss early cinema</p> <p>In-class screenings</p> <p> <i>L'arroseur arrosé</i> [The Sprinkler Sprinkled] (Louis and Auguste Lumière 1895)</p> <p> <i>Something Good – Negro Kiss</i> (William-Selig 1898)</p> <p> <i>What Happened on Twenty-Third Street, New York City</i> (George S. Fleming and Edwin S. Porter 1901)</p>	
Aug. 25 (Screening)	<p> <i>The Story of Film, "Birth of the Cinema"</i> (Mark Cousins 2011) </p> <p> <i>M</i> (Fritz Lang 1931) </p>	Due Thursday: Screening Post #1
Aug. 27	Discuss <i>The Story of Film</i>	
<b>Week 2 – Mise-en-scène (Part 1)</b>		
Aug. 30	Discuss <i>M</i> .	
Sept. 1	<i>Film Art</i> , "The Shot, Mise-en-scène," 111 – 132.	





Sept. 1 (Screening)	 <i>Du levande [You, the Living]</i> (Roy Andersson 2007)   Clip from <i>Jeanne Dielman, 23 Commerce Quay, 1080 Brussels</i> (Chantal Akerman 1975) 	Due Thursday: General Public Review #1
Sept. 3	Discuss mise-en-scène and the films.	
<b>Week 3 – Mise-en-scène (Part 2)</b>		
Sept. 6	Labor Day – No Class	
Sept. 8	<i>Film Art</i> , “The Shot, Mise-en-scène,” 132 – 158.	
Sept. 8 (Screening)	 <i>The Florida Project</i> (Sean Baker 2017) 	Due Thursday: Screening Post #2
Sept. 10	Discuss <i>The Florida Project</i>	
<b>Week 4 – Cinematography</b>		
Sept. 13	Mise-en-scène lecture about <i>The Florida Project</i>  Clips from <i>The Third Man</i> (Carol Reid 1949) 	Scene Description – Mise-en-scène
Sept. 15	<i>Film Art</i> , “The Shot: Cinematography,” 159 – 215.	
Sept. 15 (Screening)	 <i>Moonlight</i> (Barry Jenkins 2016) 	Due Thursday: General Public Review #2









Sept. 17	Béla Balázs, "The Close-Up." (Ares)  Discuss cinematography and <i>Moonlight</i>	
<b>Week 5 - Editing</b>		
Sept. 20	Cinematography lecture about <i>Moonlight</i>   Clips from <i>Russkij Kovcheg</i> [ <i>Russian Ark</i> ]  (Alexander Sokurov 2002) 	Scene Description –  Cinematography
Sept. 22	<i>Film Art</i> , "The Relation of Shot to Shot: Editing,"  216 – 262.	
Sept. 22 (Screening)	 <i>Don't Look Now</i> (Nicolas Roeg 1973) 	Due Thursday: Screening  Post #3
Sept. 24	Discuss <i>Don't Look Now</i>	
<b>Week 6 - Sound</b>		
Sept. 27	Lecture about <i>Don't Look Now</i>   Clips from <i>Sedmikrásky</i> [ <i>Daisies</i> ] (Věra Chytilová) 	Scene Description –  Editing
Sept. 29	<i>Film Art</i> , "Sound in the Cinema," 263 – 302.	
Sept. 29 (Screening)	 <i>La noire de...</i> [ <i>Black Girl</i> ] (Ousmane Sembène 1966)    Clips from <i>La La Land</i> (Damien Chazelle 2016) 	Due Thursday: General  Public Review #3

Oct. 1	Discuss <i>La noire de...</i> Michel Chion, "Projections of Sound on Image" (Ares)	
<b>Week 7 – Narrative film</b>		
Oct. 4	Lecture about <i>La noire de...</i>   Clips from <i>La antenna</i> (Esteban Sapir 2007) 	Scene Description – Sound
Oct. 6	<i>Film Art</i> , "Narrative form," 72 – 110.	
Oct. 6 (Screening)	 <i>Darbareye Elly</i> [ <i>About Elly</i> ] (Asghar Farhadi 2009) 	Due Thursday: Screening Post #4
Oct. 8	Homecoming – No Class	
<b>Week 8 – Alternatives to Classic Narrative + Other Avenues</b>		
Oct. 11	Discuss <i>Darbareye Elly</i>	
Oct. 13	In-class screenings   <i>Passage à l'acte</i> (Martin Arnold 1993)    Clips from <i>Queen of Diamonds</i> (Nina Menkes 1991) 	
Oct. 13 (Screening)	 <i>Le fantôme de la liberté</i> [ <i>The Phantom of Liberty</i> ] (Luis Buñuel 1974) 	Due Thursday: General Public Review #4
Oct. 15	James Tobias, "Buñuel's Net Work: Performative Doubles in the Impossible Narratives of <i>The Phantom of Liberty</i> ." (Ares)	

<b>Week 9 – Filmmaking modes (Documentary)</b>		
Oct. 18	<i>Film Art</i> , "Documentary film," 353 – 371.	
Oct. 20	 Clips from <i>The Act of Killing</i> (Joshua Oppenheimer 2012)  , <i>Grizzly Man</i> (Werner Herzog (2005)  and something by Dinesh D'Souza 	
Oct. 20 (Screening)	 <i>Chircales [Brickmakers]</i> (Marta Rodriguez and Jorge Silva 1972)   <i>Agarrando pueblo [The Vampires of Poverty]</i> (Carlos Mayolo and Luis Ospina 1977) 	Due Thursday: Screening Post #5
Oct. 22	Discuss <i>Chircales</i> and <i>Agarrando pueblo</i>	
<b>Week 10 – Genres (Comedy)</b>		
Oct. 25	Zuzana M. Pick, "Creativity and Social Intervention" (39 – 47) (Ares). You may read the entire chapter.	Short Film Analysis
Oct. 27	<i>Film Art</i> , "Film Genres," 327 – 351.   Clips from <i>The Lobster</i> (Yorgos Lanthimos 2012) 	
Oct. 27 (Screening)	 <i>PlayTime</i> (Jacques Tati 1967) 	Due Thursday: General Public Review #5

Oct. 29	Excerpts from <i>Play Time: Jacques Tati and Comedic Modernism</i> (Ares)	
<b>Week 11 – Japanese Cinema and Adaptation Studies</b>		
Nov. 1	Lecture about <i>PlayTime</i>	Research Paper – Prospectus
Nov. 3	Ryunosuke Akutagawa, “Rashomon” and “In a Bamboo Grove” (Ares)	
Nov. 3 (Screening)	 羅生門 [ <i>Rashōmon</i> ] (Akira Kurosawa 1950) 	Due Thursday: Screening Post #6
Nov. 5	Excerpts from Thomas Leitch, “Twelve Fallacies in Contemporary Adaptation Theory” (Ares)	
<b>Week 12 – African Cinema and Feminism</b>		
Nov. 8	Lecture about <i>Rashomon</i> and film adaptation	Research Paper – Annotated Bibliography
Nov. 10	Lecture about African Cinema	
Nov. 10 (Screening)	 <i>À mon âge je me cache encore pour fumer</i> [ <i>I Still Hide to Smoke</i> ] (Rayhana Obermeyer 2016)  Read after watching: Lizelle Bisschoff and Stefanie Van de Peer, “Female Friendships in Film: Affinities, Affiliations, and Activism” (Ares)	Due Thursday: General Public Review #6
Nov. 12	Discuss <i>À mon âge je me cache encore pour fumer</i> .	

<b>Week 13 – Feminism (2<sup>nd</sup> part) and Queer Film</b>		
Nov. 15	Conferences	
Nov. 17	Conferences	
Nov. 17 (Screening)	 <i>A Single Man</i> (Tom Ford 2009) 	Due Thursday: Screening Post #7
Nov. 19	Laura Mulvey, “Visual Pleasure and Narrative Cinema” (Ares)	
<b>Week 14 – Holidays</b>		
Nov. 22	Conferences	
Nov. 24	No class	
Nov. 24 (Screening)		
Nov. 26		
<b>Week 15 – Marxism</b>		
Nov. 29	Terry Eagleton, “Literature and History” (Ares)	
Dec. 1	 Clips from <i>The Pervert's Guide to Cinema</i> (Sophie Fiennes 2006) and <i>The Pervert's Guide to Ideology</i> (-- 2012) 	
Dec. 1 (Screening)	 <i>Roma</i> (Alfonso Cuarón, 2018) 	Due Thursday: General Public Review #7
Dec. 3	Read after watching the film Gabrielle O'Brien, “Remembrance as Reconstruction: Excavating Memory in Roma” (Ares)	
<b>Week 16 – Course Conclusion</b>		
Dec. 6	Continued discussion on <i>Roma</i>	

Dec. 8	Gator Evals Last class discussion	Due Wednesday, 15: Research Paper
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