

# ENG2300: Film Analysis

*Section S205, Class # 19412, Spring 2025*

**Screening:** W (7:20pm-10:10pm) in ROLF 0115

**Course meetings:** T (1:55pm-2:45pm); R (1:55pm-3:50pm) in TUR2322

**Course website:** [Canvas E-Learning](#)

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## FACULTY CONTACT INFO:

**Instructor Name:** Sophia Pan

**Email:** [sp101girl@ufl.edu](mailto:sp101girl@ufl.edu)

**Office Location:** TUR4323

**Office Hours:** Tuesdays 11:30-12:30PM; Wednesdays 5:00-6PM, and by appointment

The best way to communicate with me is via email and/or through Canvas messages. Please be aware that I check my email frequently on Mondays-Fridays from 9AM to 6PM but *sparingly* on weekends. Therefore, you should not expect quick responses from me if you email after 6PM on a weekday or during the weekend.

Communication is key when it comes to any issues or challenges you may be having that prevent you from participating in class weekly, turning in an assignment on time, or impact your overall performance in class. Communicating with me as early as possible when confronted with an issue will ensure that I can work with you to maximize your success in the course.

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## COURSE DESCRIPTION:

ENG 2300 is an introduction to film analysis, history, and theory. The course introduces students to film's unique language, familiarizing them with both narrative and stylistic elements. The course also provides a brief overview of genres and contemporary film movements, which is supplemented by various critical and theoretical approaches. Over the semester, students will learn to write about how a film's narrative form and cinematic style communicate ideas, evoke emotions, and reflect larger cultural conditions and perspectives. In the Film and Media Studies program, ENG 2300 offers key preparation for the cluster of upper-division courses: the film history sequence (ENG 3121, 3122, and 3123) and film theory (ENG 3115). This course introduces thinking and writing about the cinema by means of film theory and history. (C or H) (WR).

Note: All topics in this course will be taught objectively as objects of analysis, without endorsement of particular viewpoints, and will be observed from multiple perspectives. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, or belief. Students are encouraged to employ critical thinking and to rely on data and verifiable sources to explore readings and subject matter in this course. All perspectives will be respected in class discussions.

### PREREQUISITES:

ENC 1101 or test score equivalent.

### CLASS STRUCTURE:

Classes are held on Tuesdays and Thursdays. Typically, the course's week will begin on Tuesday, which will focus on an aspect of film language, theory, or history.

Group film screenings will occur on Wednesday evenings. Lastly, Thursday meetings will focus on class discussions that connect the week's screening, lecture, and assigned readings, along with practical application of the lesson through analysis of various film clips.

### STUDENT LEARNING OUTCOMES:

A student who successfully completes ENG2300 will be able to:

1. Make technical observations about a film and write film reviews.
2. Closely read texts (films and otherwise) and make logical and nuanced interpretations.
3. Critically engage with academic writings and social theories.
4. Write college-level analysis papers containing clear thesis statements, strong textual evidence, and well-integrated secondary materials.

### GENERAL EDUCATION OBJECTIVES:

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- **Composition (C):** Communication courses afford students the ability to communicate effectively, including the ability to write clearly and engage in public speaking. **Composition (C)** is a sub-designation of Communication at the University of Florida. Composition courses provide instruction in the methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirement. Course content must include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students are expected learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

- **Humanities (H):** Humanities courses afford students the ability to think critically through the mastering of subjects concerned with human culture, especially literature, history, art, music, and philosophy, and must include selections from the Western canon. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.
  - 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.
  - All General Education area objectives can be found [here](#).
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## REQUIRED TEXTS & MATERIALS:

### Textbook\*:

Bordwell, David, Kristin Thompson, and Jeff Smith. *Film Art: An Introduction*. 13th ed., McGraw-Hill, 2023.

\*Note: The textbook is **mandatory**. You may use an older edition of *Film Art: An Introduction*, but I do not recommend any copy older than the 10th edition.

### Articles & Essays

Assigned readings will be available through Canvas. These assigned readings are required.

### Films

There will be weekly screenings, held on Wednesday nights in ROLF0115. These screenings require **mandatory attendance**.

Note: The films included in this course may include topics and images that some people find difficult or disturbing, including but not limited to violence, rape, sex, nudity, drug use, and death. Additionally, several films are non-English and require subtitles. However, each of these films is considered important to film studies and worthy of study and discussion. If you have concerns about engaging with the course's content, please contact me.

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

<b>Film</b>	<b>Director</b>	<b>Runtime</b>
<i>Happiness</i> (2017)	Steve Cutts	5 minutes
<i>Singin' In the Rain</i> (1952)	Gene Kelly, Stanley Donen	103 minutes
<i>Past Lives</i> (2023)	Celine Song	106 minutes
<i>The Matrix</i> (1999)	The Wachowskis	136 minutes
<i>In the Mood for Love</i> (2000)	Wong Kar-wai	98 minutes
<i>Sound of Metal</i> (2019)	Darius Marder	120 minutes
<i>The Talented Mr. Ripley</i> (1999)	Anthony Minghella	139 minutes
<i>Do the Right Thing</i> (1989)	Spike Lee	120 minutes
<i>Everything Everywhere All At Once</i> (2022)	Daniel Kwan and Daniel Scheinert (Daniels)	139 minutes
<i>Millennium Actress</i> (2001) Or <i>Tokyo Godfathers</i> (2003)	Satoshi Kon	88 minutes Or 92 minutes
<i>American Movie</i> (1999)	Chris Smith	107 minutes
<i>The Lost Thing</i> (2010)	Andrew Ruhemann and Shaun Tan	15 minutes

## Grade Work + Distribution

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the [Catalog](#).

<b>Assignment</b>	<b>Min. Word Count</b>	<b>% of Grade</b>
Group Presentation (1x during the semester)	1000 words (more info on the requirements below)	15%
Letterboxd Film Reactions (10)	120 words for each post (1200 words total)	20%
Formal Close Reading Responses (3)	400 words for each response (1200 words total)	21%
Text Analysis Paper: Prospectus	400 words	6%
Text Analysis Paper: Intro + Analysis Sample	600 words	12%
Text Analysis Paper	1600 words	16%
Attendance + Participation	N/A	10%

## Grading Scale

A	100-93	C(S)	76-73
A-	92-90	C-(U)	72-70
B+	89-87	D+	69-67
B	86-83	D	66-63
B-	82-80	D-	62-60
C+	79-77	E	59-0

See the UF Catalog's "[Grades and Grading Policies](#)" for information on how UF assigns grade points.

*Note: A minimum grade of C is required to earn General Education credit.*

## Assignments (1000 total points)

### Attendance and Participation (100 points)

You are expected to read the assigned materials prior to class. Consistent participation in class discussions; clear engagement with in-class activities; and demonstrated knowledge of the assigned materials will contribute to this portion of the final grade.

### Letterboxd Film Reactions (10 total, 120 words each, 120 x 10 = 1200 words total; 200 points)

- To help guide our discussions of the semester's films, you will write informal reactions for ten (10) of the Monday screenings through the social-media website Letterboxd. The reactions do not need to relate directly to the week's lessons; instead, the reactions can include your general thoughts on the film, your emotional response, or a particular sequence you found intriguing.
- **You will post your reaction on the corresponding discussion date by 12PM (For example: the Letterboxd reaction to *Past Lives* is due on Thurs. Jan. 30th by 12PM).**

### Formal Close Reading Responses (3 x 400 words = 1200 words total; 210 points)

- During weeks 3-7, you will write three (3) formal close reading responses. The response must focus on one (1) scene discussed in relation to the week's screening (i.e., narrative form, mise-en-scène, cinematography, editing, or sound). The response should go beyond plot summary; it should apply concepts explored in the course to critically analyze the film's formal and thematic aspects.
- You **may not** write more than 3 FCRRs – if you do, they will not be graded. Only the first 3 FCRRs submitted will count towards your grade. Therefore, it's important that you choose/plan your FCRRs wisely and that you try your best on the ones you turn in.
- **You will post your formal close reading responses on the Monday following our screening of the film (For example: we will watch *The Matrix* on Wed. Feb. 5<sup>th</sup>. The Cinematography FCRR on *The Matrix* is due by Mon. Feb. 10th by 11:59PM).**
- MLA, Times New Roman 12-pt font, double-spaced

### Group Presentation (Visual presentation + 1000 words; 150 points)

- The sign-up sheet will be available during the 2<sup>nd</sup> week of class.
- Once during the semester, you and your group will prepare and submit a 10-15 minute visual presentation in which you:
  - Provide an analysis of one scene
  - Provide an analysis of one character and their role in the film
  - Consider the film's historical, cultural, and/or social context
- In addition to your visual presentation, you will be submitting a 1000-word document that expresses your group's prepared points in depth. More assignment details will be posted on Canvas.
- **Due by 11:59PM the day before the scheduled class session**

### Research Paper: Prospectus (400 words; 60 points)

- For this assignment, you will select a film and write an abstract for the final paper. In paragraphs, you will indicate your topic, explain how your paper engages with and contributes to existing scholarship discourse, note your primary sources (i.e. the film), and state your argument.
- **Due Friday, Mar. 14<sup>th</sup> by 11:59PM**

### Research Paper: Scholarly Argument Integration (600 words; 120 points)

- This assignment is designed to help you refine your analysis for the final paper by practicing the integration of scholarly perspectives into your own argument. You will closely analyze key scenes or sequences from your chosen film while incorporating scholarly research to support, expand, or contrast your interpretation. The goal is to strengthen your ability to connect film analysis with academic research while maintaining your own analytical voice.
- MLA, Times New Roman 12-pt font, double-spaced
- Works Cited page needed
- **Due Friday, Apr. 4<sup>th</sup> by 11:59PM**

### Research Paper (1600 words; 160 points)

- For the final assignment, you will write an analysis of the film that you selected to research for your prospectus. Using the methods of analysis covered in the course, you should make an original argument about the meaning of the film's form through a specific theoretical framework. The body of your paper should explain and support your argument by providing close analysis of several key scenes or sequences with attention to mise-en-scène, cinematography, editing, and/or sound. The paper should also incorporate scholarly research to contextualize and justify your argument.
- MLA, Times New Roman 12-pt font, double-spaced
- Works Cited page needed
- **Due Mon. Apr. 28<sup>th</sup> by 11:59PM**

#### Week 14 Class Conferences (No word count)

- The sign-up sheet will be available during Week 12
  - These are brief but mandatory individual student meetings with me to discuss the final paper (10-15 min per student)
  - Each student needs to arrive prepared with a general outline of ideas for content/potential organization of paper. This is a time/space to ask questions and for key advice.
  - Failure to schedule and attend our individual meeting will result in an automatic deduction of 20 points off your Attendance and Participation grade.
  - Failure to come to our meeting prepared to discuss your paper will result in an automatic deduction of 10 points.
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## Course Policies

1. **You must complete *all* assignments to receive credit for this course.** The word count for *each* assignment must be met in order to receive the (WR) credit.
2. **Attendance:** This is a lecture, screening, and discussion-based course -- therefore, attendance is mandatory.
  - You will automatically fail the course if you miss **two weeks** of class (failure *at* the **sixth** 50-minute absence).
  - Absences that are exempted will be due to university-sponsored events, such as athletics and band, religious holidays, quarantine, illness, or serious family emergencies. For absences due to illness, I require a copy of a signed doctor's note.
  - Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.
  - **Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class.**
    - i. No matter what -- send me an email before class, letting me know that you'll be missing class and stating why you'll be missing class.
    - ii. If you're ill, and you feel like you'll have to miss multiple classes, **please send me a doctor's note.**
3. **Tardiness:** I will excuse tardiness if a student is either a few minutes late or if they let me know in advance that they will be late (i.e. sending me an email).

4. **Participation:** You are responsible for actively attending and participating in class workshops and discussions, including offering insightful questions or commentary. Points may be lost if you are frequently inactive in class conversations.
5. **Classroom Behavior:** Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.
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. **Mode of Paper Submissions:** Papers are due at the beginning of class or online at the assigned deadline. All papers will be submitted as MS Word (.doc, .docx) documents to Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.
8. **Late Papers/Assignments:** Unexcused late papers will not be accepted. Failure of technology is not an excuse. Assignments that are submitted late will lose **10%** off their final grade for each day that they are late. **After three days, I will not accept late assignments.** Any assignments that require peer interaction (i.e. discussion post responses) may not be submitted late.
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. 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.>



11. **Students requiring accommodation** who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.
12. **Students who are in distress** or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
13. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. **Grade Appeals.** In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at [cblount@ufl.edu](mailto:cblount@ufl.edu) Grade appeals may result in a higher, unchanged, or lower final grade.
15. **Course Evaluations.** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/> Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/> Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/> .
16. **In-class recording.** Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.  
A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.  
Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media

platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party-note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

17. **Procedure for conflict resolution.** Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact Dr. Margaret Galvan ([margaretgalvan@ufl.edu](mailto:margaretgalvan@ufl.edu)) (?? Not sure if this info is correct...). Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 352-392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 352-392-1261).
18. **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

*This schedule is only a guide and is subject to change. Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus, not the following day. Deadlines will be posted on Canvas. Late work will not be accepted. Failure of technology is not an excuse.*

Date	Readings & In-Class Screenings	Assignments Due
<b>UNIT 1: Introduction to Film Language</b> <b>Week 1: Introduction to Film Analysis</b>		
<b>Tues. 1/14</b>	<ul style="list-style-type: none"> <li>Introduction to the course</li> </ul>	
<b>Wed. 1/15</b>	<ul style="list-style-type: none"> <li>No screening (Add/drop week)</li> </ul>	
<b>Thurs. 1/16</b>	<ul style="list-style-type: none"> <li>In class:               <ul style="list-style-type: none"> <li>Lecture: Introduction to Film Analysis</li> <li>In-class screening: <i>Happiness</i> (dir. by Stephen Cutts, 2017)</li> </ul> </li> </ul> <hr/> <ul style="list-style-type: none"> <li>Recommended Reading: <i>Film Art</i>, Chapter 1: "Film as Art: Creativity, Technology, and Business"</li> </ul>	
<b>Week 2: Film History</b>		
<b>Tues. 1/21</b>	<ul style="list-style-type: none"> <li>Lecture: A Brief History of Film</li> </ul>	
<b>Wed. 1/22</b>	<ul style="list-style-type: none"> <li>Screening: <i>Singin' In the Rain</i> (dir. by Gene Kelly, Stanley Donen, 1952)</li> </ul>	
<b>Thurs. 1/23</b>	<ul style="list-style-type: none"> <li>Before class:               <ul style="list-style-type: none"> <li>Read <i>Film Art</i>, Chapter 2: The Significance of Film Form"</li> </ul> </li> <li>In class:               <ul style="list-style-type: none"> <li>Lecture: Opinion vs. Criticism vs. Analysis &amp; Close Reading a Film</li> </ul> </li> </ul>	<b>Letterboxd Reaction due today by 12PM</b> <hr/> <b>Sign up for Group Presentation due Friday (1/24) by 11:59PM</b>
<b>Week 3: Mise-en-scène</b>		
<b>Tues. 1/28</b>	<ul style="list-style-type: none"> <li>Before class:</li> </ul>	

	<ul style="list-style-type: none"> <li>○ Read <i>Film Art</i>, Chapter 4, “The Shot: Mise-en-scène”</li> <li>• In class: <ul style="list-style-type: none"> <li>○ Mise-en-scène lecture</li> </ul> </li> </ul>	
<b>Wed. 1/29</b>	Screening: <i>Past Lives</i> (dir. by Celine Song, 2023)	
<b>Thurs. 1/30</b>	<ul style="list-style-type: none"> <li>• In class: <ul style="list-style-type: none"> <li>○ Discussion of initial film reaction and Mise-en-scène</li> </ul> </li> </ul>	<p><b>Letterboxd Reaction due today by 12PM</b></p> <p>-----</p> <p><b>Formal Close Reading Response on Mise-en-scène due Mon. (2/3) by 11:59PM</b></p> <p>-----</p> <p><b>Group Presentation due Mon. (2/3) by 11:59PM</b></p>
<b>Week 4: Cinematography</b>		
<b>Tues. 2/4</b>	<ul style="list-style-type: none"> <li>• Before class: <ul style="list-style-type: none"> <li>○ <i>Film Art</i>, Chapter 5, “The Shot: Cinematography”</li> </ul> </li> <li>• In class: <ul style="list-style-type: none"> <li>○ Cinematography lecture</li> </ul> </li> </ul>	
<b>Wed. 2/5</b>	Screening: <i>The Matrix</i> (dir. by The Wachowskis, 1999)	
<b>Thurs. 2/6</b>	<ul style="list-style-type: none"> <li>• In class: <ul style="list-style-type: none"> <li>○ Discussion of initial film reactions and Cinematography</li> </ul> </li> </ul>	<p><b>Letterboxd Reaction due today by 12PM</b></p> <p>-----</p> <p><b>Formal Close Reading Response on Cinematography due Mon. (2/10) by 11:59PM</b></p> <p>-----</p> <p><b>Group Presentation due Mon. (2/10) by 11:59PM</b></p>

Week 5: Editing		
<b>Tues. 2/11</b>	<ul style="list-style-type: none"> <li>Before class: <ul style="list-style-type: none"> <li>Read <i>Film Art</i>, Chapter 6: “The Relation of Shot to Shot: Editing”</li> </ul> </li> <li>In class: <ul style="list-style-type: none"> <li>Presentation 1 – <i>The Matrix</i></li> <li>Editing lecture</li> </ul> </li> </ul>	
<b>Wed. 2/12</b>	Screening: <i>In the Mood for Love</i> (dir. by Wong Kar Wai, 2000)	
<b>Thurs. 2/13</b>	<ul style="list-style-type: none"> <li>Before class: <ul style="list-style-type: none"> <li>Read “‘We Won’t Be Like Them’: Repetition Compulsion in Wong Kar-Wai’s <i>In the Mood for Love</i>” by Nancy Blake (Available on Canvas)</li> </ul> </li> <li>In class: <ul style="list-style-type: none"> <li>Discussion of initial film reactions and Editing</li> </ul> </li> </ul>	<p>Letterboxd Reaction due today by 12PM</p> <p>-----</p> <p>Formal Close Reading Response on Editing due Mon. (2/10) by 11:59PM</p> <p>-----</p> <p>Group Presentation due Mon. (2/10) by 11:59PM</p>
Week 6: Sound		
<b>Tues. 2/11</b>	<ul style="list-style-type: none"> <li>Before class: <ul style="list-style-type: none"> <li>Read <i>Film Art</i>, Chapter 7, “Sound in the Cinema”</li> <li>Read <i>Film Sound: Theory and Practice</i>, “The Art of Sound” by René Clair (Available on Canvas)</li> </ul> </li> <li>In class: <ul style="list-style-type: none"> <li>Presentation 2 -- <i>In the Mood for Love</i></li> <li>Sound lecture</li> </ul> </li> </ul>	
<b>Wed. 2/12</b>	Screening: <i>Sound of Metal</i> (dir. by Darius Marder, 2019)	
<b>Thurs. 2/13</b>	<ul style="list-style-type: none"> <li>In class: <ul style="list-style-type: none"> <li>Discussion of initial film reactions and Sound</li> </ul> </li> </ul>	<p>Letterboxd Reaction due today by 12PM</p> <p>-----</p> <p>Formal Close Reading Response on Sound due Mon. (2/17) by 11:59PM</p> <p>-----</p>

		Group Presentation due Mon. (2/17) by 11:59PM
Week 7: Narrative		
Tues. 2/18	<ul style="list-style-type: none"> <li>Before class: <ul style="list-style-type: none"> <li>Read <i>Film Art</i>, Chapter 3: "Narrative Form"</li> </ul> </li> <li>In class: <ul style="list-style-type: none"> <li>Presentation 3 – <i>Sound of Metal</i></li> <li>Narrative lecture</li> </ul> </li> </ul>	
Wed. 2/19	Screening: <i>The Talented Mr. Ripley</i> (dir. by Anthony Minghella, 1999)	
Thurs. 2/20	<ul style="list-style-type: none"> <li>Before class: <ul style="list-style-type: none"> <li>Read "The Musical Mr. Ripley: Closeting a Character in the 1950s and a Film in the 1990s" by Todd Decker (Available on Canvas)</li> </ul> </li> <li>In class: <ul style="list-style-type: none"> <li>Discussion of initial film reactions and Narrative Form</li> </ul> </li> </ul>	<p>Letterboxd Reaction due by 12PM</p> <p>-----</p> <p>Group Presentation due Mon. (2/24) by 11:59PM</p> <p>-----</p> <p>Formal Close Reading Response on Narrative due Mon. (2/24) by 11:59PM</p>
Week 8: Holistic Film Analysis		
Tues. 2/25	<ul style="list-style-type: none"> <li>Presentation 4 – <i>The Talented Mr. Ripley</i></li> <li>Introducing the Final Paper + Prospectus</li> </ul>	
Wed. 2/26	Screening: <i>Do the Right Thing</i> (dir. by Spike Lee, 1989)	
Thurs. 2/27	<ul style="list-style-type: none"> <li>Before class: <ul style="list-style-type: none"> <li>Read "'Fight the Power': Hip Hop and Civil Unrest in Spike Lee's <i>Do the Right Thing</i>" by Casarae L. Gibson (Available on Canvas)</li> </ul> </li> <li>In class: <ul style="list-style-type: none"> <li>Discussion of initial film reactions and Holistic Film Analysis</li> <li>Lecture on how to find scholarly sources</li> </ul> </li> </ul>	<p>Letterboxd Reaction due today by 12PM</p> <p>-----</p> <p>Group Presentation due Mon. (3/3) by 11:59PM</p>
UNIT 2: Genres, Animation, and Documentary		

Week 9: Multi-genre? Or genre-breaking?		
Tues. 3/4	<ul style="list-style-type: none"> <li>Before class: <ul style="list-style-type: none"> <li>Read <i>Film Art</i>, Chapter 9, "Film Genres"</li> </ul> </li> <li>In class: <ul style="list-style-type: none"> <li>Presentation 5 – <i>Do the Right Thing</i></li> <li>Genres lecture</li> </ul> </li> </ul>	
Wed. 3/5	Screening: <i>Everything Everywhere All At Once</i> (dir. by Daniels, 2022)	
Thurs. 3/6	<ul style="list-style-type: none"> <li>Before class: <ul style="list-style-type: none"> <li>Read "Everything Everywhere All at Once and the Intimate Public of Asian American Cinema" by Jason Coe (Available on Canvas)</li> </ul> </li> <li>In class: <ul style="list-style-type: none"> <li>Discussion of initial film reactions and Film Genres</li> </ul> </li> </ul>	<p>Letterboxd Reaction due today by 12PM</p> <p>-----</p> <p>Group Presentation due Mon. (3/12) by 11:59PM</p>
Week 10: Introducing the Final Paper		
Tues. 3/11	<ul style="list-style-type: none"> <li>Presentation 6 – <i>Everything Everywhere All At Once</i></li> </ul>	
Wed. 3/12	No screening	
Thurs. 3/13	<ul style="list-style-type: none"> <li>Writing day</li> </ul>	Prospectus due Fri. (3/14) by 11:59PM
Week 11: Spring Break		
3/15-3/24	No classes – Spring Break	
Week 12: Animation		
Tues. 3/25	<ul style="list-style-type: none"> <li>Before class: <ul style="list-style-type: none"> <li>Read "The Animated Film" (p. 388-96) from <i>Film Art</i>, Chapter 10, "Documentary, Experimental, and Animated Films"</li> </ul> </li> <li>In class: <ul style="list-style-type: none"> <li>Animation lecture</li> </ul> </li> </ul>	
Wed. 3/26	Screening: <i>Tokyo Godfathers</i> (dir. by Satoshi Kon, 2003)	
Thurs. 3/27	<ul style="list-style-type: none"> <li>Discussion of initial film reactions and Animation</li> </ul>	Letterboxd Reaction due today by 12PM

	<ul style="list-style-type: none"> <li>Explaining Week 14 Class Conferences + providing link to sign-up sheet</li> </ul>	
<b>Week 13: Documentary</b>		
<b>Tues. 4/1</b>	<ul style="list-style-type: none"> <li>Before class: <ul style="list-style-type: none"> <li>Read “Documentary (p. 352-70) from <i>Film Art</i>, Chapter 10, “Documentary, Experimental, and Animated Films”</li> </ul> </li> <li>In class: <ul style="list-style-type: none"> <li>Presentation 7 – <i>Tokyo Godfathers</i></li> <li>Documentary lecture</li> </ul> </li> </ul>	
<b>Wed. 4/2</b>	Screening: <i>American Movie</i> (Chris Smith, 1999)	
<b>Thurs. 4/3</b>	<ul style="list-style-type: none"> <li>Discussion of initial film reactions and Documentary</li> </ul>	<p><b>Letterboxd Reaction due today by 12PM</b></p> <p>-----</p> <p><b>Intro + Analysis Sample due Fri. (4/4) by 11:59PM</b></p> <p><b>Group Presentation due Mon. (4/7) by 11:59PM</b></p>
<b>Week 14: Class conferences</b>		
<b>Tues. 4/8</b>	<ul style="list-style-type: none"> <li>Presentation 8 – <i>American Movie</i></li> <li>Class conferences – individual student meetings to discuss final paper</li> </ul>	
<b>Wed. 4/9</b>	<ul style="list-style-type: none"> <li>No Screening</li> </ul>	
<b>Thurs. 4/10</b>	<ul style="list-style-type: none"> <li>Class conferences – individual student meetings to discuss final paper</li> </ul>	
<b>Week 15: Film Adaptation</b>		
<p><b>Tues. 4/15-Thurs. 4/17 – No classes (Instructor Pan is away at a conference)</b></p> <ul style="list-style-type: none"> <li>While I’m away this week, please complete the following asynchronously: <ul style="list-style-type: none"> <li>Read Student Example Final Research Paper + Final Research Paper rubric (Available on Canvas ‘Final Research Paper’ assignment instructions)</li> <li>Read <i>Film Art</i>, “Film Adaptations”</li> <li>Read <i>The Lost Thing</i> by Shaun Tan (Available on Canvas)</li> <li>Watch <i>The Lost Thing</i> (dir. Andrew Ruhemann and Shaun Tan, 2010)</li> </ul> </li> </ul>		
<b>Week 16: Final week</b>		



<b>Tues. 4/22</b>	<ul style="list-style-type: none"> <li>• Discussion of <i>The Lost Thing</i> and film adaptation</li> <li>• Evaluating the course</li> </ul>	<b>Final assignment is due Mon. (4/28) by 11:59PM</b>
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Score	Key Traits/ Qualities
<b>“A-level” Paper</b>	<ul style="list-style-type: none"> <li>• Substantially goes beyond analyses and ideas already discussed in class</li> <li>• The thesis (or argument) is creative, clearly articulated, original, and well-supported. Does not rely on summary; offers a nuanced interpretation, not a statement of fact, and is beyond the obvious</li> <li>• Subsequent paragraphs build on and support the paper’s central thesis or argument</li> <li>• Examples and evidence from the texts back up (but do not overtake) your own critical analysis</li> <li>• Each body paragraph follows the claim, evidence, analysis model; every paragraph has a clear function; transitions between paragraphs are smooth and build the argument effectively; the papers reads as a cohesive argument – not a collection of thoughts or bullet-points.</li> <li>• The paper is free of most grammatical and spelling errors.</li> <li>• MLA formatting is uniformly (and correctly) followed throughout.</li> <li>• Should have a distinct and strong conclusion that does not simply rehash the paper’s original thesis</li> <li>• Uses appropriate and effective organization</li> <li>• Tone is academic, not moralistic or evaluative</li> </ul>
<b>“B-level” Paper</b>	<ul style="list-style-type: none"> <li>• Follows and meets most of the requirements in the assignment guidelines</li> <li>• Has a good thesis, but the wording might be less clear and/or fluid or weaker in its argumentation</li> <li>• Relies heavily on ideas introduced in class without significant expansion</li> <li>• Does not analyze textual evidence as critically or as in depth as the “A” paper</li> <li>• Puts forth a solid argument but may have unclear language, spelling, or grammatical errors and superficial or vague analysis in a few places</li> <li>• MLA formatting is uniformly (and correctly) followed throughout</li> <li>• Organization of sentences/paragraphs might be a bit weak</li> <li>• Conclusion might be a bit unclear and/or weak with repetition of the intro’s wording</li> <li>• Tone is academic, not moralistic or evaluative</li> </ul>

<p><b>“C-level” Paper</b></p>	<ul style="list-style-type: none"> <li>• Follows and meets some of the requirements in the assignment guidelines</li> <li>• Does not clearly articulate or fully develop thesis; offers only broad intro</li> <li>• Does not offer new insight into a text, just repeats ideas from class discussion or other sources</li> <li>• Does not wholly engage with or defend the paper’s key argument throughout</li> <li>• The writing is largely incoherent and disorganized but may have instances of proper analysis and clear argumentation</li> <li>• Does not incorporate sufficient textual evidence to support the main argument and claims</li> <li>• MLA formatting is not uniformly (nor correctly) followed throughout</li> <li>• Lacks a clear conclusion</li> <li>• Tone might not be academic; more moralistic or evaluative</li> </ul>
<p><b>“D-level” Paper and below</b></p>	<ul style="list-style-type: none"> <li>• Does not address the text or does not follow assignment guidelines</li> <li>• Expresses no critical thought about a text, providing only summary and/or contextual information</li> <li>• Lacks a clearly articulated and well-developed thesis</li> <li>• Does not engage with or defend the paper’s key argument throughout</li> <li>• Does not successfully incorporate any textual evidence to support the main argument and claims</li> <li>• Shows blatant disregard of proper grammar and punctuation</li> <li>• The writing is vague and has several errors in analysis and argumentation</li> <li>• Does not follow MLA formatting guidelines</li> <li>• May have serious organizational problems</li> <li>• Tone is definitely not academic</li> </ul>