

**ENG 3115. Introduction to Film Theory and Criticism, Spring 2021**  
**Professor: Dr. Trevor Mowchun**  
**Class #25005 (in-person), # 30599 (online)**

Classroom: TUR 2346 (in-person section only) and Zoom (online section)

Times:

- Tuesday | Period 7 (1:55 PM - 2:45 PM) \*via Zoom for both in-person and online sections
- Thursday | Period 7 - 8 (1:55 PM - 3:50 PM) \*HYFLEX—to be held in TUR 2346 (in-person section only) and via Zoom (online section)

Screening (remote): Monday | Period E1 - E3 (7:20 PM - 10:10 PM) \*Watch the weekly films on your own during this designated screening time.

Course website (Canvas): [elearning.ufl.edu](http://elearning.ufl.edu)

Office hours (online via Zoom): Tuesday Period 8 - 9 (3 PM - 4:55 PM), or by appointment.

\*Tuesday office hours will not be held during Week 1 (Jan. 11)

- Personal Meeting Room ID: 263 018 8414
  - Join URL: <https://ufl.zoom.us/j/2630188414> \*This link is for virtual office hours only.
- Links to classes are available in the Zoom section of Canvas.

Email: [tmowchun@ufl.edu](mailto:tmowchun@ufl.edu) (Monday to Friday; please allow at least 24 hours for a response)

Office phone number: 352-294-2839

### **Course Description**

Few art forms have generated as much written speculation as film, a surprising fact given that film is an audiovisual medium in which the word serves the image. Film theory and criticism “think the cinema” in very different ways, and one of the main tasks of this course is to learn how to think these particular thoughts, along with what it takes to seriously write film theory and criticism. Significant and often visionary works of film theory will be contextualized and closely analyzed on their own terms. Individual films will be studied through film theory’s bold and imaginative adventures in thinking about film itself as art form, technology, mass communication, cultural criticism, and philosophical experimentation, to name just a few horizons of understanding. We will see rather quickly that film theory as a term is meaningless unless it is pluralized as “film theories.” We will also see more gradually how film theory and what is called “criticism” differ from each other in ways which are significant to the study and appreciation of film as a complex and evolving art form with direct ties to the values of individuals and cultures. We will tackle some of the more pivotal and enduring texts in film theory/criticism, paying careful attention to how theoretical models and acts of criticism enhance our understanding of individual films screened in class. Some questions which will guide our exploration of film theory/criticism are as follows: What are the formal aspects of film and how do they remain fluid over time? In what sense is film an expressive language born of the art forms which precede it? Is there such thing as an “essence” of film? What can films do to individual and cultural consciousness? How does film permeate other areas of culture, be it the arts or the sciences? What would a contemporary film theory/criticism look like and who is its ideal audience? These distinct yet overlapping lines of thought will involve the history of thinking about film, the close analysis of film theory and practice, the major and minor film

theories throughout the 20th century, exemplary acts of film criticism and their occasional resistance to theory, and a glimpse into how film theory and criticism envision the medium functioning in the digital age in which we currently find ourselves.

### **In-Person and Online Classes and Film Screenings:**

- **Monday** screening: remote. \*You will watch the weekly films on your own prior to the Tuesday class. I suggest using the designated 3-hour block to watch the films. All films will be available via Course Reserves on Canvas or online (I will direct you in the latter case).
- **Tuesday** class: online via Zoom (regardless of which section you are registered in).
- **Thursday** class: in-person for those registered in the in-person section, and via Zoom for those registered in the online section.

\* No Zoom meetings will be recorded.

### **COVID-19 Statement**

*This semester, the university has mandated a return to face-to-face (F2F) teaching. To this end, it has required courses such as our own to observe the HyFlex model, wherein some students are present in the classroom even as others are simultaneously participating from remote locations. I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population. If you are enrolled in a F2F section of this class, you are required to send me proof of a negative COVID test before you may attend class. As the instructor, I have the right to deny entry to any student who has not been tested or who has tested positive for COVID. 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 have any COVID or non-COVID-related hardships that may obstruct your performance in the course—unexpected work or family obligations, financial struggles, mental or physical health issues, or lack of technological access—please reach out to me as well as make use of all UF resources available to you. We can then work together to create a plan to help you complete the course and fulfill the necessary requirements. I just ask that you are transparent and contact me promptly.*

### **COURSE MATERIALS**

Textbook: *Film Theory and Criticism: Introductory Readings*, 8<sup>th</sup> edition, Edited by Leo Braudy and Marshall Cohen (Oxford and New York: Oxford University Press, 2016).

\* The above textbook can be purchased or rented for the duration of the course. The 7<sup>th</sup> edition of the book may be used as well. If you prefer to track down the textbook readings in other sources then you may do so as long as the readings are complete and the search does not delay your reading progress. Unfortunately, hard copies of the textbook cannot be placed on reserve at the library due to the current pandemic.

**Other readings:**

Readings not derived from the above textbook (and there are many) are available as downloadable PDFs or e-books in the Course Reserves (Ares) section of Canvas. Film theory is about reading texts of a complex and often challenging nature. Since the readings will be informing much of our work, it is crucial that you keep up with them, devoting the necessary time and energy to their understanding. The same holds for the assigned films.

\* Readings will usually be taken up in the order in which they are presented in the syllabus. It is recommended to have all the readings done by the Tuesday class of each week.

**Required Films:**

- All films are available on Course Reserves or online. For films not on reserve, I will inform the class with viewing instructions or links to the films. It is crucial to watch all weekly films prior to the Tuesday class. You may as well use the Monday screening block to watch the films.  
- Film clips listed on the syllabus will typically be shown in class.

\* Course format and materials are subject to change. I will notify you in advance of any changes.

**Now, Let's Begin! If you do all the readings, watch all the films, and attend all the classes, you will have an immensely fruitful and memorable experience learning film theory and criticism.**

**SCHEDULE****Week 1 (Jan. 11-12, 14). Introduction; Early Film Theory in France and Germany**

Reading: 'I.M. Pacatus' (Maxim Gorky), "Maxim Gorky on the Lumiere Program, 1896," trans. Leda Swan, in *Kino: A History of the Russian and Soviet film*, ed. Jay Leyda (New York, Macmillan, 1960), pp. 407-9.

Reading: "Part 1: 1907-1914: Before the Canon" (texts by Méliès, de Gourmont, Brisson, Romains, Feuillade, Jasset, Canudo, Gance), in *French Film Theory and Criticism: A History/Anthology, 1907-1959, Volume 1 (1907-1929)*, ed. Richard Abel (Princeton, NJ: Princeton University Press, 1988), pp. 35-67.

Reading: "The Aesthetics of Silent Film (chapters 218-221: Bloch, Kalbus)," in *The Promise of Cinema: German film theory, 1907—1933*, edited by Anton Kaes, Nicholas Baer, and Michael Cowan (Oakland: University of California Press, 2016), pp. 482-487.

Short films: Auguste and Louis Lumiere shorts (a re-enactment of Gorky's account) \*screen in class; *The Devil's Castle* (Georges Méliès, France, 1896), *Cinderella* (Georges Méliès, France, 1899), *The Assassination of the Duke of Guise* (Andre Calmettes and Charles le Bargy, France, 1908), *The Folly of Doctor Tube* (Abel Gance, France, 1915) \*All films available free online

Feature film: *Stranger than Paradise* (Jim Jarmusch, USA, 1984) \*Available via Course Reserves (Ares) or online-paid

## **Week 2 (Jan. 18-19, 21). Early Film Theory in Germany (cont'd)**

**\* No class on Jan. 18: Martin Luther King, Jr. Day—watch films prior to Tuesday’s class.**

Reading: “A New Sensorium (chapters 1-8: Ewers, Brod, Melcher, Weisse, anonymous, anonymous, Strobl, Sommer),” in *The Promise of Cinema: German film theory, 1907—1933*, edited by Anton Kaes, Nicholas Baer, and Michael Cowan (Oakland: University of California Press, 2016). pp. 13-30.

Reading: “The Time Machine (chapters 31-36: Brauner, Viertel, Baumer, Goerke, Landau, Lautensack),” in *The Promise of Cinema: German film theory, 1907—1933*, edited by Anton Kaes, Nicholas Baer, and Michael Cowan (Oakland: University of California Press, 2016), pp. 74-88.

Reading: “Moral Panic and Reform (chapters 92-94: Pfemfert, Hellwig, Gaupp),” in *The Promise of Cinema: German film theory, 1907—1933*, edited by Anton Kaes, Nicholas Baer, and Michael Cowan (Oakland: University of California Press, 2016), pp. 219-226.

Reading: “Film as Knowledge and Persuasion (chapters 233-238: Hennes, Polimanti, Birnbaum, anonymous, Pinschewer, Taut),” in *The Promise of Cinema: German film theory, 1907—1933*, edited by Anton Kaes, Nicholas Baer, and Michael Cowan (Oakland: University of California Press, 2016), pp. 520-534.

Recommended Reading: “The World in Motion (chapters 17-21: STE., Stein, Hafker, Goll, Schomburgk), in *The Promise of Cinema: German film theory, 1907—1933*, edited by Anton Kaes, Nicholas Baer, and Michael Cowan (Oakland: University of California Press, 2016), pp. 48-56.

Feature film: *Koyaanisqatsi* (Godfrey Reggio, USA, 1983) \*Available via Course Reserves (Ares) or online-paid

## **Week 3 (Jan. 25-26, 28). Formalist and Psychological Approaches: Hugo Münsterberg and Rudolf Arnheim**

Reading: Hugo Münsterberg, *Hugo Münsterberg on Film: The Photoplay—A Psychological Study and Other Writings*, ed. by Allan Langdale (New York: Routledge, 2002). (originally published in 1916).

- Selections: “Chapter 4: Attention,” and “Chapter 5: Memory and Imagination,” pp. 79-98.

Textbook: *Film Theory and Criticism: Introductory Readings*, Eighth edition.

- Selections: Rudolf Arnheim from *Film as Art* (“Film and Reality”; “The Making of a Film”), pp. 207-216; and “The Complete Film,” pp. 144-147. (1933)

Feature film: *Play Time* (Jacques Tati, France, 1966) \*Available via Course Reserves (Ares), online-free (Vimeo), and online-paid.

## **Week 4 (Feb. 1-2, 4). Soviet Montage Theory: V.I. Pudovkin and Sergei Eisenstein**

Textbook: *Film Theory and Criticism: Introductory Readings*, Eighth edition.

- Selections: V.I. Pudovkin from *Film Technique* ["On Editing," 1926]; Sergei Eisenstein from *Film Form: Beyond the Shot* [The Cinematographic Principle and the Ideogram]; The Dramaturgy of Film Form [A Dialectic Approach to Film Form] (1929), pp. 6-40.

- Selection: Sergei Eisenstein, Vsevolod Pudovkin, and Grigori Alexandrov, "Statement on Sound" (1928), pp. 256-258.

Reading: V.I. Pudovkin, *Film Technique and Film Acting: The Cinema Writings of V.I. Pudovkin*, trans. Ivor Montagu (New York: Bonanza Books, 2009). (originally published in 1929)

- Selection: Section 5: "Asynchronization as a Principle of Sound Film," pp. 155-165.

- Recommended selection: Section 2, Part 3: "The Director and the Actor," pp. 105-117.

Clips (in class): *Mother* (V.I. Pudovkin, USSR, 1926), *Strike* (Sergei Eisenstein, USSR, 1925)

Feature film: *The Wild Bunch* (Sam Peckinpah, USA, 1969) \*Available via Course Reserves (Ares) or online-paid

### **Week 5 (Feb. 8-9, 11). Soviet Montage Theory: Sergei Eisenstein (cont'd) and Dziga Vertov**

Reading: Sergei Eisenstein, "Montage of Attractions," in *The Film Sense*, trans. and ed. Jay Leyda (San Diego: Harcourt Brace Jovanovich, 1974), pp. 230-233. (originally published in 1923)

Reading: Sergei Eisenstein, "On the Structure of Things," in *Nonindifferent Nature*, trans. Herbert Marshall (Cambridge; New York: Cambridge University Press, 1987), pp. 3-37. (originally published in 1939-41)

Reading: Dziga Vertov, *Kino-Eye: The Writings of Dziga Vertov*, ed. Annette Michelson, trans. Kevin O'Brien (Berkeley, Ca.: University of California Press, 1984.)

- Selections: From *Articles, Public Addresses*: "WE: Variant of a Manifesto," "The Fifth Issue of *Kinopravda*," "The Birth of Kino-Eye," "On *Kinopravda*", pp. 5-11, pp. 40-47. (1922-24)

Clips (in class): *Man with a Movie Camera* (Dziga Vertov, USSR, 1929)

Short film: *Kino-Pravda 18* (Dziga Vertov, USSR, 1924) \*Available on Youtube

Feature film: *Christine* (Antonio Campos, USA/UK, 2016) \*Available online-free+paid

### **Week 6 (Feb. 15-16, 18). The Nature of Film 1: Jean Epstein, Béla Balázs, André Bazin**

Reading: Jean Epstein, "The Cinema Seen from Etna" and "On Certain Characteristics of Photogénie," in *La Cinematographe vu de l'Etna*, in *Jean Epstein: Critical Essays and New Translations*, ed. Sarah Keller (Amsterdam: Amsterdam University Press, 2012), pp. 287-296. (originally published in 1922-26)

Reading: Jean Epstein, "L'Intelligence d'une machine," in *Jean Epstein: Critical Essays and New Translations*, ed. Sarah Keller (Amsterdam: Amsterdam University Press, 2012), pp. 311-315. (originally published in 1946)

Textbook: *Film Theory and Criticism: Introductory Readings*, Eighth edition.

- Selections: André Bazin from *What is Cinema?* ("The Ontology of the Photographic Image" (1945); "The Myth of Total Cinema" (1946)), pp. 126-134.

Reading: Béla Balázs, "Flight from the Story," in *Béla Balázs: Early Film Theory: Visible Man and The Spirit of Film*, ed. Erica Carter, trans. Rodney Livingstone (New York: Berghahn Books, 2010), pp. 146-158. (originally published in 1924 and 1930)

Feature film: *Andrei Rublev* (Andrei Tarkovsky, USSR, 1966) \*Available via Course Reserves (Ares) or online-free.

### **Week 7 (Feb. 22-23, 25). The Nature of Film 2: Siegfried Kracauer and Stanley Cavell**

Textbook: *Film Theory and Criticism: Introductory Readings*, Eighth edition.

- Selections: Siegfried Kracauer, from *Theory of Film* ("The Establishment of Physical Existence"), pp. 187-197. (1960)

Reading: Stanley Cavell, *The World Viewed: Reflections on the Ontology of Film* ("Sights and Sounds," "Photograph and Screen," "Audience, Actor, and Star," "Types; Cycles as Genres," "Ideas of Origin"), (Cambridge: Harvard University Press, 1979), pp. 16-41. (originally published in 1971)

Recommended: Siegfried Kracauer, "Epilogue: Film in Our Time," in *Theory of Film* (Oxford: Oxford University Press, 1960), pp. 285-311, notes pp. 336-337.

Feature film: *People on Sunday* (Robert Siodmak and Edgar G. Ulmer, Germany, 1930)  
\*Available via Course Reserves (Ares)

Feature film: *Badlands* (Terrence Malick, USA, 1973) \*Available via Course Reserves (Ares) or online-paid

### **Week 8 (Mar. 1-2, 4). Psychoanalytic Film Theory: Jean-Louis Baudry and Christian Metz**

Textbook: *Film Theory and Criticism: Introductory Readings*, Eighth edition.

- Selection: Jean-Louis Baudry, "Metapsychological Approaches to the Impression of Reality in Cinema," pp. 148-165. (1975)

- Selections: Christian Metz, "Identification, Mirror," "The Passion for Perceiving," "Disavowal, Fetishism," pp. 602-619. (1975)

Recommended reading: Christian Metz, Chapter 1: "The Imaginary and 'the Good Object' in the Cinema and in the Theory of the Cinema," in *The Imaginary Signifier: Psychoanalysis and the Cinema*, trans. Celia Britton (Bloomington: Indiana University Press, 1982), pp. 3-16. (originally published in 1977)

Feature film: *The Truman Show* (Peter Weir, USA, 1998) \*Available via Course Reserves (Ares) or online-paid

**Week 9 (Mar. 8-9, 11). Introduction to Film Criticism: Otis Ferguson (preceded by André Bazin)**

Reading: André Bazin, “Toward a Cinematic Criticism,” in *French Cinema of the Occupation and Resistance: The Birth of a Critical Esthetic*, ed. Francois Truffaut, trans. Stanley Hochman, pp. 53-65. (collection published in 1981)

Reading: Otis Ferguson, *The Film Criticism of Otis Ferguson*, ed. Robert Wilson (Philadelphia, Temple University Press, 1971).

- Selections: “Life Goes to the Pictures,” (1940) pp. 3-12; “While We Were Laughing,” (1940) pp. 18-24; “1942—From *You're in the Army Now* to *King's Row*”, (1942) pp. 405-416.

Recommended reading: V.F. Perkins, “Form and Discipline,” in *Film as Film: Understanding and Judging Movies* (Harmondsworth, Middlesex, England; New York: Penguin Books, 1972), pp. 59-70.

Feature film: *Trouble in Paradise* (Ernst Lubitsch, USA, 1932) \*Available via Course Reserves (Ares)

**Week 10 (Mar. 15-16, 18). Criticism: André Bazin and Robert Warshow**

Reading: André Bazin, “The Myth of Monsieur Verdoux,” in *What is Cinema?*, Volume 2, ed. and trans. Hugh Gray (Berkeley: University of California Press, 1967-71), pp. 102-123.

Reading: Robert Warshow, *The Immediate Experience: Movies, Comics, Theatre & Other Aspects of Popular Culture*, Enlarged edition (Cambridge, MA: Harvard University Press, 2001).

- Selections: “Pt. 3: Charles Chaplin: ‘Monsieur Verdoux’” (1947) and “Feeling of Sad Dignity” (1954), pp. 177-209.

Recommended reading: André Bazin, “Charlie Chaplin,” in *What is Cinema?*, Volume 1, ed. and trans. Hugh Gray (Berkeley: University of California Press, 1967-71), pp. 144-153.

Clips (in class): *Limelight* (Charlie Chaplin, USA, 1952)

Film: *Monsieur Verdoux* (Charlie Chaplin, USA, 1947) \*Available via Course Reserves (Ares) or online-paid

**Week 11 (Mar. 22-23, 25). Criticism: James Agee and Back to Bazin**

Textbook: *Film Theory and Criticism: Introductory Readings*, Eighth edition.

- Selections: André Bazin, “De Sica: Matteur-En-Scene,” pp. 134-143. (1953)

Reading: James Agee, *Agee on Film: Film Writing and Selected Journalism* (New York: Library of America, Penguin Putnam, 2005).

- Selection: “September 13, 1947—April 24, 1948” (esp. *Shoeshine*, *Farrebique*, *The Treasure of the Sierra Madre*), pp. 270-297.
- Selection: “Undirectable Director” (on John Huston), in *Agee on Film: Film Writing and Selected Journalism* (New York: Library of America, Penguin Putnam, 2005), pp. 413-427. (1950)

Feature film: *The Dead* (John Huston, Ireland/UK/USA, 1987) \*Available via Course Reserves (Ares) or online-paid

### **Week 12 (Mar. 29-30, Apr. 1). Criticism: Manny Farber and Parker Tyler**

Reading: Manny Farber, *Farber on Film: the Complete Film Writings of Manny Farber*, ed. Robert Polito (New York: Library of America, 2016).

- Selections: “Underground Films” (1957), pp. 486-497; “Howard Hawks” (1969), pp. 653-658.

Reading: Manny Farber, “White Elephant Art vs. Termite Art”, in *Film Culture*, no. 27 (Winter 1962–63), pp. 242-246.

Reading: Parker Tyler, “The Underground Versus the Taboo on Reality” and “The Exploding Peephole of the Underground” (1969), in *Underground Film: A Critical History* (New York: Da Capo Press, 1995), pp. 1-16.

Reading: André Bazin, Jacques Doniol-Valcroze, Pierre Kast, Roger Leenhardt, Jacques Rivette, Eric Rohmer, “Six Characters in Search of Auteurs: A Discussion about the French Cinema,” in *Cahiers du cinéma, The 1950’s*, ed. Jim Hillier (Cambridge, Mass.: Harvard University Press, 1985), pp. 31-46. (originally published in 1957)

Short film: *Scorpio Rising* (Kenneth Anger, USA, 1963) \*Available free on Youtube

Feature film: *They Live By Night* (Nicholas Ray, USA, 1948), \*Available via Course Reserves (Ares)

### **Week 13 (Apr. 5-6, 8). Criticism: Pauline Kael and David Thomson**

Reading: Pauline Kael, *Going Steady* (Boston: Little, Brown, 1970).

- Selections: “The Concealed Art of Carol Reed” (on *Oliver!*) (1968), pp. 200-205; “A Sign of Life” (on *Shame*) (1968), pp. 214-221; “Saintliness” (on *Simon of the Desert*) (1969), pp. 254-262.

- Recommended: Pauline Kael, “School Days, School Days” (on *If...* and *The Prime of Miss Jean Brodie*), pp. 279-288. (1969)

Reading: Pauline Kael, “Fear of Movies,” in *When the Lights Go Down* (New York: Holt, Rinehart and Winston, 1980), pp. 427-439.

David Thomson, Chapter 23: “The Lord of Overlook,” in *Overexposure: The Crisis in American Filmmaking* (New York: Morrow, 1981), pp. 317-333.

Short film: *Simon of the Desert* (Luis Buñuel, Mexico, 1965) \*Available via Course Reserves (Ares)



Feature film: *The Shining* (Stanley Kubrick, USA, 1980) \*Available via Course Reserves (Ares) or online-paid

### **Week 14 (Apr. 12-13, 15). Criticism and its Limits: Susan Sontag and V.F. Perkins**

Reading: Susan Sontag, *Against Interpretation, and Other Essays* (New York: Picador U.S.A., 2001).

- Selections: "Against Interpretation" (1964), pp. 3-14; "The Imagination of Disaster" (1965), pp. 209-225; "Jack Smith's Flaming Creatures" (1964), pp. 226-231.

Reading: V.F. Perkins, "The Limits of Criticism," in *Film as Film: Understanding and Judging Movies* (Harmondsworth, Middlesex, England; New York: Penguin Books, 1972), pp. 187-193.

Short film: *Flaming Creatures* (Jack Smith, USA, 1963) \*Available on archive.org (low quality)

Feature film: *Werckmeister Harmonies* (Béla Tarr, Hungary, 2000) \*Available via Course Reserves (Ares)

### **Week 15 (Apr. 19-20). Television, Digital, New Media**

Reading: Rudolf Arnheim, "A Forecast of Television", in *Film as Art* (Berkeley: University of California Press, 1957), pp. 188-198. (originally published in 1935)

Textbook: *Film Theory and Criticism: Introductory Readings*, Eighth edition.

- Selections from Lev Manovich, *The Language of New Media* ("Synthetic Realism and its Discontents", "The Synthetic Image and its Subject", "Digital Cinema and the History of a Moving Image"), pp. 717-733. (2001)

Recommended reading: Vilém Flusser, "Digital Apparition" in *Electronic Culture: Technology and Visual Representation*, ed. Timothy Druckrey (New York: Aperture, 1996), pp. 242-245.

Recommended reading: George Toles, "Rescuing Fragments: A New Task for Cinephilia," *Cinema Journal*, 49, Number 2 (Winter 2010), pp. 159-166.

Film: *24 Frames* (Abbas Kiarostami, Iran/France, 2017) \*Available via Course Reserves (Ares)

## **COURSEWORK**

2 short papers x 15 points each (Due: Feb. 12 and Apr. 1 by 11:59pm on Canvas)	30%
Mid-term test (Due: Mar. 8 by noon on Canvas)	25%
Final essay (Due: Apr. 23 by 11:59pm on Canvas)	35%
Participation	10%

### **Short Papers (3-4 pages):**

1. Select **one** reading from the course and summarize the main ideas, arguments, and overall structure in your own words. \*The first of these papers must be about a text from the

“theory” section of the course (Weeks 1-8, 15), and the second about a text from the “criticism” section (Weeks 9-14). You need not read ahead to write these papers.

2. Choose **one** passage (3-5 sentences long) from the text that you think is crucial. Analyze the meaning of the passage on its own terms and its placement in the context of the essay, specifically with respect to the ideas which precede and follow it. Address why the passage is important to understanding the essay as a whole.
3. Describe the author’s thinking and writing style. For example, is the style logical, circular, poetic, passionate? Who is the author addressing? What is motivating the author?
4. Connect your chosen reading to **one** of the assigned films. How does the author’s ideas help you to better understand the film or see it in a new light?

**Mid-term Test:** This test will cover the theory section of the course. It will consist of approximately 8 questions, each requiring 1-2 paragraphs to answer. Students will have a few days to complete the test. It is “open book.” You may discuss the questions with your classmates, but all answers must be in your own words.

**Final Paper (8 pages, maximum 10 pages):** The final paper will be a more formal and substantial consideration of a topic in film theory and criticism. You may expand upon ideas from your short papers that you feel are worth pursuing in greater depth and perhaps contain the seeds of a larger research project—though be sure not to repeat yourself or rely too heavily on earlier work. Possible essay topics will also be provided and are encouraged. You are also free to develop your own essay topic with approval from me. It is highly recommended that you discuss the overall direction and details of your final paper with me during office hours or via email, especially if you plan on pursuing ideas not yet tackled in class. Refrain from blindly adopting the perspectives and convictions of the theorists and critics we discuss. Instead, use the course material as a theoretical foundation and/or inspiration for concrete analyses of their work, criticism of its limits, and/or dynamic applications to the films screened in class.

**Video essay (optional):** For a final research project, students may explore the theoretical, artistic, and/or pedagogical possibilities of the video essay. The conceptualization and realization of a short video essay is also an opportunity to combine the intellectual rigor of the scholarly essay *and* the aesthetic power of a work of art. In the process, you will test to what extent a video essay can engage with film theory/criticism, perhaps even *do* film theory/criticism, and reach the depth, detail and precision of written essays. Students can proceed, for example, by exploring the work of a film theorist in audiovisual terms, or by activating concepts taken from the readings and/or lectures to create an audiovisual interpretation/contextualization of at least one film screened in class. Any approach will require some outside research and a proposal or script. All successful (i.e. interesting) video essays will go beyond the traditional documentary mode. Please note that the video essay option is an ambitious undertaking which involves more time, resources, and basic filmmaking proficiency. Let me know as soon as possible if you are interested in pursuing this option.

**\* Equipment, Technical Assistance, and Proficiency (for video essay projects):** The Department of English holds production and post-production equipment, however you are encouraged to use your own equipment for this project. A basic proficiency test administered by our media assistant will be required before checking out equipment for the first time, particularly

the department's cameras. More information about the department's production resources, protocols and safety measures will be provided upon request. Our department's film & media technician is Jack Edmondson (jedmondson@ufl.edu)

**Participation:** Based on attendance, discussion, and occasional in-class written responses to course material. You can also participate via email and office hours.

\* Submission of coursework: All assignments must be submitted in Canvas and on time. If you cannot meet a deadline then please inform me as soon as possible and we will figure out how best to proceed. Use 1.5 or double spacing, reasonable formatting and bibliographic referencing, as per usual.

### Grade Scale:

A	100 – 94	C	76 – 73
A-	93 – 90	C-	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

### Policies and Services

\* All written work will be submitted electronically, via Canvas unless otherwise stated. Word and PDF files are acceptable.

\* No late submissions unless an extension has been previously agreed upon. I am flexible and understanding especially considering our present circumstances, but clear and prompt communication is essential for this course and elsewhere.

\* I will respond to emails from Monday to Friday, usually within a day or two, though please be patient when waiting for a response. While email communication may seem indispensable nowadays, you may find it more productive and interesting to come meet with me during virtual office hours to discuss the course material. There is no substitute for a one-on-one conversation when providing feedback to students in the process of developing and crystallizing ideas into a state of maturity.

\* Regular attendance is essential. If I see that you are consistently absent then your grade will be adversely affected. Communication with the instructor is crucial to avoid misunderstandings related to absences. These policies are consistent with the UF's attendance policies. For more information on these policies, please visit:

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

\* I respectfully ask all students to refrain from using cell phones and internet browsing during class. Zoom etiquette will be discussed in class.

\* Please do not record any class lecture without permission from me.

\* Academic Honesty and Definition of Plagiarism. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code:

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

\* Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://drc.dso.ufl.edu/>).

\* For information on UF Grading policies:

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

\* For counseling or urgent help you may call the on-campus Counseling and Wellness Center at 352-392-1575, or contact them online: <https://counseling.ufl.edu/services/individual/>

\* UF's policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty:

<https://hr.ufl.edu/forms-policies/policies-managers/sexual-harassment/>