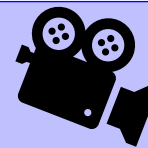




ENG 2300: Film Analysis Spring 2021 Syllabus



Course Info	
Instructor	Mandy Moore
Sections	7308 (Class # 13395) and M159 (Class # 30594)
Class Meetings	T 5-6 (11:45 a.m. - 1:40 p.m.) in TUR 2336/online R 6 (12:50 p.m. - 1:40 p.m.) in MAT 0003/online Zoom: https://ufl.zoom.us/j/99186684382 (T) and https://ufl.zoom.us/j/99816474119 (R)
Screening Period	⚭E1-E3 (7:20 p.m. - 10:10 p.m.) Note: we will NOT meet during the screening period. Instead, you are expected to use this time to watch the films on your own.
Class Website	Canvas
Instructor Info	
Pronouns	she/her
Please call me...	Mandy (preferred) or Ms. Moore
Contact me...	Via Canvas message (to ensure privacy for FERPA reasons)
Email	mandymoore@ufl.edu
Office Hours via Zoom	R 11:30 a.m. - 12:30 p.m. or by appointment Zoom: https://ufl.zoom.us/j/91242704224

COVID-19 Adjustments

Due to the COVID-19 crisis, we will use HyFlex learning, with some students attending face-to-face (F2F) and others attending simultaneously via Zoom. Please remain flexible as we navigate this new technology and the shifting pandemic situation.

F2F students: you are required to be officially "Cleared" on one.uf to return to campus before you may attend class. I have access to your Cleared/Not Cleared status on my one.uf roster and may also ask you to pull up that information on your phone. If you suspect you have been exposed to COVID, you should report for testing and observe an obligatory two-week quarantine period. You should also let me know so that you can continue our coursework by joining our remote sessions. Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine for two weeks. During this time, I will continue to teach all my students remotely and give F2F students clear instructions about joining online synchronous sessions. More info on UF's screening and testing policies and resources can be found at <https://coronavirus.ufhealth.org/screen-test-protect-2/>.

I am keenly aware that this pandemic has had different effects (physical and mental health, financial, etc.) on all of us and those close to us, so I want to advocate for understanding, flexibility, and communication. Please reach out to me if there are outside circumstances impacting your work in this class and we will work together on finding a solution. Our collective wellbeing is my priority.

Course Description

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

General Education Objectives

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

General Education Learning Outcomes

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

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

Required Texts

Readings will be available on Canvas and Perusall, our collective annotation platform. Our main “texts” for the semester will be our films. Most films will be made available digitally either through course reserves, which you can access via the left-hand menu on our Canvas course page, or through YouTube. In the event that a film is not available in either place, I will provide a list of alternative services where you will be responsible for renting, purchasing, or streaming the film. Please make use of free trials or shared subscriptions whenever possible! If you have difficulty accessing a film or encounter financial hardships, please reach out to me ASAP. **Even though we will not meet during the screening time, you cannot register for another course that meets during that period.**

A Note

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

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

Assignments Overview

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

Assignment	Word Count	Points	Due Date
Participation (In-Class & Perusall)	–	100 points total	N/A
Minor Assignments	–	100 points total	See schedule
Film Term Analyses (4)	300 x 4 = 1,200	4 x 50 pts = 200	January 26, February 16, March 16, March 30
Critical Conversation Essay	1,500	150	February 11
Close Reading Essay	1,500	150	March 11
Theory Application Essay	1,500	150	April 13
Final Project & Reflection	Project: – Reflection: 300	Project: 100 Reflection: 50	April 27
Total	6,000	1,000	

Brief Assignment Descriptions

➤ Participation (In-Class & Perusall) (100 points total)

Your success in this class is contingent on your participation, both during our in-class discussions and activities (Zoom or F2F) and through annotations on our readings via Perusall. We will cover how to use Perusall during the first week of class; you are expected to comment on **most** readings throughout the semester. There is no set number of contributions or annotations required. (Perusall has built-in grading that will “score” comments, but these scores do not directly impact your grade.) Instead, participation is graded holistically using a rubric shared at the beginning of the semester. During weeks 5 and 10, I will “check-in” to let you know how I would score your participation so far so you can gauge your participation and adjust if needed. Before each check-in and at the end of the semester, you will fill out a participation self-assessment that I will take into account.

➤ Minor Assignments (100 points total)

For each major essay, you will complete a workshop (15 points each) that asks you to read and respond to your peers’ drafts. This allows you to both receive some feedback on your draft before turning it in for a grade and improve your own understanding of assignments through giving feedback. You will also have four “prep assignments”: a synthesis chart for the Critical Conversation Essay (10 points), a surprise thesis outline for the Close Reading Essay (10 points), a one-on-one Zoom conference with me for the Theory Application Essay (15 points), and a final project plan (5 points). Finally, you will have 3 participation self-assessments (5 points each) that factor into your participation check-ins.

➤ Film Term Analyses (4 short essays, 300 words and 50 points each)

In these short essays, you will choose one film vocabulary term (i.e. high angle, makeup, flashback, pan, sound bridge, etc.) covered in class and analyze its use in one of the previous few films from the syllabus. (For example, for the first of these essays, you could look at *The Cabinet of Dr. Caligari* or *Trois Couleurs: Bleu*.) Your analysis should make an argument about **how** or **why** that film technique is used. **DO NOT** use online reviews, analyses, video essays, etc. for this assignment. Make your own observations and argument; to use someone else’s idea about a film is plagiarism.

Major Papers

The following three essays are designed to work together to allow you to explore films from three important angles in the field: responding to other film scholars, close reading, and applying film theory. For each of these essays, you’ll choose either a film from our syllabus that you found interesting and want to explore in more depth **or** a feature-length film from outside of class that you think would lend itself to investigation using our class concepts and vocabulary. Ideally, you would write about the same film for all three papers to examine one text from different angles, but you are also welcome to switch films if need be. After completing the three essays on your chosen film(s), you will then create your final project based on the arguments and discoveries you’ve made about your film(s).

Revision Option

At the end of the semester, you may choose to revise one of the three major essays based on my feedback for a higher grade (due Tuesday, April 27). Only the best score you earn on that essay will count towards the final grade.

- **Critical Conversation Essay (1,500 words, 150 points)**
The first step in exploring a film is to contextualize your understanding of that film within larger conversations in the field. For this essay, you will choose two **peer-reviewed, scholarly** articles about either your film or a topic connected to your film. Your paper will summarize the arguments of each article, synthesize the intersections between those arguments, and place your own interpretation of the film into conversation with their ideas. Your thesis, therefore, will be twofold, answering both of these questions: **what are film scholars saying about your film (or about topics related to your film) and where do you stand in that conversation?** **Note:** If you choose a film that we've watched for class, you cannot use any of the scholarly sources assigned on the syllabus for your essay.

- **Close Reading Essay (1,500 words, 150 points)**
For this second essay, you will close read **one scene** from a film to develop an argument following the "surprise" method: **"Although X may seem strange/surprising, it is actually important to understanding the scene (or the film as a whole) because Y."** This method helps you to choose a thesis that is analytical, complex, and significant. We will practice generating surprise claims in class. Support your claim by close reading the mise-en-scène, cinematography, editing, and sound elements of the scene. **Note:** If you choose a film that we've watched for class, be sure you choose a scene that we did not examine in-depth as part of our class discussion. Your close reading must be your own.

- **Theory Application Essay (1,500 words, 150 points)**
Finally, you will analyze a film through the lens of one theoretical approach to film that we've covered in class: genre theory, psychoanalysis, auteur theory, feminist theory, critical race theory, or queer theory. We'll discuss the basics of each theory together, but it will be your job to dig into the Additional Resources on Canvas to better understand and apply that framework. Your argument should answer this question: **What meaning or message comes to light when we analyze this film through this theoretical lens?** You must reference 1-2 of the theory readings/resources provided on Canvas, showing how those theorists' ideas connect to your film. You will also be required to attend a one-on-one Zoom conference with me to clarify your theory and argument before submitting your essay. **Note:** If you choose a film that we've watched for class, you cannot analyze it using the theory assigned that week. For example, you could analyze *Rear Window* from an auteur perspective or a feminist perspective, but not a psychoanalytic perspective.

- **Final Project (100 points) & Reflection (300 words, 50 points)**
Your final project for the semester could take any multimodal form that includes **more than just the written word**: a short podcast episode or video essay, an infographic, a comic or graphic essay, a zine, etc. Your goal is to convey **ONE** concept about a film based on the work you've done in your major essays—the most interesting interpretation of a film or a scene, the coolest use of a particular film technique, a contested debate about a film among scholars, a particularly illuminating theoretical connection, etc. Your imaginary audience will be other people who enjoy the film, but who haven't thought as deeply about it as you have and who don't have a background in film studies. You'll accompany your project with a short reflection that addresses how your understanding of that film has changed over the course of the semester and how you're attempting to share your knowledge of the film through your project.

Course Policies

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Since much of your learning in this course comes through discussion and participation, **you are expected to attend all classes**. Absences will be excused for athletic events, religious holidays, jury duty, and illnesses, as well as other extenuating circumstances at my discretion. Please contact me ahead of time to have your absence excused and to see what content you will miss.

After three unexcused absences, each additional absence will lower your final grade in this class by 3%. After nine unexcused absences (~3 weeks of class), you will fail the course. Remember that our Tuesday double blocks count as **two absences**.

3. *Tardiness*: Although we all run late sometimes, please try to be on time, as we have a lot of material to cover and little time. Multiple tardies or arriving more than 15 minutes late may count as an absence. If you are running late, be sure to chat with me at the end of class to catch up on any announcements you may have missed.
4. *Classroom Behavior and Netiquette*: Some of our class will be attending virtually, raising different concerns about classroom behavior. Keep in mind that tone can translate differently through text or audio than it would face-to-face; let's be generous with and assume the best of each other. As much as possible during Zoom discussions, students should minimize distractions and interruptions, wear appropriate clothing, and remove unprofessional or disruptive objects from the background. However, I understand that this is a chaotic time for all of us and that your workspace may not be ideal. If you have concerns about a distracting environment, technology, privacy, safety, or accessibility, please speak to me ASAP.

Whether you are participating in person, via Zoom, or on Canvas: treat each other, your instructor, and yourself with respect. Remember that you don't know what's going on in others' lives. We all come from diverse cultural, economic, and ethnic backgrounds. If you are disruptive, disrespectful, rude, or otherwise engaging in inappropriate behavior, you will be asked to leave and counted absent.

5. *Remote Learning Privacy*: Our class sessions may be audio-visually recorded for students in the class to refer back to and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The recordings of our classes will only be available to others in the class. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.
6. *UF's Policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>

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

The current UF Student Honor Code defines plagiarism this way: A Student must not represent as the Student's own work all or any portion of the work of another.

Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
11. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.

12. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
13. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. *Grade Appeals*: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
15. *Course Evaluations*: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>

Tentative Schedule

Subject to change—watch for Canvas announcements or messages regarding any updates.

DATE & TOPIC	READ AND WATCH (before class)	ASSIGNMENTS DUE (by 11:59 p.m. unless otherwise indicated)
Week 1: Introductions & Early Film	<p>T 1/12</p> <ul style="list-style-type: none"> • Read the syllabus • Read Greg M. Smith, “It’s Just a Movie”—we will annotate this together in class to practice using Perusall <p>R 1/14</p> <ul style="list-style-type: none"> • Watch <i>Das Cabinet des Dr. Caligari</i> [<i>The Cabinet of Dr. Caligari</i>] (Robert Wiene, 1920) 	
Week 2: Mise- en-Scène	<p>T 1/19</p> <ul style="list-style-type: none"> • Read example Film Term Analysis and “Reminders for Writing about Film” • Read and annotate Stefan Andriopoulos, “Suggestion, Hypnosis, and Crime: Robert Wiene’s <i>The Cabinet of Dr. Caligari</i>” <p>R 1/21</p> <ul style="list-style-type: none"> • Watch <i>Trois Couleurs: Bleu</i> [<i>Three Colors: Blue</i>] (Krzysztof Kieślowski, 1993) 	
Week 3: Cinematography	<p>T 1/26</p> <ul style="list-style-type: none"> • Read and annotate Georgina Evans, “Synaesthesia in Kieslowski’s <i>Trois Couleurs: Bleu</i>” • Read and annotate John Izod and Joanna Dovalis, “Trois Couleurs: Bleu (1993)” • Watch on YouTube: “Camera Movement” <p>R 1/28</p> <ul style="list-style-type: none"> • Watch <i>L’avventura</i> (Michelangelo Antonioni, 1960) 	<p>T 1/26</p> <ul style="list-style-type: none"> • Film Term Analysis #1 (on <i>Caligari</i> or <i>Bleu</i>) <p>R 1/28</p> <ul style="list-style-type: none"> • Prep assignment #1: synthesis chart
Week 4: Editing	<p>T 2/2</p> <ul style="list-style-type: none"> • Read and annotate Clara Orban, “Antonioni’s Women, Lost in the City” <p>R 2/4</p> <ul style="list-style-type: none"> • Watch <i>Cidade de Deus</i> [<i>City of God</i>] (Fernando Meirelles and Kátia Lund, 2002) • Watch <i>Suspense</i> (Lois Weber, 1913) (short) 	<p>R 2/4</p> <ul style="list-style-type: none"> • Draft of Critical Conversation Essay for workshop

DATE & TOPIC	READ AND WATCH (before class)	ASSIGNMENTS DUE (by 11:59 p.m. unless otherwise indicated)
Week 5: Sound 1 st Participation Check-In	T 2/9 <ul style="list-style-type: none"> • Read and annotate Mary Ann Doane, "The Voice in the Cinema: The Articulation of Body and Space" • Read example peer essay for workshop practice R 2/11 <ul style="list-style-type: none"> • Watch <i>Singin' in the Rain</i> (Stanley Donen and Gene Kelly, 1952) 	T 2/9 <ul style="list-style-type: none"> • Workshop feedback • Participation self-assessment #1 R 2/11 <ul style="list-style-type: none"> • Critical Conversation Essay
Week 6: Narrative	T 2/16 <ul style="list-style-type: none"> • Read and annotate David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" R 2/18 <ul style="list-style-type: none"> • Watch <i>Mad Max: Fury Road</i> (George Miller, 2015) 	T 2/16 <ul style="list-style-type: none"> • Film Term Analysis #2 (on <i>L'avventura</i>, <i>City of God</i>, or <i>Singin' in the Rain</i>)
Week 7: Genre	T 2/23 <ul style="list-style-type: none"> • Read and annotate Michael W. Pesses, "'So shiny, so chrome': images and ideology of humans, machines, and the Earth in George Miller's <i>Mad Max: Fury Road</i>" • Read and annotate David Chandler, "An Introduction to Genre Theory" R 2/25 <ul style="list-style-type: none"> • Watch <i>A Girl Walks Home Alone at Night</i> (Ana Lily Amirpour, 2014) 	T 2/23 <ul style="list-style-type: none"> • Prep assignment #2: surprise thesis outline
Week 8: Auteurs	T 3/2 <ul style="list-style-type: none"> • Read and annotate Shadee Abdi and Bernadette Marie Calafell, "Queer Utopias and a (Feminist) Iranian Vampire: A Critical Analysis of Resistive Monstrosity in <i>A Girl Walks Home Alone at Night</i>" • Read and annotate Andrew Sarris, "Notes on the Auteur Theory in 1962" R 3/4 <ul style="list-style-type: none"> • Watch <i>Parasite</i> (Bong Joon-ho, 2019) • Watch on YouTube: selected clips from <i>Snowpiercer</i>, <i>Memories of Murder</i>, and <i>The Host</i> 	R 3/4 <ul style="list-style-type: none"> • Draft of Close Reading Essay for workshop

DATE & TOPIC	READ AND WATCH (before class)	ASSIGNMENTS DUE (by 11:59 p.m. unless otherwise indicated)
Week 9: Psychoanalysis	<p>T 3/9</p> <ul style="list-style-type: none"> • Read and annotate E. Alex Jung, "Bong Joon Ho on Why He Wanted <i>Parasite</i> to End With a 'Surefire Kill'" • Read and annotate Christian Metz, "Identification, Mirror" <p>R 3/11</p> <ul style="list-style-type: none"> • Watch <i>Rear Window</i> (Alfred Hitchcock, 1954) 	<p>T 3/9</p> <ul style="list-style-type: none"> • Workshop feedback <p>R 3/11</p> <ul style="list-style-type: none"> • Close Reading Essay
Week 10: Feminist & Queer Film Theories 2 nd Participation Check-In	<p>T 3/16</p> <ul style="list-style-type: none"> • Read and annotate Laura Mulvey, "Visual Pleasure and Narrative Cinema" • Read and annotate Jack Halberstam, "Queer Temporality and Postmodern Geographies" <p>R 3/18</p> <ul style="list-style-type: none"> • Watch <i>Portrait de la jeune fille en feu</i> [<i>Portrait of a Lady on Fire</i>] (Céline Sciamma, 2019) 	<p>T 3/16</p> <ul style="list-style-type: none"> • Film Term Analysis #3 (on <i>Mad Max</i>, <i>A Girl Walks Home</i>, or <i>Parasite</i>) • Participation self-assessment #2
Week 11: Critical Race Theory	<p>T 3/23</p> <ul style="list-style-type: none"> • Read and annotate Warren Buckland, "The Logic of the Cinematic in <i>Portrait of a Lady on Fire</i>" • Read and annotate bell hooks, "The Oppositional Gaze: Black Female Spectators" <p>R 3/25</p> <ul style="list-style-type: none"> • Watch <i>Daughters of the Dust</i> (Julie Dash, 1991) 	<p>During weeks 11 & 12, schedule a conference with me to discuss your theory essay for prep assignment #3</p>
Week 12: Documentary	<p>T 3/30</p> <ul style="list-style-type: none"> • Watch on YouTube: "Lemonade: Film Allusion" • Read and annotate Imamura Taihei, "A Theory of Film Documentary" <p>R 4/1</p> <ul style="list-style-type: none"> • Watch <i>Paris is Burning</i> (Jennie Livingston, 1990) 	<p>T 3/30</p> <ul style="list-style-type: none"> • Film Term Analysis #4 (on <i>Rear Window</i>, <i>Portrait</i>, or <i>Daughters of the Dust</i>)

DATE & TOPIC	READ AND WATCH (before class)	ASSIGNMENTS DUE (by 11:59 p.m. unless otherwise indicated)
Week 13: Experimental Film	<p>T 4/6</p> <ul style="list-style-type: none"> • Read and annotate Kimberly Chabot Davis, "White Filmmakers and Minority Subjects: Cinema Vérité and the Politics of Irony in <i>Hoop Dreams</i> and <i>Paris Is Burning</i>" • Read and annotate Maya Deren, "Cinematography: The Creative Use of Reality" <p>R 4/8</p> <ul style="list-style-type: none"> • Watch short films: <i>Meshes of the Afternoon</i> (Maya Deren & Alexander Hammid, 1943); <i>A MOVIE</i> (Bruce Conner, 1958); <i>Suckerfish</i> (Lisa Jackson, 2004) • Watch <i>Sink or Swim</i> (Su Friedrich, 1990) 	<p>T 4/6</p> <ul style="list-style-type: none"> • Draft of Theory Application Essay for workshop <p>R 4/8</p> <ul style="list-style-type: none"> • Workshop feedback
Week 14: Animation	<p>T 4/13</p> <ul style="list-style-type: none"> • Read Maureen Furniss, excerpts from <i>Art in Motion: Animation Aesthetics</i> • Watch on YouTube: "AKIRA: How to Animate Light" and "The Music of AKIRA: Kaneda, Tetsuo, and Gamelan" <p>R 4/15</p> <ul style="list-style-type: none"> • Watch <i>AKIRA</i> (Katsuhiro Otomo, 1988) *be sure to watch the Japanese audio with English subtitles, NOT the dubbed version 	<p>T 4/13</p> <ul style="list-style-type: none"> • Theory Application Essay <p>R 4/15</p> <ul style="list-style-type: none"> • Prep assignment #4: final project plan
Week 15: Semester Wrap Up	<p>T 4/20 (Last day of class)</p> <ul style="list-style-type: none"> • Come prepared to share briefly about your final project 	<p>T 4/20</p> <ul style="list-style-type: none"> • Final participation self-assessment
Finals Week		<p>T 4/27</p> <ul style="list-style-type: none"> • Final Project & Reflection • Optional Revision

Grading Rubric

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

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

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

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

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

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

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