

# ENG3115: Introduction to Film: Criticism and Theory

Fall 2025 | 4.00 credits

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## I. General Information

**Meeting days and times:** T 3:00 PM - 4:55 PM R 4:05 PM - 4:55 PM Screening M 7:20 PM - 10:10 PM

**Class location:** TUR 2334, Screening Room ROL 0115

### Instructor(s):

**Name:** Nathan Stelari

**Office Building/Number:** Turlington Hall

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

**Office Hours:**

### Course Description

Introduces the principal theoretical and critical issues raised by the first century of the cinema. This course will provide an overview of some of the main theoretical and critical movements in cinema from the birth of the form through the 20th century and into the 21st century. Film theory and film criticism are created by and create the object of film itself, working to understand what film is, what the discourse of film are and are about, how films are produced, and how cinema is understood as a whole. We will also address what it is to write about film, and how writing about or even through film has emerged and changed through encounters with film itself and critical discourses originally, seemingly outside of cinema. These practices are also entangled with, and innovate on or influence, various other academic and critical discourse which the course will familiarize students with including, but not limited to, psychoanalysis, art theory and history, the Avant-Garde, Modernism, Postmodernism, Immediacy, feminism, semiotics, and race. The course aims to provide a survey that reads film theory and film criticism in connection historically and ideologically with these areas and with the various film theoretical and film critical movements, and how these practices both inform and are informed by each other. The goals of the course are to become familiar with some of (though I will stress in the course not all) the major theoretical and critical movements of film theory, be able to critically evaluate and apply those theories to film analysis, and to think of those movements in relation to each other and to the wider historical, political, and economic contexts that nurtured those movements. The course will use a midterm exam and short and long essays as signs of learning for evaluation.

### Prerequisites

Prereq: 3 credits of ENC or CRW or AML or ENG or ENL.

**General Education Designation:** none.

### Course Materials

- Film Theory and Criticism: Introductory Readings, 8th edition, Edited by Leo Braudy and Marshall Cohen (Oxford and New York: Oxford University Press, 2016).
  - Abbreviated in the schedule as *FTC*

**Materials will be available through the following means: Required textbook. Physical or digital versions are both acceptable**

**Materials Fee:** Other readings provided on Canvas:

Abel, Richard. *French Film Theory and Criticism: A History/Anthology, 1907-1939*. Princeton University Press, 1993.

Agee, James. *James Agee on Film: Film Writing and Selected Journalism*. Penguin Random House, 2005.

Althusser, Louis. *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. Verso, 2014.

Baer, Nicholas et al. *The Promise of Cinema: German Film Theory, 1907–1933*. University of California Press, 2016.

Bazin, Andre. *French Cinema of the Occupation and Resistance: The Birth of a Critical Esthetic*. F. Ungar Publishing Company, 1981.

Bordwell, David. "Film Interpretation Revisited" in *Film Criticism* Winter/Spring 1993.

[https://www.davidbordwell.net/articles/Bordwell\\_Film%20Criticism\\_vol27\\_no3\\_Winter-Spring%201993\\_93.pdf](https://www.davidbordwell.net/articles/Bordwell_Film%20Criticism_vol27_no3_Winter-Spring%201993_93.pdf)

Bordwell, David and Kristin Thompson, "NEOFORMALIST CRITICISM: A REPLY" *Journal of the University Film and Video Association*, Winter 1982, Vol. 34, No. 1 (Winter 1982), pp. 65-68.

<https://www.jstor.org/stable/pdf/20686883.pdf>

Epstein, Jean. *Jean Epstein: Critical Essays and New Translations*, edited by Sarah Keller and Jason N. Paul, Amsterdam University Press, 2012

Farmer, Robert. "Jean Epstein," *Senses of Cinema*, 2010.

<https://www.sensesofcinema.com/2010/great-directors/jean-epstein/>

Farber, Manny. "Underground Films 'A Bit of Male Truth'" *Commentary*.

<https://www.commentary.org/articles/manny-farber/underground-films-a-bit-of-male-truth/>

Farber, Manny. "White Elephant vs Termite Art," *Film Culture*, no. 27.

[https://www.moca.org/storage/app/media/cropped-images/02\\_White%20Elephant%20Art%20vs.%20Termite%20Art.pdf](https://www.moca.org/storage/app/media/cropped-images/02_White%20Elephant%20Art%20vs.%20Termite%20Art.pdf)

Frey, Mattias. *The Permanent Crisis of Film Criticism: The Anxiety of Authority*. Amsterdam University Press, 2015.

Gaut, Berys. "Making Sense of Films: Neoformalism and Its Limits" *Forum for modern language studies*, 1995-01, Vol.31 (1), p.8-23.

<https://academic.oup.com/fmls/article-abstract/XXXI/1/8/593059?login=false>

Gorky, Maxim. "On a Visit to the Shadow Kingdom"

<https://www.scribd.com/doc/185560395/Kingdom-of-Shadows-Gorky-1896>

Hiller, Jim. *Cahiers du Cinéma, 1: The 1950s*. Harvard University Press, 1986.

hooks, bell. "The Oppositional Gaze: Black Female Spectators" in *Feminism and Tradition in Aesthetics* ed. Peg Zeglin Brand Weiser & Carolyn Korsmeyer. Penn State University Press, 1995.

Kael, Pauline. *The age of movies : selected writings of Pauline Kael*. Library of America, 2011.

Kael, Pauline. "Circles and Squares" in *Film Quarterly*, Vol. 16, No. 3 (Spring, 1963), pp. 12-26

Kornbluh, Anna. *Immediacy: Or, the Style of Too Late Capitalism*, Verso 2023.

Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*. Princeton University Press, 1998.

Macherey, Pierre. *A Theory of Literary Production*. Routledge, 2015.

Naremore, Robert. "The Cinema According to James Agee," in *New England Review* (1990-) , 2014, Vol. 35, No. 2 (2014). <https://www.jstor.org/stable/pdf/24243040.pdf>

Nöth, Winfried. *Handbook of Semiotics*. Indiana University Press, 1990.

Patterson, Patricia and Manny Farber, "The Power and The Glory: Taxidriver" in *Film Comment*, MAY-JUNE 1998, Vol. 34, No. 3

Salvaggio, Jerry. "The Emergence of a New School of Criticism: Neo-Formalism" *Journal of the University Film Association* , Fall 1981, Vol. 33, No. 4 (Fall 1981).  
<https://www.jstor.org/stable/pdf/20687579.pdf>

Sarris, Andrew. "The Auteur Theory and the Perils of Pauline" in *Film Quarterly*, Vol. 16, No. 4 (Summer, 1963), pp. 26-33

Sarris, Andrew. "Notes on the Auteur Theory in 1962" in *Film Comment*, Vol. 6, No. 3 (FALL 1970), pp. 6-9.

Vertov, Dziga. *Kino-Eye: The Writings of Dziga Vertov* ed. Annette Michelson and Kevin O'Brien. University of California Press, 1985

Žižek, Slavoj. *The Sublime Object of Ideology*. Verso, 2008.

**Required Screenings:** It is mandatory that you attend the screenings for the class. I will provide additional context and content warnings in the class before the screening, but I also advise doing some research on the films on your own. The films being screened may involve depictions of sex, nudity, violence, sexual violence, and bigotry.

Title	Director	Year
<i>Battleship Potemkin</i>	Sergei Eisenstein	1925
<i>Man with a Movie Camera</i>	Dziga Vertov	1929
<i>Fall of the House of Usher</i>	Jean Epstein	1928
<i>Citizen Kane</i>	Orson Welles	1941
<i>Letter from an Unknown Woman</i>	Max Ophüls	1948
<i>The Pervert's Guide to Ideology</i>	Sophie Fiennes	2012
<i>Rear Window</i>	Alfred Hitchcock	1954
<i>Tokyo Story</i>	Yasujiro Ozu	1953

<i>2 or 3 Things I Know about Her</i>	Jean-Luc Godard	1967
<i>The Maltese Falcon</i>	John Huston	1941
<i>Taxi Driver</i>	Martin Scorsese	1976
<i>The Killing of a Chinese Bookie</i>	John Cassavetes	1976
<i>Uncut Gems</i>	The Safdi Brothers	2019

## II. Course Goals

### Course Objectives

In this course we will:

- Learn major trends in film theory and criticism in the 20th and 21st century
- Differentiate between theory and criticism as well as between the various schools of theory and criticism
- Examine some major arguments within the subject material

### Student Learning Outcomes

A student who successfully completes this course will be able to:

- Improve critical analysis of films and film theory
- Apply various theoretical lens to viewing film
- Utilize research in the essay writing process

## III. Graded Work

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](#).

### Graded Components

(%):

Short Papers (2-3 Pages) (30%): Over the course of the semester, write 6 short papers due every other week. The papers should summarize and analyze the arguments of one reading for the course during the two week period. Apply the reading to one of the films we have watched over the course of the semester.

Midterm Exam (25%): The midterm exam will cover the theory section of the course. The exam will be handwritten in class responding to 6 short answer questions.

Final Research Essay (35%): 1,500-2000 words in length. Research and write an essay using

the concepts we have explored in this class. You may expand on one of the short papers from throughout the semester, but will need to make a substantive argument beyond what you have previously written. Please discuss possible topics in office hours near the end of the semester.

Participation (10%): Based on attendance and in class discussion participation.

**TOTAL: 100%**

### Grading Scale

Letter Grade	Number Grade
A	100-92.5
A-	92.4-89.5
B+	89.4-86.5
B	86.4-82.5
B-	82.4-79.5
C+	79.4-76.5
C	76.4-72.5
C-	72.4-69.5
D+	69.4-66.5
D	66.4-62.5
D-	62.4-59.5
E	59.4-0

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.*

## IV. Calendar

Date	Topic	Readings/Preparation	Work Due
<b>Week 1: Course Introduction</b>			
August 21, 2025	Syllabus, Course Expectations, Introduction to Course Material		
<b>Week 2: Early Film Theory: France</b>			
August 25, 2025	Screenings:  <i>Ballet Mécanique</i> , Fernand Léger and	Georges Méliès, "Cinematographic Views," pp. 35-46; Remy de Gourmony, "Epilogues: Cinematograph," pp.	

Date	Topic	Readings/Preparation	Work Due
	Dudley Murphy, 1924 <i>People on Sunday</i> , Robert Siodmak and Edgar G. Ulmer, 1930	47-49; Victorin Jasset, "An Essay on Mise-en-scene in Cinematography," pp. 55-57; Ricciotto Canduo, "The Birth of a Sixth Art," pp. 58-65; and Abel Gance, "A Sixth Art," pp. 66 in <i>French Film Theory and Criticism: A History/Anthology</i> , 1907-1939, 1993	
August 26, 2025	In Class Short Films: <i>CHAT, TROT</i> Étienne-Jules Marey, France, 1894.  La Sortie de l'Usine Lumière à Lyon (Louis Lumière, France, 1895)  L'Arroseur arrosé (Louis Lumière, France, 1895)  L'arrivée d'un train en gare de La Ciotat (Auguste and Louis Lumière, France, 1896)  The Kiss (William Heise, United States, 1896)  <i>Grandma's Reading Glass</i> (George Albert Smith, United Kingdom, 1900)	Maxim Gorky, "On a Visit to the Shadow Kingdom" <a href="https://www.scribd.com/doc/185560395/Kingdom-of-Shadows-Gorky-1896">https://www.scribd.com/ doc/185560395/Kingdo m-of-Shadows-Gorky-1 896</a>	
August 28, 2025	In Class Short Films: <i>As Seen Through a</i>	YHCAM, "Cinematography," pp.	

Date	Topic	Readings/Preparation	Work Due
	<p><i>Telescope</i> (George Albert Smith, United Kingdom, 1900)</p> <p><i>Explosion of a Motorcar</i> (Cecil Hepworth, United Kingdom, 1900)</p> <p><i>La Voyage dans la Lune</i> (Georges Méliès, France, 1902)</p> <p><i>Fantasmagorie</i> (Emile Cohl, France, 1908)</p> <p><i>Kid Auto Races at Venice</i> (Henry Lehrman, United States, 1914)</p>	<p>67-76; Emile Vuillermoz "Before the Screen," pp. 131; Louis Delluc, "Beauty in the Cinema," pp. 137-139; Marcel L'Herbier, "Hermes and Silence," 147-154; Emile Vuillermoz "Before the Screen: Hermes and Silence," 155-158; Jean Cocteau, "'Carte Blanche," 172-173; Henri Diamant-Berger "The Scenario," pp. ; Henri Diamant-Berger, "The Decoupage"; and Andre Antoine, "A Proposal on the Cinema" in <i>French Film Theory and Criticism: A History/Anthology, 1907-1939</i>, 1993</p>	
<b>Week 3: Early Film Theory: Germany</b>			
September 1, 2025	Holiday		
September 2, 2025	In Class Screenings	<p>Walter Serner, "Cinema and Visual Pleasure," in <i>The Promise of Cinema: German Film Theory, 1907–1933</i>, 2016, pp. 41-45</p> <p>Béla Balázs "The Educational Values of Film Art: A Speech at the Sixth Deutsche Bildwoche in Vienna" in <i>The Promise of Cinema: German Film Theory</i>,</p>	

Date	Topic	Readings/Preparation	Work Due
		<p>1907–1933, 2016, pp. 130–134</p> <p>Béla Balázs, “The Close Up,” <i>FTC</i>, pp. 273–281</p>	
September 4, 2025		<p>Karl Hans Strobl, “The Cinematograph,” in <i>The Promise of Cinema: German Film Theory, 1907–1933</i>, 2016, pp. 25–28</p> <p>Hans Lehman, “Slow Motion,” in <i>The Promise of Cinema: German Film Theory, 1907–1933</i>, 2016, pp. 89–92</p> <p>Fritz Lang, “Kitsch–Sensation–Culture and Film,” in <i>The Promise of Cinema: German Film Theory, 1907–1933</i>, 2016, pp. 210–212</p>	Short Paper Due
<b>Week 4: Soviet Montage Theory</b>			
September 8, 2025	<p>Sergei Eisenstein, <i>Battleship Potemkin</i></p> <p>Dziga Vertov, <i>Man with a Movie Camera</i></p>		
September 9, 2025		Sergei Eisenstein, <i>Beyond the Shot</i> [The Cinematographic Principle and the	

Date	Topic	Readings/Preparation	Work Due
		Ideogram], <i>FTC</i> , pp. 13-26  Vsevolod Pudovkin, On Editing <i>FTC</i> , pp. 7-12	
September 11, 2025		Dziga Vertov, "Kino-eye," in <i>Kino-Eye: The Writings of Dziga Vertov</i>  Sergei Eisenstein, The Dramaturgy of Film Form [The Dialectical Approach to Film Form] <i>FTC</i> , pp. 26-40	
<b>Week 5: Theories of Realism: Jean Epstein and André Bazin</b>			
September 15, 2025	<i>Fall of the House of Usher</i> , Jean Epstein  <i>Beauty and the Beast</i> , Jean Cocteau		
September 16, 2025		Jean Epstein, "The Senses 1", ""On Certain Characteristics of <i>Photogeniel</i> ," pp. 314-320 and "For a New Avant-Garde"pp. 349-352 in <i>French Film Theory and Criticism: A History/Anthology, 1907-1939</i> , 1993  André Bazin, "The Evolution of the Language of Cinema" and "The Ontology of the Photographic Image" <i>FTC</i> , pp. 41-53 and pp. 159-166	

Date	Topic	Readings/Preparation	Work Due
		Robert Farmer, Jean Epstein, <i>Senses of Cinema</i>  Jean Goudal, "Surrealism and Cinema" (1925), in French Film Theory and Criticism: A History/Anthology, 1907-1939, 1993, pp. 353-361	
September 18, 2025		Jean Epstein, "The Photogenic Element" Translated by Sarah Keller. Jean Epstein: <i>Critical Essays and New Translations</i> , edited by Sarah Keller and Jason N. Paul, Amsterdam University Press, 2012, pp. 383–94.  André Bazin, "The Myth of Total Cinema" <i>FTC</i> , pp. 163-165	Short Paper Due
<b>Week 6: Realism vs. Formalism: Siegfried Kracauer and Rudolf Arnheim</b>			
September 22, 2025	Screening: <i>Citizen Kane</i> , Orson Welles		
September 23, 2025		Siegfried Kracauer, "Basic Concepts" and "The Establishment of Physical Existence" <i>FTC</i> , pp. 147-157 and pp. 262-272  Rudolf Arnheim from	

Date	Topic	Readings/Preparation	Work Due
		Film as Art ("Film and Reality"; "The Making of a Film"), pp. 207-216; and "The Complete Film," pp. 144-147. <i>FTC</i>	
September 25, 2025		Siegfried Kracauer, "Film in Our Time" in <i>Theory of Film: The Redemption of Physical Reality</i> .	
<b>Week 7: Psychoanalysis And Film</b>			
September 29, 2025	Screening: <i>Letter from an Unknown Woman</i> , Max Ophüls		
September 30, 2025		Christian Metz, "Identification, Mirror," "The Passion for Perceiving," "Disavowal, Fetishism," <i>FTC</i> , pp. 694-710  Winfried Nöth, "Film" in <i>Handbook of Semiotics</i> , 1985, pp. 462-471	
October 2, 2025		Jean-Louis Baudry, "The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema" <i>FTC</i> , pp. 171-188  Noël Carroll, "Jean-Louis Baudry and 'The Apparatus,'" <i>FTC</i> , pp. 189-205	Short Paper Due

Date	Topic	Readings/Preparation	Work Due
<b>Week 8: Psychoanalysis and Film Continued: Ideology and Symptomatic Readings</b>			
October 6, 2025	Screening: Sophie Fiennes, <i>The Pervert's Guide to Ideology</i>		
October 7, 2025		<p>Pierre Macherey, "Explanation and Interpretation" in <i>A Theory of Literary Production</i>, 84-90</p> <p>Louis Althusser, "Ideology and Ideological State Apparatuses" in <i>On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses</i>, pp. 232-271</p>	
October 9, 2025		Slavoj Žižek, "How did Marx Invent the Symptom" in <i>The Sublime Object of Ideology</i> , pp. 11-53	
<b>Week 9: Feminist Film Theory</b>			
October 13, 2025	Screening: <i>Rear Window</i> , Alfred Hitchcock		
October 14, 2025		<p>Laura Mulvey, "Visual Pleasure and Narrative Cinema" <i>FTC</i>, pp. 711-721</p> <p>Tania Modleski, "The Master's Dollhouse: <i>Rear Window</i>" <i>FTC</i>, pp.</p>	

Date	Topic	Readings/Preparation	Work Due
		721-735	
October 16, 2025		bell hooks, "The Oppositional Gaze. Black Female Spectators" in <i>Feminism and Tradition in Aesthetics</i>  Mathina Diawara, "Black Spectatorship: Problems of Identification and Resistance," <i>FTC</i> , pp. 767-775	Short Paper Due
<b>Week 10:</b>			
October 20, 2025	Screening: <i>Tokyo Story</i> , Yasujiro Ozu		
October 21, 2025		David Bordwell, "Cognition and Comprehension: Viewing and Forgetting in <i>Mildred Pierce</i> ", <i>FTC</i> , pp. 427-444  David Bordwell, "Film Interpretation Revisited" in <i>Film Criticism</i> Winter/Spring 1993  <b>Optional:</b> Jerry Salvaggio, "The Emergence of a New School of Criticism: Neo-Formalism" <i>Journal of the University Film Association</i> , Fall 1981, Vol. 33, No. 4 (Fall 1981)  David Bordwell and	

Date	Topic	Readings/Preparation	Work Due
		<p>Kristin Thompson, "NEOFORMALIST CRITICISM: A REPLY" <i>Journal of the University Film and Video Association</i>, Winter 1982, Vol. 34, No. 1 (Winter 1982), pp. 65-68</p> <p>Berys Gaut, "Making Sense of Films: Neoformalism and Its Limits" <i>Forum for modern language studies</i>, 1995-01, Vol.31 (1), p.8-23</p>	
October 23, 2025		<b>Optional:</b> David Bordwell, "Tokyo Story" in <i>Ozu and the Poetics of Cinema</i>	In Class Midterm Exam
<b>Week 11: Introduction to Film Criticism</b>			
October 27, 2025	Screening: 2 or 3 <i>Things I Know about Her</i> , Jean-Luc Godard		
October 28, 2025		<p>André Bazin, "Toward a Cinematic Criticism," in <i>French Cinema of the Occupation and Resistance: The Birth of a Critical Esthetic</i>, pp. 53-65</p> <p>André Bazin, "The Cannes Festival of 1946," <i>French Cinema of the Occupation and Resistance: The Birth of a Critical Esthetic</i>, pp. 135-141</p>	

Date	Topic	Readings/Preparation	Work Due
		Mattias Frey, “Introduction” in <i>The Permanent Crisis of Film Criticism: The Anxiety of Authority</i> , pp. 11-24	
October 30, 2025		Francois Truffaut, “The Rogues are Weary”, Andre Bazin, Jacques Doniol-Valcroze, Pierre Kast, Roger Leenhardt, Jacques Rivette, Eric Rohmer: “Six Characters in Search of auteurs: A Discussion about the French Cinema;” Jean-Luc Godard: “Sufficient Evidence;” and Andre Bazin “On the <i>politique des auteurs</i> ” in <i>Cahiers du cinéma, The 1950's</i> , ed. Jim Hillier, pp. 27-50, 248-259	Short Paper Due
<b>Week 12: Film Criticism: James Agee</b>			
November 3, 2025	Screening: <i>The Maltese Falcon</i> , John Huston		
November 4, 2025		James Agee, “The Nation: February 20, 1943,” “The Nation: September 4, 1943,” “The Undirectable Director,” “Time: November 27, 1944,” and “Time: August 2, 1948” in <i>Agee on Film: Film Writing and Selected Journalism</i>	
November 6, 2025		Robert Naremore, “The	

Date	Topic	Readings/Preparation	Work Due
		Cinema According to James Agee," in <i>New England Review</i> (1990-) , 2014, Vol. 35, No. 2 (2014)	
<b>Week 13: Film Criticism: Manny Farber</b>			
November 10, 2025	Screening, <i>Taxi Driver</i> , Martin Socrsese		
November 11, 2025	Holiday		
November 13, 2025		<p>Patricia Patterson and Manny Farber, "The Power and The Glory: Taxidriver" in <i>Film Comment</i>, MAY-JUNE 1998, Vol. 34, No. 3</p> <p>Manny Farber, "Underground Films 'A Bit of Male Truth'" <a href="https://www.commentary.org/articles/manny-farber/underground-filmsa-bit-of-male-truth/">https://www.commentary.org/articles/manny-farber/underground-filmsa-bit-of-male-truth/</a></p> <p>Manny Farber, "White Elephant vs Termite Art," <i>Film Culture</i>, no. 27. <a href="https://www.moca.org/storage/app/media/cropped-images/02_White%20Elephant%20Art%20vs.%20Termite%20Art.pdf">https://www.moca.org/storage/app/media/cropped-images/02_White%20Elephant%20Art%20vs.%20Termite%20Art.pdf</a></p>	
<b>Week 14: Film Criticism: Pauline Kael and Andrew Sarris</b>			
November 17, 2025	Screening: <i>The Killing of a Chinese Bookie</i> , John Cassavetes		
November 18, 2025		Mattias Frey, "The Anxiety of Influence:	

Date	Topic	Readings/Preparation	Work Due
		<p>The “Golden Age” of Criticism, the Rise of the TV Pundit, and the Memory of Pauline Kael,” in <i>The Permanent Crisis of Film Criticism: The Anxiety of Authority</i>, pp. 101-124</p> <p>Andrew Sarris, “Notes on the Auteur Theory in 1962” in <i>Film Comment</i>, Vol. 6, No. 3 (FALL 1970), pp. 6-9</p>	
November 20, 2025		<p>Pauline Kael, "Circles and Squares" in <i>Film Quarterly</i>, Vol. 16, No. 3 (Spring, 1963), pp. 12-26</p> <p>Andrew Sarris, “The Auteur Theory and the Perils of Pauline” in <i>Film Quarterly</i>, Vol. 16, No. 4 (Summer, 1963), pp. 26-33</p> <p>Pauline Kael, "Why are Movies so Bad? Or, The Numbers” and “Faces” in <i>The age of movies : selected writings of Pauline Kael</i></p>	Short Paper Due

Date	Topic	Readings/Preparation	Work Due
Thanksgiving Break			
November 24, 2025	Holiday		
November 25, 2025			
November 27, 2025			
Week 15:			
December 1, 2025	Screening: Safdi brothers, <i>Uncut Gems</i> (2019)		
December 2, 2025		Anna Kornbluh, "Video," in <i>Immediacy: Or, the Style of Too Late Capitalism</i> , Verso 2023. Pp. 213-247	Final Paper Due

## V. University Policies and Resources

### Attendance policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

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

### Students requiring accommodation

Students 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.

### UF course evaluation process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Students can complete evaluations in three ways:

1. The email they receive from GatorEvals
2. Their Canvas course menu under GatorEvals
3. The central portal at <https://my-ufl.bluera.com>

Guidance on how to provide constructive feedback is available at

<https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### University Honesty Policy

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as

well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course. For additional information, see <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

### **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.

### **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 Carla Blount ([cblount@ufl.edu](mailto:cblount@ufl.edu), (352) 294-2872). 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).

### **Resources available to students**

#### ***Health and Wellness***

- U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or

- call 352-392-1575 for information on crisis services as well as non-crisis services.
- Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- University Police Department: Visit [UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the [UF Health Emergency Room and Trauma Center website](#).
- GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

### **Academic Resources**

- E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- [Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- [Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources. Call 866-281-6309 or email [ask@ufl.libanswers.com](mailto:ask@ufl.libanswers.com) for more information.
- [Teaching Center](#): 1317 Turlington Hall, Call 352-392-2010, or to make a private appointment: 352-392-6420. Email contact: [teaching-center@ufl.edu](mailto:teaching-center@ufl.edu). General study skills and tutoring.
- [Writing Studio](#): Daytime (9:30am-3:30pm): 2215 Turlington Hall, 352-846-1138 | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.
- Academic Complaints: Office of the Ombuds; [Visit the Complaint Portal webpage for more information](#).
- Enrollment Management Complaints (Registrar, Financial Aid, Admissions): [View the Student Complaint Procedure webpage for more information](#).