

## ENG 2300 – Film Analysis (Section 8015, Class #22203), Fall 2021



Location: TUR 2334 (Lecture) & ROL 0115 (Screening)  
Lectures: T (10:40 AM – 11:30 AM) | R (10:40 AM – 12:35 PM)  
Screening: R (7:30 PM – 10:10 PM)

### Contact Information

Instructor Name: Nicholas Orlando, MA

Instructor Email: [Nicholas.orlando@ufl.edu](mailto:Nicholas.orlando@ufl.edu)

Office: TBD

Office Hours: Tuesday, 1:00 PM – 2:00 PM; Thursday, 1:00 PM – 2:00 PM

### Course Description

This course is dedicated to the analysis, history, and theory of film and moving-image media. To this end, this course introduces students to the unique language of film and new media, discussing properties of film form (such as cinematography, editing, special effects), their functions and effects on a given narrative or moving-image object, and their larger significance within schemas of social production. Our goal is to learn to watch films, indeed *read* films, differently; we will discuss not only WHAT we see on screen, but also HOW we see it. In other words, throughout the semester, students will be encouraged to read films critically and creatively as we set them against their respective historical, cultural, and cinematic backdrops. In doing so, the course offers a broad survey of narrative forms and genres, as well as critical approaches to moving-image culture.

Throughout this course, students will:

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

## COVID Statement

This semester, the university has mandated a return to face-to-face (F2F) teaching, which means everyone is back on campus and attending courses in the classroom. However, while the university is not obligating us to use a HyFlex model to hybridize classes between physical and digital environments, I am mindful of the fact that we are still in the midst of a global pandemic and the entire of the population is not vaccinated. Thus, if you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. (<https://coronavirus.ufhealth.org/screen-test-protect-2/>) You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.

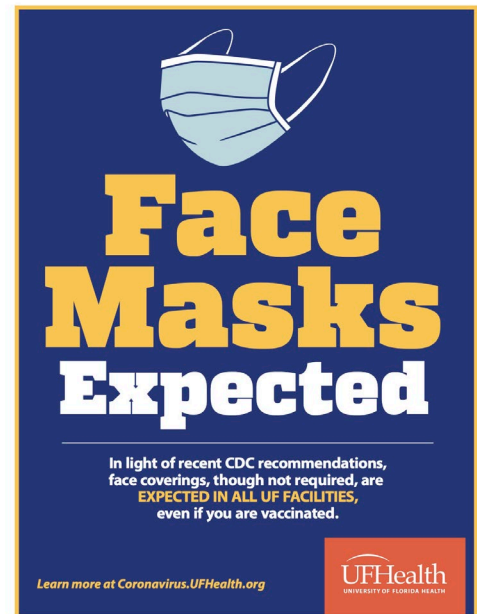
Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

## 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).
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- *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:**

Bordwell, David, Kristin Thompson, and Jeff Smith, *Film Art: An Introduction*, 12<sup>th</sup> ed. New York: McGraw-Hill Education, 2020.

Students may use either an electronic or print copy of this textbook. While I do prefer every student uses the twelfth edition (this is the latest edition of this book), I do not mind if students make use of older editions of the text. However, I recommend students use a version no older than the eighth edition.

All other reading materials will be uploaded to CANVAS under the FILES tab. Students are *required* to bring printed copies of texts posted to Canvas to class. A key to success in this is learning to properly annotate scholarship in film studies and academia more broadly.

### **Required Screenings:**

All film screenings will be asynchronous; this means students must watch all films at home before our Thursday class session. Each film will be made available to students on either Canvas or Ares. Each screening session is mandatory, and they will be accompanied by a screening quiz for student to complete on Canvas by Wednesday night.

*Citizen Kane* (Orson Welles, U.S.A, 1946)  
*Enemy* (Denis Villeneuve, Canada/U.S.A, 2013)  
*Rear Window* (Alfred Hitchcock, U.S.A., 2014)  
*Man with a Movie Camera* (Dziga Vertov, U.S.S.R., 1929)  
*Singin' in the Rain* (Gene Kelly & Stanley Donen, U.S.A., 1952)  
*Get Out* (Jordan Peele, U.S.A., 2017)  
*The Thin Blue Line* (Errol Morris, U.S.A., 1996)  
*Duck Amuck* (Chuck Jones, U.S.A., 1953)  
*Ghost in the Shell* (Mamoru Oshii, Japan, 1995)  
*Wall-E* (Andrew Stanton, U.S.A., 2008)  
*Zodiac* (David Fincher, U.S.A., 2007)  
*The Prestige* (Christopher Nolan, U.S.A., 2006)  
*Meshes of the Afternoon* (Maya Deren, U.S.A., 1943)  
*A Study in Choreography for Camera* (Deren, U.S.A., 1945)  
*Mothlight* (Stan Brakhage, U.S.A., 1963)  
*High Life* (Claire Denis, France, 2018)  
*Memories of Murder* (Bong Joon-Ho, South Korea, 2003)

**NOTE:** Some of these films contain challenging material that might make students feel uncomfortable. If you have trouble viewing a film or completing a screening, please let me know so we can make alternative arrangements.

**Assignments (6,000 words, 1,070 points):**

**Screening Quizzes (6 quizzes, 10 points each):** Throughout the semester, I will provide screening quizzes to students on Canvas. These quizzes will consist of five (5) multiple choice questions. All responses should be submitted to Canvas by Wednesday at 8 p.m.

**Screening Questions (6 sets, 3 questions, 200 words, 10 points each):** In addition to the screening questions above, I will also distribute screening questions to students in class on alternate weeks. These questions are designed to guide students' viewing experience of each film, directing their attention to certain details rather than asking general questions about a film's plot. All responses should be typed and submitted to Canvas by Wednesday at 8 p.m.

**10-on-1 Assignment (750 words, 100 points):** See prompt on Canvas for instructions. This assignment is *due no later than September 12 at 8 p.m.*

**“The Method” Assignment (1,000 words, 150 points):** This assignment is designed to help students recognize the formal arrangement of a given film clip, one I will reveal in class and make available on Canvas. See the assignment prompt on Canvas for the full instructions. This assignment is *due no later than September 26 at 8 p.m.*

**Sequence Analysis (1,200 words, 200 points):** A sequence analysis asks students to conduct close readings of one film clip, which I will provide in class and make accessible on Canvas, and write an essay arguing for its importance for the film as a whole. This assignment is *due no later than October 17 at 8 p.m.*

**Short Formal Analysis (SFA) Proposal (500 words, 100 points):** For this assignment, students will be asked to propose an idea for the argument they will develop for the rest of class. Students may choose any film we have screened in class. While the argument does not need to be completely finalized, each student should propose a preliminary thesis and its accompanying argumentative context. Textual analysis is just the beginning for the Short Formal Analysis. In addition, students will also be reading a film from a particular lens and situating that film within its historical moment. This assignment is *due no later than October 31 at 8 p.m.*

**SFA Annotated Bibliography (1,000 words, 150 points):** After researching their film of choice for their proposal, students will provide 3-5 academic articles in a bibliography. Each item must be annotated properly. See the assignment prompt for the full instructions and tips for annotations. This assignment is *due no later than November 14 at 8 p.m.*

**SFA Final Draft (2,500 words, 250 points):** The final draft of the SFA will be our final assignment. Building on their thinking for their SFA proposal, students will compose a research paper about their chosen film. Essays must be argumentative, and these arguments must be clearly stated in a concise thesis statement at the bottom of the first paragraph. In addition, each essay must be written with proper diction, grammar, and syntax, and they must be presented in a cohesive format of a student's choice. I recommend either MLA or Chicago Manual Style for something more familiar to the humanities. All essays must be AT LEAST 2,500 words, though students may write more if they wish. If they do, I prefer to set a cap at 3,000 words. This assignment is *due no later than December 12 at 8 p.m.*

Keep in mind, each assignment is designed to build on the one before it, either in content, skill, or both. Failure to complete one assignment could be detrimental to students' success on the assignments following it.

## **Course Policies:**

### Course Credit

You must complete all *assignments* to receive credit for this course.

### Attendance & Tardiness

Attendance for this course is mandatory, and students are expected to be physically and mentally present for each class session. Moreover, students are expected to be prepared for each class, having read all materials and screened all films for each class session. Important announcements and instructions may be provided during the first few or last few minutes of class; any student not present will miss this information.

Of course, an absence may be excused in accordance with UF policy, including illness, serious family emergencies, religious holidays, legal or military obligations, or university-sponsored events. Absences related to holidays or university-sponsored events must be discussed with the instructor in advance of the date of the event. If absent due to a scheduled event, students are still responsible for completing and submitting all work, as well as collecting any notes missed from a classmate.

Students are allotted **three (3)** unexcused absences without penalty for the entire semester. Each subsequent absence after this third unexcused absence will lower your final grade by a letter grade (ex. A to B, B to C, etc.). Please note, being absent for a double-period class counts as **two (2)** absences. I suggest using these unexcused absences wisely. Students who accrue **six (6)** unexcused absences will fail the course.

For more information on UF's attendance policy, see the following web page:

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

Students must arrive to class on time. If a student arrives after attendance is taken, they are considered tardy. **Three (3)** counts of tardiness is the equivalent of **one (1)** unexcused absence. Latecomers can receive partial absences, and must see me after class so I know you attended.

### Classroom Etiquette

Students are expected to participate in classroom discussion. Because of this expectation, students will be graded on their participation during class and online discussion assignments. Furthermore, students may not use cell phones during class time and all cell phones must be set to silent. A ringing or even vibrating cell phone disrupts the flow of the class session and is even distracting for the instructor and fellow classmates. Accepting a brief phone call or a quick text message, especially in the event of an emergency, is fine, but please be kind and step out into the hallway to do so.

In addition to the cell phone policy, a quick note on the use of other technology in the classroom: Laptop computers are acceptable for **note-taking purposes only**. Students may not surf the web, listen to music, watch online videos, or browse social networks during class.

Finally, when engaging in classroom discussion, please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Be courteous to and patient with your fellow classmates. The

classroom is a space for productive learning through both lecture and discussion, and it is therefore integral for all of us to show respect for others and their thoughts. A similar policy stands for communication through email. When emailing the instructor or their peers, students ought to practice professionalism and kindness.

### UF's policy on Sexual Harassment

The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>

### Paper Format & Submission

Unless specifically stated otherwise, all assignments must be submitted as MS Word (.docx) or PDF (.pdf) files. All final drafts of documents should be thoroughly proofread and well-organized. All papers must be written in 12-point font, Times New Roman typeface, and 1" margins, and appropriate pagination must be provided in the upper-right corner. All assignments will be submitted through Canvas.

### Late Papers/Assignments

All assignments are expected to be submitted by the assignment deadline. However, I understand life is complicated. If students need extra time for a given assignment, they must request this time by email. Otherwise, I will not accept late work.

### Paper Maintenance Responsibilities

Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

### 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:

- 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.

### Disability Accommodations

Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.

### Counseling and Wellness

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/>

### UF Grading Politics

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### Grade Appeals

*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.

### Course Evaluations

*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/>.

### Environmental Sustainability

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

### **Schedule:**

<b>Week 1 – Introduction to the Course</b>	
<b>T 8/24 Lecture</b>	Introduction to the Course: Review Syllabus  <b>Read:</b> <i>Film Art</i> , Chapter 2, “The Significance of Film Form,” 50 – 71
<b>R 8/26 Lecture</b>	Reading and Writing about Cinema  <b>Read:</b> Bill Nichols, “Writing and Speaking about Film” Greg Smith, “‘It’s Just a Move’: A Teaching Essay for Introductory Media Classes”
<b>R 8/26 Screening</b>	<i>Citizen Kane</i> (Orson Welles, 1946)
<b>Week 2 – Narrative’s Hall of Mirrors</b>	
<b>T 8/31 Lecture</b>	Narrative as Form and Classical Hollywood  <b>Read:</b> <i>Film Art</i> , Chapter 3, “Narrative Form,” p. 72 – 110

<b>R 9/2 Lecture</b>	<p><i>Citizen Kane</i> and Narrative Form</p> <p><b>Read:</b> ““Throw That Junk!’ The Art of the Movie in <i>Citizen Kane</i>”</p>
<b>R 9/2 Screening</b>	<p><i>Enemy</i> (Denis Villeneuve, 2013)</p>
<b>Week 3 – Sincerity of Mise-en-Scene and Wes Anderson</b>	
<b>T 9/7 Lecture</b>	<p>Mise-en-Scene: Lights, Setting, Performance!</p> <p><b>Read:</b> <i>Film Art</i>, Chapter 4, “The Shot: Mise-en-Scene,” p. 112 – 159</p>
<b>R 9/9 Lecture</b>	<p>Canadian Urbanity, Cinema, and <i>Enemy</i></p> <p><b>Read:</b> Amy J. Ransom, “The Director’s Cut: Denis Villeneuve before <i>Blade Runner 2049</i>” and George Melnyk, “Introduction”</p>
<b>R 9/9 Screening</b>	<p><i>Rear Window</i> (Alfred Hitchcock, 1954)</p> <p><b>10-on-1 due September 12 by 8 p.m.</b></p>
<b>Week 4 – Cinematography: Seeing from One Place</b>	
<b>T 9/14 Lecture</b>	<p>Capturing and Framing the Diegesis: Cinematography</p> <p><b>Read:</b> <i>Film Art</i>, Chapter 5, “The Shot: Cinematography,” p. 159 – 215</p>
<b>R 9/16 Lecture</b>	<p>Looking through Cinema’s <i>Rear Window</i></p> <p><b>Read:</b> Laura Mulvey, “Visual Pleasure and Narrative Cinema” &amp; R. Barton Palmer, “The Metaphysical Hitchcock”</p>
<b>R 9/16 Screening</b>	<p><i>Man with a Movie Camera</i> (Dziga Vertov, 1929)</p>
<b>Week 5 – Editing the Diegesis</b>	
<b>T 9/21 Lecture</b>	<p>Stitching it all Together: Editing</p> <p><b>Read:</b> <i>Film Art</i>, Chapter 6, “The Relation from Shot to Shot,” p. 216 – 262</p>



<b>R 9/23 Lecture</b>	Editing in <i>Man with a Movie Camera</i> (Dziga Vertov, 1929)  <b>Read:</b> Dziga Vertov, “Kinoks: An Introduction”
<b>R 9/23 Screening</b>	<i>Singin’ in the Rain</i> (Gene Kelly & Stanley Donen, 1952)  “The Method” due September 26 by 8 p.m.
<b>Week 6 – Listening through the Movies</b>	
<b>T 9/28 Lecture</b>	Listening through the Movies: Sound  <b>Read:</b> <i>Film Art</i> , Chapter 7, “Sound in the Cinema,” p. 263 – 302
<b>R 9/30 Lecture</b>	The Sounds of Musicals  <b>Read:</b> Jane Feuer, “ <i>Singin’ in the Rain</i> : Winking at the Audience”
<b>R 9/30 Screening</b>	<i>Get Out</i> (Jordan Peele, 2017)
<b>Week 7 – What is a Sequence Analysis?</b>	
<b>T 10/5 Lecture</b>	The Sequence Analysis  <b>Read:</b> <i>Film Art</i> , Chapter 8, “Summary: Style as Formal System” p. 303 – 325
<b>R 10/7 Lecture</b>	The Horrific Sounds of <i>Get Out</i>  <b>Read:</b> Thompson, “The Past and the Iceberg Black Horror Films, Then and Now”
<b>R 10/7 Screening</b>	<i>The Thin Blue Line</i> (Errol Morris, 1996)
<b>Week 8 – Documentary</b>	
<b>T 10/12 Lecture</b>	Finding the Truth in Documentary Cinema  <b>Read:</b> Bill Nichols, “Documentary Film”

<b>R 10/14 Lecture</b>	<p>Standing before <i>The Thin Blue Line</i></p> <p><b>Read:</b> Linda Williams, “Mirrors without Memories”</p>
<b>R 10/14 Screening</b>	<p><i>Ghost in the Shell</i> (Mamoru Oshii, 1995)</p> <p><b>Sequence Analysis due October 17 by 8 p.m.</b></p>
<b>Week 9 – Animation</b>	
<b>T 10/19 Lecture</b>	<p>Animated Cinema: Movement by Other Means</p> <p><b>Screen in Class:</b> <i>Duck Amuck</i> (Chuck Jones, 1953)</p> <p><b>Read:</b> <i>Film Art</i>, Chapter 10, “Documentary, Experimental, and Animated Films”</p>
<b>R 10/21 Lecture</b>	<p>Japanese Anime and the Cyborg Body</p> <p><b>Read:</b> Susan J. Napier, “Why Anime?” &amp; “Doll Parts: Technology and the Body in <i>Ghost in the Shell</i>”</p>
<b>R 10/21 Screening</b>	<p><i>Wall-E</i> (Andrew Stanton, 2008)</p>
<b>Week 10 – Digital Hollywood Blockbuster</b>	
<b>T 10/26 Lecture</b>	<p>The Hollywood Blockbuster</p> <p><b>Read:</b> Charles R. Acland, “Blockbuster Ballyhoo” &amp; Scott Ferguson, “Towards Unbearable Lightness, or Topsy-Turvy Technology in the New <i>Pooh</i>”</p>
<b>R 10/28 Lecture</b>	<p><i>Wall-E</i> and the Digital Blockbuster</p> <p><b>Read:</b> Stephen Prince, “Digital Environment Creation”</p>
<b>R 10/28 Screening</b>	<p><i>Zodiac</i> (David Fincher, 2007)</p> <p><b>SFA Proposal due October 31 by 8 p.m.</b></p>
<b>Week 11 – Information Cinema: Media Failure</b>	
<b>T 11/2 Lecture</b>	<p>What is an Aesthetic of Information?</p> <p><b>Read:</b> Amy Taubin, “Nerds on a Wire” &amp; Mark Browning, “To Catch a Killer: <i>Seven</i> and <i>Zodiac</i>”</p>

<b>R 11/4 Lecture</b>	<i>Zodiac</i> : When Information Fails  <b>Read:</b> Judith Halberstam, “The Queer Art of Failure”
<b>R 11/4 Screening</b>	<i>The Prestige</i> (Christopher Nolan, 2006)
<b>Week 12 – Information Cinema: Misdirection</b>	
<b>T 11/9 Lecture</b>	The Hollywood Misdirection Film and <i>The Prestige</i>  <b>Read:</b> Seth Friedman, “Introduction” & “The Masters of Misdirection”
<b>R 11/11 Lecture</b>	NO CLASS – Veterans’ Day
<b>R 11/11 Screening</b>	<i>Meshes of the Afternoon</i> (Maya Deren, 1943), <i>A Study in Choreography for Camera</i> (Deren, 1945), <i>Mothlight</i> (Stan Brakhage, 1963)  <b>SFA Annotated Bibliography due November 14 at 8 p.m.</b>
<b>Week 13 – Experimental Cinema</b>	
<b>T 11/16 Lecture</b>	Experimental Cinema  <b>Read:</b> Nichols, “The Avant-Garde and Poetic Discourse”
<b>R 11/18 Lecture</b>	Meshes of Maya Deren & Stan Brackage  <b>Read:</b> Deren, “Amateur vs Professional,” & “Cinema as an Art Form”
<b>R 11/18 Screening</b>	Screening TBD
<b>Week 14 – Writing Workshop</b>	
<b>T 11/23 Lecture</b>	Writing Workshop for Short Formal Analysis
<b>R 11/25 Lecture</b>	NO CLASS – Thanksgiving Break

<b>R 11/25 Screening</b>	<i>High Life</i> (Claire Denis, 2018)
<b>Week 15 – The New Extremity and Bodily Returns</b>	
<b>T 11/30 Lecture</b>	The New Extremity and the Cinema of Intimacy  <b>Read:</b> Thomas Elsaesser, “Touch and Gesture: On the Borders of Intimacy” & James Quandt, “Flesh & Blood: Sex and Violence in Recent French Cinema”
<b>R 12/2 Lecture</b>	The Body in Outer Space in <i>High Life</i>  <b>Read:</b> Linda Williams, “Body Genre
<b>R 12/2 Screening</b>	<i>Memories of Murder</i> (Bong Joon-Ho, 2003)
<b>Week 16 – New Korean Cinema</b>	
<b>T 12/7 Lecture</b>	The Emergence of New Korean Cinema and <i>Memories of Murder</i>  <b>Read:</b> Joseph Jonghyun Jeon, “Memories of Memories: Historicity, Nostalgia, and Archive in Bong Joon-Ho’s <i>Memories of Murder</i> ”
<b>R 12/9 Lecture</b>	NO CLASS – Work on Final Papers
<b>R 12/9 Screening</b>	NO SCREENING – Work on Final Papers  <b>SFA Final Draft due December 12 by 8 p.m.</b>

### Grading/Assessment Rubric

A	94 – 100	C	74 – 76
A-	90 – 93	C-	70 – 73
B+	87 – 89	D+	67 – 69
B	84 – 86	D	64 – 66
B-	80 – 83	D-	60 – 63
C+	77 – 79	F	0 – 59

