

ENG 3122. History of Film 2: 1930-1965 *ONLINE*
Fall 2020, 4 credits, Section 3A32, Class # 12970

Professor: Trevor Mowchun

Class: Tuesday 7 (1:55-2:45pm), Thursday 7-8 (1:55-3:50pm)

Screening: Wednesday 9-11 (4:05-7:05pm)

Office hours: Wednesday 7-8 (1:55-3:50pm), or by appointment

- Personal Meeting Room ID: 263 018 8414
- Join URL: <https://ufl.zoom.us/j/2630188414> *This link is for virtual office hours only

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Display of Aby Warburg's "Mnemosyne Atlas," 1924-29

Course Description:

There is no single or exhaustive film history. That is why historians are, and have always been, partial storytellers. There is no such thing as fact without fiction; no possibility for truth without the limitations of a human perspective. A philosophy of history can help us better understand what is revealed, concealed, and sometimes fabricated by historical awareness. Film presents unique challenges to the historian, particularly its widespread popularity and cherished value as both art and commercial entertainment, which render it susceptible to mainstream aesthetics/politics while triggering the subjective biases and tastes of historians. The allure of immortalized film stars and the aura surrounding so-called classic films are but two examples of how film scholars can be blinded by their very own object of study. We will evaluate such categories and, as conscientious historians, reflect on what we are inclined to value historically, ask ourselves what it means to spotlight the past, and how to better illuminate darker, less understood areas of film history without grafting present day ideologies onto historical contexts which have their own complex systems of values, often in direct opposition to our own. A history written to suit our own interests is inevitably partial and potentially irresponsible, that is, if it fails to *respond* to the past. A “time-travel” methodology will actually help us to examine films that strike us to be as relevant or even more relevant today than when they were produced. It remains the job of film history—and perhaps any history—to make sense of the values which have brought about the *present* state of affairs.

Throughout the semester we will question familiar topics in pre- and post-WWII film history and debate the need for new frameworks of understanding this complex period of cinematic maturation and experimentation. The course is structured around historical turning points, or what philosopher of science Thomas Kuhn called “paradigm shifts”: historical events of various kinds which reorient and sometimes revolutionize the trajectory of knowledge, in this case an artform, rather than guide it along cold rails of fate as if the history of film had no choice but to evolve in the way it did. As historians we never cease to forget the simple fact that the cinema could have unfolded differently; and if this fact is taken seriously as a method, it still *can* unfold differently if we remain open to potentialities of the medium not fully appreciated or even repressed by the dominant historical narratives which sing us to sleep, convincing us that we possess a complete picture of the cinema. A complete picture of cinema is an impossibility, and who knows, the pictures through which we understand the cinema may require revision or redoing. The development of a new historical picture is the true *art* of history.

Course Objectives:

- Understand the evolution of cinema post-silent era.
- Discern differences between pre- and post-WWII cinema.
- Develop a global picture of film history.
- Discover the historical context, modes of production, and aesthetic innovations of significant films.
- Appreciate the influence of film theory on film history.
- Read and write film history both critically and imaginatively.
- Navigate online digital archives and develop basic found-footage filmmaking skills.

COVID-19 Statement:

Due to the present challenging circumstances, the formerly face-to-face course transferred to an online setting for the Fall 2020 semester. I will remain flexible and sympathetic to the issues that

you might encounter during these weeks. Such change, however, does not suggest a lesser commitment to the course. Since all our classes (except for the film screening) will be held synchronously on Zoom, your regular attendance and participation will be similar to the live context, which I'm sure we all hope to return to before long. If you are experiencing any challenges that affect your work in this course, please communicate with me and I would be happy to assist.

Synchronous and Non-synchronous Classes and Film Screenings:

- **Tuesday** class: held synchronously via Zoom.
 - **Wednesday** screening: non-synchronous. You will watch the films on your own prior to the Thursday 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).
 - **Thursday** class: held synchronously via Zoom.
- * No Zoom meetings will be recorded.

Required Books:

* Available in the bookstore and/or online. Unfortunately, hard copies cannot be placed on reserve at the library due to the current pandemic. Please have all weekly required reading done by Thursday's class.

- Paul Hammond, *L'âge d'or* (London: BFI, 1997). *Not available through bookstore. Check Amazon Marketplace.
- Aldous Huxley, *The Doors of Perception and Heaven and Hell* (New York: Harper Collins, 2009). *Available through bookstore
- V.F. Perkins, *The Magnificent Ambersons* (BFI, 1999). *Not available through bookstore. Check Barnes & Noble or Amazon Marketplace.
- Lillian Ross, *Picture* (New York: New York Review of Books, 2002). *Available through bookstore

Other Readings:

* Individual readings such as book chapters, essays, and interviews are available as PDFs or in some cases weblinks through the Course Reserves section on Canvas. These will make up the majority of the readings for this course.

Required Films:

* All films are available on Course Reserves or online. For films not on reserve, I will email the class instructions or links to the films. It is crucial to watch all films prior to the Thursday class. You may as well use the Wednesday screening block to watch the films.

* For film clips, I will either email the class with specific timecodes or integrate the required clips in the week's Zoom sessions.

* 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 synchronous and non-synchronous classes, you will have an immensely fruitful and memorable experience learning film history.

SCHEDULE

Week 1 (Sept. 1-3)

Transitional Film: From Silence to Sound, the Sound of Silence

Films:

- Short film: *Zero for Conduct* (Jean Vigo, 1933)
- Feature film: *Vampyr* (Carl Dreyer, 1931)

Texts:

- Essay: Robert Spadoni, "The Uncanny Body of Early Sound Film," *The Velvet Light Trap*, No. 51, (Spring 2003), pp. 4-16.
- Article: Peter Swaab "'Un Film Vampirisé': Dreyer's *Vampyr*," *Film Quarterly*, Vol. 62, No. 4 (Summer 2009), pp. 56-62.
- Book chapter: David Rudkin, *Vampyr* (London: BFI, 2005). *Chapter 3: "The Problem of *Vampyr*", pp. 25-29.

Week 2 (Sept. 8-10)

Pre-code Passions and Two Great Patrons of the Avant Garde: The Vicomte Charles and Marie-Laure de Noailles

Films:

- Clips from pre-code films (TBD).
- Short film: *Les Mystères du Château de Dé* (Man Ray, 1929)
- Short feature film: *L'âge d'or* (Luis Buñuel, 1930)
- Feature film: *The Blood of a Poet* (Jean Cocteau, 1932)

Texts:

- Pre-code filmography/bibliography: Jennifer Tang, "The Forgotten Women of Pre-Code: An Annotated Filmography and Bibliography," *Feminist Teacher*, Vol. 20, No. 3 (2010), pp. 237-248.
- Book: Paul Hammond, *L'âge d'or* (London: BFI, 1997). *If you cannot find a copy of the book, Chapter 6 is available via Course Reserves on Canvas.
- Article: Louise Alphan, "Villa Noailles 'The Loonies' House," *Cimaise* 49, No. 268 (Ja/F: 2002), pp. 10-16.

Week 3 (Sept. 15-17)

For and Against the Classic Hollywood Studio System: David O. Selznick

Films:

- Feature Film: *Rebecca* (Alfred Hitchcock, 1940)
- Clips from: *The Paradine Case* (Alfred Hitchcock, 1947)

Texts:

- Book chapters: Thomas Schatz, *The Genius of the System: Hollywood Filmmaking in the Studio Era* (New York: Pantheon, 1988). *Chapter 11: "Selznick International Pictures: Going Independent," pp. 176-198; Chapter 15: "Selznick and Hitchcock: Balance of Power," pp. 271-294; Chapter 20: "Selznick and Hitchcock: Separate Ways," pp. 381-407.
- Letters: David O. Selznick's Memos to Alfred Hitchcock on the making of *Rebecca*: "We bought *Rebecca* and we intend to make *Rebecca*," in *Stars and Letters: Letters from Hollywood's Golden Age*, Feb. 7, 2019 (online).

Week 4 (Sept. 22-24)**Movie Stars: The Art of Being Larger than Life: Charles Laughton and Bette Davis**

Films:

- Clips from: *The Private Life of Henry VIII* (Alexander Korda, 1933)
- Feature film: *Now, Voyager* (Irving Rapper, 1942)

Texts:

- Book chapter: Richard Dyer, *Stars* (London: BFI, 1998). *Chapter 1: "Conditions for Stardom," Chapter 2: "Production: Consumption," pp. 5-19.
- Essay: Martin Shingler, "Breathtaking: Bette Davis's Performance at the End of *Now, Voyager*," *Journal of Film and Video*, Vol. 58, No. 1/2 (Spring/Summer 2006), pp. 46-58.
- Essay: George Toles, "Auditioning Betty in *Mulholland Drive*," *Film Quarterly*, Vol. 58, No. 1 (Fall 2004), pp. 2-13.

Week 5 (Sept. 29-Oct. 1)**Lost/Unfinished Films: Jean Renoir and Orson Welles**

Films:

- Short film: *A Day in the Country* (Jean Renoir, 1936) *Originally shot in 1936, but not completed and released until 1946.
- Feature film: *The Magnificent Ambersons* (Orson Welles, 1942)

Texts:

- Book: V.F. Perkins, *The Magnificent Ambersons* (BFI, 1999).
- Essay: Robert M. Webster, "Renoir's Une Partie de campagne: Film as the Art of Fishing," *The French Review*, Vol. 64, No. 3 (Feb., 1991), pp. 487-496.
- Book chapter: Robert L. Carringer, *The Magnificent Ambersons: A Reconstruction* (Berkeley, Los Angeles, Oxford: University of California Press, 1993). *Chapter 2: "A Note on Textual Practice," pp. 33-38.
- Recommended script: Carringer, *The Magnificent Ambersons: A Reconstruction* *Chapter 4: *The Magnificent Ambersons* Cutting Continuity Script, pp. 43-277.
- Recommended: Footage and outtakes from *A Day in the Country* (Criterion Collection special feature).

Week 6 (Oct. 6-8)**World War II: Propaganda, Dissent, and Trauma**

Films:

- Clips from: *Triumph of the Will* (Leni Riefenstahl, 1935)
- Short film: *Listen to Britain* (Humphrey Jennings, 1942)
- Short film: *Night and Fog* (Alain Resnais, 1956)
- Feature film: *The 49th Parallel* (Michael Powell, 1941)

Texts:

- Book excerpt: J.P. Stern, *Hitler: The Führer and the People*, Revised Edition (Berkeley and Los Angeles: University of California Press, 1992). *Chapters 1-4, pp. 1-31, endnotes pp. 203-208.
- Article: David Badder, "Powell and Pressburger: The War Years," *Sight and Sound*, Vol. 48, No. 1 (Winter 1978), pp. 8-12. *Interview with Powell

- Essay: Susan Sontag, “Fascinating Fascism,” in *Under the Sign of Saturn* (London: Vintage, 1996), pp. 73-105.

Week 7 (Oct. 13-15)

Postwar Italian Neorealism and Modernism

Films:

- Final segment from: *Paisan* (Roberto Rossellini, 1946)
- Clips from: *Bicycle Thieves* (Vittorio De Sica, 1948)
- Feature film: *L’Avventura* (Michelangelo Antonioni, 1960)

Texts:

- Essay: Cesare Zavattini, “Some Ideas on the Cinema,” *Sight and Sound* 23:2 (October-December 1953), pp. 64-69. *Edited from a recorded interview published in *La rivista del cinema italiano* 2 (December 1952). Translated by Pier Luigi Lanza.
- Essay: André Bazin, “De Sica: Metteur en scene,” in *Vittorio De Sica: Contemporary Perspectives* in ed. Howard Curle and Stephen Snyder (Toronto: University of Toronto Press, 2000), pp. 62-75.
- Essay: Gilles Deleuze, “Beyond the Movement-Image,” in *Vittorio De Sica: Contemporary Perspectives*, ed. Howard Curle and Stephen Snyder (Toronto: University of Toronto Press, 2000), pp. 81-86.
- Article: Michelangelo Antonioni, “*L’avventura*: Cannes Statement,” Nov. 25, 2014 (online, Criterion) (1 page).
- Book chapter: Geoffrey Nowell-Smith, *L’avventura* (London: BFI, 1997) *Chapter 3: “The Adventure of *L’avventura*,” pp. 19-28.
- Recommended interview: Eric Rohmer and François Truffaut, Fereydoun Hoveyda and Jacques Rivette, “Interviews with Roberto Rossellini (July 1954 and April 1959),” in *Cahiers du cinema: The 1950s: Neo-Realism, Hollywood, New Wave*, ed. Jim Hillier (Cambridge, Mass.: Harvard University Press, 1985), pp. 209-217. *Chapter 28

Week 8 (Oct. 20-22)

The New Yorker’s Lillian Ross Goes Behind the Scenes with John Huston

Films:

- Short film: *Let There Be Light* (John Huston, 1946)
- Feature film: *The Red Badge of Courage* (John Huston, 1951)

Texts:

- Book: Lillian Ross, *Picture* (New York: New York Review of Books, 2002).
- Recommended: Excerpts from Mark Harris, *Five Came Back: A Story of Hollywood and the Second World War* (New York: The Penguin Press, 2014). *Chapter 27: “An Angry Past Commingled with the Future in a Storm (Hollywood, New York, and Germany, 1945)” and Chapter 28: “A Straight Face and a Painfully Maturing Mind (Hollywood, New York, and Washington, December 1945–March 1946),” pp. 391-418, notes pp. 482-485.

Week 9 (Oct. 27-29)

The American Avant Garde and the National Film Board of Canada

Films: *short film program slightly exceeds 3 hours

- American Independents (short films): *Rhythm in Light* (Mary Ellen Bute, in collaboration with Ted Nemeth & Melville Webber, 1934), *Rose Hobart* (Joseph Cornell, 1936, found-

footage), *Ritual in Transfigured Time* (Maya Deren, 1946), *Fireworks* (Kenneth Anger, 1947), *The Petrified Dog* (Sidney Peterson, 1948), *Desistfilm* (Stan Brakhage, 1954), *Hurry! Hurry!* (Marie Menken, 1957), *A Movie* (Bruce Connor, 1958, found-footage), *Window Water Baby Moving* (Brakhage, 1959), *Sirius Remembered* (Brakhage, 1959) *all available free online

- Produced by Tom Daly, Head of NFB's Unit B (short films): *Paul Tomkowicz: Street-railway Switchman* (Roman Kroiter, 1953), *City of Gold* (Colin Low and Wolf Koenig, 1957, part found-footage), *Universe* (Kroitor and Low, 1960), *Very Nice, Very Nice* (Arthur Lipsett, 1961, found-footage), *Lonely Boy* (Koenig and Kroiter, 1962) *all available free online (nfb.ca)

Texts:

- Essay: Aldous Huxley, "Heaven and Hell," in *The Doors of Perception and Heaven and Hell* (New York: Harper Collins, 2009).
- Article: Joseph Cornell, "Enchanted Wanderer: Excerpt from a Journey Album for Hedy Lamarr." (1 page)
- Essay: D.B. Jones, "Tom Daly's Apprenticeship," *Film History*, Vol. 3, No. 3, 1989, pp. 259-273.
- Article: Michael Dancsok, "An Introduction to Notes and Proposals by Arthur Lipsett," *Canadian Journal of Film Studies*, Vol. 7, No. 1 (Spring 1997), pp. 43-46.
- Recommended article: Stan Brakhage, "Sidney Peterson," in *Film At Wit's End: Eight Avant-garde Filmmakers* (Kingston, NY: Documentext, 1989), pp. 49-65, filmography p. 177.

Week 10 (Nov. 3-5)

Cinematic Paradigms of the East: Japan

Films:

- Clips from: *Ugetsu* (Kenji Mizoguchi, 1953)
- Feature film: *Tokyo Story* (Yasujirō Ozu, 1953)

Texts:

- Essay: William Rothman, "Notes on Ozu's Cinematic Style," *Film International*, Vol. 4, No. 4 (September 2006), pp. 33-42.
- Essay: Robert Boyers, "Secular Vision, Transcendental Style: The Art of Yasujirō Ozu," *The Georgia Review*, Vol. 32, No. 1 (Spring 1978), pp. 63-91.
- Articles: Luc Moullet, André Bazin, Jacques Rivette, "Exchanges about Kurosawa and Mizoguchi (February 1957, March 1957, March 1958)," and Alexandre Astruc, "What is *mise-en-scène*?", in *Cahiers du cinema: The 1950s: Neo-Realism, Hollywood, New Wave*, ed. Jim Hillier (Cambridge, Mass.: Harvard University Press, 1985), pp. 260-268. *Chapter 32 and 33.
- Recommended essay: Nelson Tollof, "Theoretical Apparitions of Haiku: An Intermedial Interrogation of Modernity," *Cinémas: Journal of Film Studies*, Vol. 10, Issue 2/3 (Spring 2000), pp. 185-203.

Week 11 (Nov. 10-12)

The VGIK Film School: Andrei Tarkovsky and Sergei Paradjanov

Films:

- Short Film: *The Killers* (Andrei Tarkovsky, Marika Beiku and Aleksandr Gordon, 1956)
- Clips from: *Ivan's Childhood* (Andrei Tarkovsky, 1962)

- Feature Film: *Shadows of Forgotten Ancestors* (Sergei Parajanov, 1965)

Texts:

- Article: Natalia Noussinova, “Sergei Gerasimov, A Student of the Factory of the Eccentric Actor (FEKS),” *Studies in Russian and Soviet Cinema*, Vol. 13, No. 2, 2019, pp. 139–150.
- Article: Raymond De Luca, “Tarkovsky Screens Hemingway: Andrei Tarkovsky’s First Student Film, *The Killers* (1956),” *Studies in Russian and Soviet Cinema*, Vol. 13, No. 2, 2019, pp. 172–181.
- Memoir: Serge Parajanov, “Perpetual Motion,” in *Film Comment*, Vol. 5, No. 1 (Fall 1968), pp. 40-48.
- Article: Leonid Alekseychuk, “Warrior in the Field,” in *Sight and Sound*, Vol. 60, No. 1 (Winter 1990), pp. 22-26.

Week 12 (Nov. 17-19)

Beneath the Surface of 1950s America: Melodrama and Noir in the Films of Nicholas Ray

Films:

- Clips from: *In a Lonely Place* (Nicholas Ray, 1950)
- Feature film: *Bigger than Life* (Nicholas Ray, 1956)

Texts:

- Essay: Robin Wood, “Robin Wood on *Bigger Than Life*,” *Film Comment*, Vol. 8, No. 3 (September-October 1972), pp. 56-61.
- Article: Michael Wilmington, “Nicholas Ray: The Years at RKO (Part One),” *Velvet Light Trap*, Vol. 10 (Fall 1973), pp. 46-53.
- Essay: Ralph Waldo Emerson, “Self-Reliance,” in *The Annotated Emerson*, ed. David Mikics (Cambridge, Mass.: Belknap Press of Harvard University Press, 2012), pp. 160-185.
- Recommended interview: Charles Bitsch, “Interview with Nicholas Ray (November 1958),” in *Cahiers du cinema: The 1950s: Neo-Realism, Hollywood, New Wave*, ed. Jim Hillier (Cambridge, Mass.: Harvard University Press, 1985), pp. 120-124. *Chapter 15

Week 13 (Nov. 24) *No class Nov. 25-26: Thanksgiving *Watch films by Nov. 30*****

French New Wave and the Enigmatic Elder Robert Bresson

Films:

- Clips from: *Breathless* (Jean-Luc Godard, 1960)
- Feature film: *Au Hassard Balthazar* (Robert Bresson, 1966)

Texts:

- Book excerpt: Friedrich Nietzsche, “On the Uses and Disadvantages of History for Life,” in *Untimely Meditations*, ed. Daniel Breazeale, trans. R.J. Hollingdale (Cambridge: Cambridge University Press, 1997). *Foreword and Chapter 1, pp. 58-67.
- Article: Jean-Luc Godard, “One Should Put Everything Into A Film,” *OnScenes* (online), June 11, 2017; and “Let’s Talk about *Pierrot*: An Interview with Jean-Luc Godard,” *A-Bittersweet-Life* (online) *From *Godard on Godard* (5 pages)
- Essay: Colin Burnett, “Robert Bresson as a Precursor to the Nouvelle Vague: A Brief Historical Sketch,” *Offscreen*, Vol. 8, Iss. 3 (March 2004). (10 pages)
- Recommended essay: Sharon Cameron, “Animal Sentience: Robert Bresson's *Au hasard Balthazar*,” *Representations*, Vol. 114, No. 1 (Spring 2011), pp. 1-35.

Week 14 (Dec. 1-3) *Resume Week 13**Participatory Cinema with Jacques Tati and Alain Resnais**

Films:

- Feature film: *Mr. Hulot's Holiday* (Jacques Tati, 1953)
- Clips from: *Last Year at Marienbad* (Alain Resnais, 1961)

Texts:

- Handout: “René Prédal and his Sixteen Interpretations of the Plot of *Last Year at Marienbad*” (1 page)
- Article/Interview: Jonathan Rosenbaum, “Tati's Democracy,” *Film Comment*, Vol. 9, No. 3 (May/June 1973), pp. 36-41.
- Book chapter: Michel Chion, *The Films of Jacques Tati*, trans. Antonio D'Alfonso (Toronto: Guernica, 2003). *Chapter 2: “Comic Democracy,” pp. 20-40.

Week 15 (Dec. 8): Conclusions**COURSEWORK**

* 1.5 or double space, 12-point font, reasonably formatted, use footnotes or endnotes when referencing, include bibliography for all essays, submit on Canvas unless otherwise stated.

- **Collisions (approximately 1 page each x 6, 18%) Due: Mondays by 10am (submit on Canvas, 6 are required)**
 - History is like archeology: find the gems amidst the ruins that bring the past back to life.
 - Since we will be dealing with a lot of material every week, these short assignments allow you to focus on the written and cinematic details that stand out to you and call out for more attention.
 - Each collision will consist of **three parts**: 1. a quote from a reading, 2. a quote from a film (basic description of the shot/scene and timecode), 3. a brief account of why you have paired the film and text quotes—together, what might they reveal about the film, theory, or history at stake?
- **Short essay (4-6 pages, 20%) Due: Friday Oct. 16 by midnight (submit on Canvas)**
 - Develop one of your collision assignments into a complete essay.
- **Long essay (8-10 pages, 30%) Due: Friday Dec. 11 by midnight (submit on Canvas)**
 - You may develop your own topic and method of analysis. Start by choosing a text whose ideas, methods, and writing style inspire you. *You are welcome to submit a proposal to me for feedback **at least 2 weeks** before the final essay is due.
 - Suggested essay topics will also be provided.
 - You can work within the course materials or explore material not covered in class. Some outside research of films and texts will be required.
- **Archival class film project (25%)**
 - This will be an experiment to make a film together as a class using found-footage available through digital archives. Get your imagination in gear!
 - Individually we will explore digital archives such as Archive.org, The Prelinger Archive, and The Library of Congress for audiovisual materials significant to the topics and periods covered in the course. The internet is a virtual paradise of archival materials and stock footage just waiting to be transformed into something new.
 - Everyone will be expected to do some archival research online, suggest at least one idea for a found-footage history film, workshop ideas and methods, and do some basic editing of film clips.

- Our media technician, Jack Edmondson, will be handling the technical aspects of the class project. Jack will be providing some found-footage and editing tutorials via Zoom, and will be able to answer all your technical questions via email or Zoom as they come up.
- Participation in all phases of production is crucial for full credit. Everyone's contributions will also be credited in the film.
 - **Tasks and due dates:**
 - **Report on digital archival resources (free and subscription based) and current fair-use copyright law:** Due Friday Sept. 18 by midnight (post on Canvas discussion board)
 - **Moving Image Collision:** the same principle as the written collisions except in the form of a very short film consisting of three shots. Juxtapose a written and filmic quote using text onscreen followed by a brief film clip that you found online (shots 1 and 2). Conclude with a different clip, still image, or your own text as a cinematic synthesis of shots 1 and 2 (shot 3). Due Friday Oct. 2 by midnight (upload your MP4 video file onto Canvas; alternatively, you can send it to me via wetransfer.com, a free file-sharing website)
 - **Pitch an idea:** propose an idea for the class film project (1 paragraph) and reply to one of your peers with questions or general feedback (1 paragraph): Due Friday Oct. 9 by midnight (post on Canvas discussion board).
 - **Test your idea** (proof of concept video, 30 seconds–2 minutes): Due Friday Oct. 23 by midnight (upload your MP4 video file onto Canvas; if the file is too large then send it to me via wetransfer.com; still images can be used in addition to moving images/sounds)
 - **Short sequence** (length and due date TBD).
 - **Participation (7%)**
 - Mostly for in-class discussions, but effective participation in the class film project and discussion boards will also be taken into account.

Policies and Services

- * You must complete all assignments to receive credit for this course.
- * All essays 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/>