



ENG 2300 – FILM ANALYSIS, FALL 2021

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MEETING INFORMATION:

Class Sessions	TURL 2334	MWF	3:00- 3:50 pm (Period 8)
Screenings	TURL 2334	M	7:20-10:10 pm (Periods E1-E3)
Office Hours	TURL ----	WF	W: 4-5 pm; F: 1:45-2:45 pm

Modality: In-Person

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. Thus, the course should provide a working knowledge of film form and film vocabulary (for example, the distinction between a dissolve and a wipe; a long take and a long shot). ENG 2300 introduces and develops these analytic tools in the context of film history and film theory. It is not a “film appreciation” course. Having completed 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, the film history sequence is intended to follow ENG 2300 (ENG 3121, 3122, and 3123). ENG 3115 features a more in-depth treatment of film theory.

UNIVERSITY AND COURSE EXPECTATIONS REGARDING COVID-19

In response to COVID-19, the following practices are in place university-wide to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones. The bullets and policies below match the public UF Health Guidance Statement found here: <https://coronavirus.ufl.edu/health-guidance/>

- You are expected by the university to wear approved face coverings at all times during class and within buildings, even if you are vaccinated. Please continue to

follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.

- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Hand sanitizing stations are located in every classroom.
- Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire, and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect, you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
- Continue to regularly visit coronavirus.ufhealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

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:

No textbook required. Course readings will be posted on Canvas or made available through Course Reserves.

COURSE ASSIGNMENTS:

Weekly Participation (300 points)

Viewing Journals (7 points each (13 total); 90 points total):

Each Tuesday (starting Week 2), after screening the week's film, you will post 100-150 words of typed notes and observations. These notes will document the scenes, formal aspects, and other details that will serve you later on when writing your papers. As the semester progresses, your notes will become more sophisticated and will use more formal film language. I will supply viewing questions in advance that you may use to guide your observations. (Note: the first Viewing Journal will only be worth 6 points)

Participation/Discussion Questions (15 points each (14 total); 210 points total):

Each Friday, 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. Some weeks, you will be asked to do writing exercises or activities to prepare for the major writing. 250 words, minimum.

Major Papers and Assignments (700 points)

Essay #1: Formal Aspects Response (1,000 words, 100 points)

In this essay, you will write an 800-word response to one of the films we've screened in class. Your response must focus on three formal aspects (of mise-en-scène, cinematography, editing, sound). Describe and interpret the technique and function of these formal aspects by focusing on a single 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. A full assignment description will be available on Canvas.

Essay #2: Narrative Analysis (1,500 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 2 scholarly sources to support your claim. A full assignment description will be available on Canvas.

Film Presentation (500 words, 150 points)

For this presentation, you will create a video review of a film of your choosing from outside of class. You will use your knowledge of narrative and formal film language to discuss a specific topic related to the film you chose. This will not be a summary, but a critical examination of the film (including, for instance, the historical context, a central theme, genre discussion, comparative analysis). The presentation will, however, be oriented towards the general public, rather than a formal academic audience. For your Canvas submission, you will post both the video and a script or set of notes. A full assignment description will be available on Canvas.

Prospectus: Essay #3 (300 words, 50 points)

For this assignment, you will write a proposal for Essay 3. This proposal will include defining your topic, brainstorming an argument and organization, and identifying potential scholarly sources to integrate into your paper. A full assignment description will be available on Canvas.

Essay #3: Research Paper (1,500 words, 200 points)

In this research paper, you will write on a film (or films) of your choice and engage critically with the scholarly conversation. 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.

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 6 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. For more information, see the UF absence policy here: <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 or turned off during class.
 - Because the class features class and 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.
 - 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. **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>
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 code and the 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/ugrad/current/regulations/info/grades.aspx>

10. *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.
11. *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/>
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. *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.
14. *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>
15. *Communicating with your instructor*: The best way to contact me is by email. 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.

GRADE/POINT BREAKDOWN:

	Assignment	Percentage
Weekly Participation	Weekly Viewing Journal:	9%
	Weekly Discussion Questions:	21%
Major Papers	Essay #1: Formal Aspects Response	10%
	Essay #2: Narrative Analysis	20%
	Film Presentation	15%
	Prospectus: Essay #3	5%
	Essay #3: Research Paper	20%

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.
- Students who show active engagement with the material and a dedication to their own academic growth will succeed.

GRADING SCALE:

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:

A	<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	<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>
C	<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>

D

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.

D+, D, and D- represent a range of unsatisfactory engagements with the prompt, class materials, and standards of writing.

E

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.

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).

COURSE SCHEDULE (SUBJECT TO CHANGE):

Weekly written assignments	Screening	Major Assignments
<p><i>Week 1 (Aug 23 to Aug 27): Introductions, Classic Hollywood, Film Noir</i></p>		
<p>8/23 (M) – <u>Introduction to Course; Syllabus Overview</u></p> <ul style="list-style-type: none"> • Discuss the course, syllabus, and class policies • Monday Screening (7:20pm, TURL 2334): <i>Out of the Past</i> (Jacques Tourneur, 1947) 		
<p>8/25 (W) – <u>Introductions; Active vs. Passive Spectatorship; Discuss <i>Out of the Past</i></u></p> <ul style="list-style-type: none"> • Read: Yale Film Analysis Website: “Basic Terms,” “Mise-en-Scène,” “Editing,” “Cinematography,” and “Sound” 		
<p>8/27 (F) – <u>Intro to Mise-en-Scène (End Drop-Add Period); In-Class Screening: <i>A Trip to the Moon</i> (1902)</u></p> <ul style="list-style-type: none"> • Read: Frank Krutnik, “Ch. 1 Classical Hollywood: Film and Genre” and “Chapter 2: Genre and the Problem of Film Noir” from <i>In a Lonely Street: Film Noir, Genre, Masculinity</i> (1991) • Due Fri at 11:00pm: Week 1 Discussion Questions 		
<p><i>Week 2 (Aug 30 to Sept 3): Mise-en-Scène and Silent Cinema</i></p>		
<p>8/30 (M) – <u>Introduction to silent film and mise-en-scène</u></p> <ul style="list-style-type: none"> • Read: <i>The Film Experience</i>, “Ch. 1: Mise-en-Scène” • Monday Screening: <i>Modern Times</i> (Charlie Chaplin, 1936) • Due Tues at 11:00 pm: <i>Modern Times</i> Viewing Journal 		
<p>9/1 (W) – <u>Discuss <i>Modern Times</i> and Physical Comedy (Clip: <i>Bringing Up Baby</i>)</u></p> <ul style="list-style-type: none"> • Read: Andre Bazin, “Charlie Chaplin” from <i>What is Cinema?</i> (1967) 		
<p>9/3 (F) – <u>Mise-en-Scène and Silent Film; Clips: German Expressionism</u></p> <ul style="list-style-type: none"> • Read: Excerpt from <i>Film Art</i>, “Historical Changes in Film Art” • Due Fri at 11:00 pm: Week 2 Discussion Questions 		
<p><i>Week 3 (Sept 6 to 10): Cinematography</i></p>		
<p>9/6 (M) – No Class: Labor Day</p>		

- Read: Blain Brown, “Visual Language” and “Language of the Lens” from *Cinematography: Theory and Practice*
- **Screening: *Red Desert* (Michelangelo Antonioni, 1964)**
- **Due Tues at 11:00 pm: *Red Desert* Viewing Journal**

9/8 (W) – Discuss *Red Desert*

- Read: Clara Orbon, “Antonioni's Women, Lost in the City”

9/10 (F) – Cinematography and *Red Desert*; Workshop: Annotating Difficult Readings

- Read: Maya Deren, “Cinematography: The Creative Use of Reality”
- **Due Fri at 11:00 pm: Week 3 Discussion Questions**

*Week 4 (Sept 13 to 17):
Editing and French Left Bank/New Wave*

9/13 (M) – Introduction to Editing: Shot/Reverse Shot and the Continuity System; French Left Bank and New Wave

- Read: *Film Art*: “Ch 6, The Relation of Shot to Shot: Editing”
- **Screening: *Le bonheur* (Agnès Varda, 1965) (aka *Happiness*)**
- **Due Tues at 11:00 pm: *Le bonheur* Viewing Journal**

9/15 (W) – Discuss *Le bonheur*

- Read: Sandy Flitterman-Lewis, “Agnès Varda and the Woman Seen” from *To Desire Differently* (1990)

9/17 (F) – Editing in *Le bonheur*; Discussion of Montage Editing (clips from Eisenstein)

- Watch: Video on Kuleshov Effect and Soviet Montage
- Read: Vsevolod Pudovkin and Sergei Eisenstein, “On Editing”; “Beyond the Shot”; “Dramaturgy”
- **Due Fri at 11:00 pm: Week 4 Discussion Questions**

*Week 5 (Sept 20 to Sept 24):
Sound and Neo-Noir*

9/20 (M) – Introduction to Sound; Essay #1 Writing Workshop: Topic Sentences and Precise Evidence

- Read: *The Film Experience*: “Ch. 6, Film Sound: Listening to the Cinema”
- **Screening: *Blue Velvet* (David Lynch, 1986)**
- **Due Tues at 11:00 pm: *Blue Velvet* Viewing Journal**

9/22 (W) – Sound in *Blue Velvet*

- Read: Sigmund Freud, “The Uncanny”

9/24 (F) – Discuss *Blue Velvet*, Sound, and Neo-Noir

- Read: Alice Kuzniar, “Ears Looking at You: E. T. A. Hoffmann's ‘The Sandman’ and David Lynch's *Blue Velvet*”
- **Due Fri at 11:00 pm: Week 5 Discussion Questions (Essay #1 Writing Exercise)**

*Week 6 (Sept 27 to Oct 1):
Narrative Form, Part I*

9/27 (M) – Introduction to narrative form and Wong Kar-Wai; Three Act Structure

- Read: *Looking at Movies: An Introduction to Film*: “Ch 4: Elements of Narrative”
- **Screening: *Chungking Express* (Wong Kar-wai, 1994)**
- **Due Tues at 11:00 pm: *Chungking Express* Viewing Journal**

9/29 (W) – Discuss Narrative and *Chungking Express*

- Read: Amy Taubin, “*Chungking Express*: Electric Youth” (Criterion, short)

9/31 (R) – Due Thursday at 11:00 pm: Essay #1 (Formal Aspect Response)

10/1 (F) – Discuss Narrative form in *Chungking Express*; Clip: David Bordwell on Narrative in *Chungking Express*

- Read: Raymond Bellour, “*Chungking Express*: Slow – Images – Ahead” in *A Companion to Wong Kar-Wai* (2015)
- **Due Fri at 11:00 pm: Week 6 Discussion Questions**

*Week 7 (Oct 4 to 8):
Narrative Form, Part II*

10/4 (M) – Cont. Discussion of Narrative; Introduce Essay #2

- Read: excerpt from David Bordwell, “Three Dimensions of Film Narrative” from *Poetics of Film* (2007)
- **Screening: *The Favourite* (Yorgos Lanthimos, 2018)**
- **Due Tues at 11:00 pm: *The Favourite* Viewing Journal**

10/6 (W) – Discuss Narrative, Character, and *The Favourite*

- Read: Cam Scott, “Favouritism in The Field of Vision: Yorgos Lanthimos’ *The Favourite*”

10/8 (F) – **No Class: Homecoming**

- **Due Fri at 11:00 pm: Week 7 Discussion Questions (Essay #2 Writing Exercise)**

*Week 8 (Oct 11 to 15):
Experimental Film and Introduction to Gender Studies*

10/11 (M) – Introduction to Czech New Wave and Experimental Film

- Read: *The Film Experience*, Ch. 9: “Experimental Film”
- **Screening: *Daisies* (Vera Chytilová, 1966) ; *Meshes of the Afternoon* (Maya Deren, 1943) ; *Scorpio Rising* (Kenneth Anger, 1963)**
- **Due Tues at 11:00 pm: *Daisies*/Experimental Film Viewing Journal**

10/13 (W) – Discuss *Daisies*; Writing Workshop: Integrating Scholarly Sources

- Read: Alison Frank, “Formal Innovation and Feminist Freedom: Vera Chytilová’s *Daisies*” (short)
- Read: Bliss Cua Lim, “Dolls in Fragments: *Daisies* as Feminist Allegory”

10/15 (F) – Discuss *Scorpio Rising* and *Meshes of the Afternoon*

- Read: Theresa Geller, “The Personal Cinema of Maya Deren: *Meshes of the Afternoon* and Its Critical Reception in the History of the Avant-Garde”
- **Due Fri at 11:00 pm: Week 8 Discussion Questions (Essay #2 Writing Exercise)**

*Week 9 (Oct 18 to 22):
Intersectionality: Race, Class, Gender, Queer Theory*

10/18 (M) – Introduction to Intersectionality

- Read: Audre Lorde, “Age, Race, Class, and Sex: Women Redefining Difference” from *Sister Outsider* (1984)
- **Screening: *The Watermelon Woman* (Cheryl Dunye, 1996)**
- **Due Tues at 11:00 pm: *The Watermelon Woman* Viewing Journal**

10/20 (W) – Discuss *The Watermelon Woman*, Race, and the Hollywood Archive

- Read: bell hooks, “The Oppositional Gaze” from *Black Looks: Race and Representation* (2015)

10/21 (R) – **Due Thursday at 11:00 pm: Essay #2 (Narrative Analysis)**

10/22 (F) – Cont. Discussion of *The Watermelon Woman*

- Read: George Derk, “Inverting Hollywood from the Outside In: The Films Within Cheryl Dunye’s *The Watermelon Woman*”
- **Due Fri at 11:00 pm: Week 9 Discussion Questions**

*Week 10 (Oct 25 to 29):
Auteur Theory and Truth in Documentary Film*

10/25 (M) – Introduction to Auteur Theory

- Read: Andrew Sarris, “Notes on the Auteur Theory”
- Read: Peter Wollen, “The Auteur Theory”
- **Screening: *F for Fake* (Orson Welles, 1973)**
- **Due Tues at 11:00 pm: *F for Fake* Viewing Journal**

10/27 (W) – Discuss *F for Fake* and Countering Auteur Theory ; Film Presentation In Class Exercise

- Read: *Film Theory: An Introduction*, “Ch. 4 Film as Eye: Look and Gaze”

10/29 (F) – Cont. Discussion of *F for Fake*; Discuss Essay Film and Documentary Film

- Read: Jonathan Rosenbaum, “Orson Welles’ Purloined Letter: *F for Fake*” (Criterion, short)
- Read: excerpt from Cecilia Sayad, “The Author and the Frame: Writing, Painting and the Essay Film” from *Performing Authorship* (2013)
- **Due Fri at 11:00pm: Week 10 Discussion Questions**

*Week 11 (Nov 1 to 5):
Gaze, the Horror Genre, and Hitchcock*

11/1 (M) – Introduction to Gaze Theory

- Read: Laura Mulvey, “Visual Pleasure and Narrative Cinema”
- **Screening: *Psycho* (Alfred Hitchcock, 1960)**
- **Due Tues at 11:00 pm: *Psycho* Viewing Journal**

11/3 (W) – Discuss *Psycho* and the Horror Genre

- Read: excerpt from Julia Kristeva, *The Powers of Horror: An Essay on Abjection* (1980)

11/5 (F) – Cont. Discussion of *Psycho*

- Read: David Greven, “The Death Mother in *Psycho*: Hitchcock, Femininity, and Queer Desire” in *Intimate Violence: Hitchcock, Sex, and Queer Theory* (2017)
- **Due Fri at 11:00 pm: Week 11 Discussion Questions**

*Week 12 (Nov 8 to 12):
Melodrama and Gender*

11/8 (M) – Introduction to Melodrama and Almodóvar; Clips from Sirk and Fassbinder

- Read: Annette Kuhn, “Women's Genres: Melodrama, Soap Opera and Theory”
- **Screening: *Volver* (Pedro Almodóvar, 2006)**
- **Due Tues at 11:00 pm: *Volver* Viewing Journal**

11/10 (W) – Discuss *Volver* ; Introduce Essay #3

- Read: Dean Allbriton, “Timing Out: The Politics of Death and Gender in Almodóvar’s *Volver*”

11/11 (R) – **Due Thursday at 11:00 pm: Film Presentation**

11/12 (F) – Cont. Discussion of *Volver*; Research Exercise: Finding Scholarly Sources Using the UF Library Databases

- Read: Marvin D’Lugo, “Almodóvar and Latin America: The Making of a Transnational Aesthetic in *Volver*”
- **Due Fri at 11:00 pm: Week 12 Discussion Questions**

*Week 13 (Nov 15 to 19):
Postmodernism, Late Capitalism, and Alienation*

11/15 (M) – Introduce Postmodernism

- Read: Brian Nichol, “Introduction: Postmodernism and Postmodernity” from *The Cambridge Introduction to Postmodern Fiction* (2009)
- **Screening: *Terrorizers* (Edward Yang, 1986)**
- **Due Tues at 11:00 pm: *The Terrorizers* Viewing Journal**

11/17 (W) – Discuss *Terrorizers*

- Listen to the Cineposium Podcast, “Terrorizers (1986, Yang)”

11/18 (R) – **Due Thursday at 11:00 pm: Prospectus for Essay #3**

11/19 (F) – Cont. Discussion of *Terrorizers*; Essay #3 Writing Exercise: Identifying and Analyzing Key Evidence in Scholarly Sources

- Read: James Tweedie, “Morning in the Megacity: Taiwan and the Globalization of the City Film” in *Cinema Taiwan: Politics, Popularity and State of the Arts* (2007)
- **Due Fri at 11:00 pm: Week 13 Discussion Questions**

*Week 14 (Nov 22 to Nov 26):
Thanksgiving*

11/22 (M) – Cont. Discussion of the *Terrorizers*; Postmodern City Space

- **Screening: *Blade Runner* (Ridley Scott, 1982)**
- **Extra Credit: Due Tues at 11:00 pm: *Bladerunner* Viewing Journal**

11/24 (W) - 11/26 (F) – **No Class: Thanksgiving**

Week 15 (Nov 29 to Dec 3):

Animation

11/29 (M) – Discuss *Blade Runner*; Introduction to Animation

- Read: Marc Steinberg, “Realism in the Animation Media Environment: Animation Theory from Japan” in *Animating Film Theory* (2014)
- **Screening: *Spirited Away* (Hayao Miyazaki, 2001)**
- **Due Tues at 11:00 pm: *Spirited Away* Viewing Journal**

12/1 (W) Finish Discussion of *Blade Runner*; Discuss *Spirited Away*

- Read: Susan Napier, “Matter out of Place: Carnival, Containment, and Cultural Recovery in Miyazaki’s *Spirited Away*”

12/3 (F) Discuss Animation and *Spirited Away*

- Read: Jane Batkin, “Hayao Miyazaki: Place, Nostalgia, Adolescence”
- **Due Fri at 11:00 pm: Week 15 Discussion Questions (Essay #3 Writing Exercise)**

*Week 16 (Dec 6 to Dec 10):
Final Paper Workshop and Course Wrap-Up*

12/6 (M) – Finish Discussion of *Spirited Away*; Workshop: Essay #3

- Bring Draft of Essay #3 for Workshop

12/8 (W) – Final Day of Class: Wrap-Up and Course Reflections

- Complete [Instructor/Course Evaluation](#)

12/10 (F) – **No Class: Reading Day**

Finals Week (Dec 13-17)

*****Monday, December 13th***
Due by 11:00 pm: Essay #3 (Research Paper)**