

ENG 2300: Film Analysis
Spring 2022 - Class #12892 - Section 1793



Instructor: Matt Knudsen

Credentials: MA Film and Media Studies (Columbia), MFA Film Directing (UCLA)

Academic Interests: Narratology, Post-Classical Narrative, Postmodernism, Film Noir, Western

Online Office Hours: (By appointment) on Zoom

Instructor Email: matthewknudsen@ufl.edu (or via Canvas message)

Class Dates: 1/05/22 - 4/20/22

Course Meeting Times: Monday, Wednesday, Friday - Period 3 (9:35am - 10:25am)

Screening Time: Monday - Period 9 (4:05pm – 7:05pm)

Location: Turlington 2334

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 specific to the cinematic form. The course also provides a brief overview of genres, film movements, and historical benchmarks, which is supplemented by various critical and theoretical approaches. Over the semester, students will learn to write about how a film's narrative and formal style communicate ideas, evoke emotions, and reflect larger cultural conditions and perspectives.

Throughout this course, students will:

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

COVID Statement:

This semester, the university has mandated continued face-to-face (F2F) teaching.

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 remotely.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

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

General Education Objectives:

- This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to complex problems.

Required Texts:

Our main textbooks for the semester are **Film Art, An Introduction** by David Bordwell, Kristin Thompson, and Jeff Smith. (Tenth Edition or later) and **The Story of Film, An Odyssey** by Mark Cousins.

Please note: While you are definitely *encouraged* to purchase a copy of these books (particularly if you plan on continuing your education in Film History or Critical Studies, beyond this course), I will not be *requiring* any members of the class to do so if it is beyond their financial means. As such, I will be providing scanned PDFs of select chapters of these books as well as other relevant, scholarly articles and essays throughout the semester.

All readings will be made available through Canvas. Presume that all readings are compulsory and required for participation in the course if assigned. Any ancillary or “suggested” readings will be specifically categorized as such.

Course Assignments:

Weekly Participation (300 points)

Attendance / Participation (100 points total):

Viewing Journals (10 points each x 10 screenings = 100 points total):

Every Tuesday (starting Week 2), after screening the week’s film, you will post 200[ish] words of typed notes and observations in a Canvas discussion board. These notes will document the scenes, formal aspects, directorial strategies, and other details that will serve you later on when writing your analytic essays. As the semester progresses, your notes will become increasingly structured and sophisticated, and will use more formal language associated with the field of film analysis. I will supply viewing questions in advance that you may use to guide your observations.

Discussion Questions (10 points each x 10 weeks = 100 points total):

Each Friday (starting Week 2) you will respond to a short list of questions that test your engagement with the materials for the week. These will include short answer questions evaluating your understanding of central concepts, film language, and themes from that week's materials, as well as questions about specific filmmakers, years, or movements.

Essays and Projects (700 points)

Essay #1: Formal Aspects Response (500 words, 100 points)

In this essay, you will write a 500-word response to one of the films we've screened in class. Your response must focus on three formal aspects (mise-en-scène, cinematography, editing, sound, narrative structure, etc) and how they are deployed to serve the goals of the film. Describe and interpret the technique and function of these formal aspects by focusing on a single sequence (connected series of scenes) in the film. To receive full credit, these responses should have a clear thesis and supporting evidence from the film. A full assignment description will be available on Canvas.

Essay #2: Narrative Analysis (1,000 words, 150 points)

In this essay you will analyze a film in its entirety, paying particular attention to its overall narrative structure and how it achieves its effects through filmic language. Alternatively, you may compare two of the films screened in class, forming a thesis around the similarities and differences in how their narratives function and deploy the formal aspects. This assignment is NOT a plot summary. You will use at least two scholarly sources to support your claim. A full assignment description will be available on Canvas.

Film Presentation (500 words, 150 points)

For this project, you will create either a video review or in-class presentation about a film of your choosing from outside of our course screening list. You will use your knowledge of narrative and formal film language to discuss a specific topic related to the film you chose. This will NOT be a summary, but a critical examination of the film (including, for instance, the historical context, a central theme, genre discussion, comparative analysis). The presentation will, however, be oriented towards the general public, rather than a formal academic audience. You are encouraged to incorporate materials from the film into your presentation (stills, short clips, etc.) but be mindful about keeping them brief and relevant. YOU are the focus of the presentation and your analysis should comprise the bulk of the content. Please refrain from using media as extraneous filler. For your Canvas submission, you will post both the video and a script notes OR the exported slides from your presentation and your corresponding script. A full assignment description will be available on Canvas.

Prospectus: Essay #3 (300 words, 100 points)

For this assignment, you will write a proposal for Essay #3. This proposal will include a section defining your topic, brainstorming and organizing your argument, and identifying potential scholarly sources to integrate into your paper (at least three). A full assignment description will be available on Canvas.

Essay #3: Research Paper (1,500 words, 200 points)

In this research paper, you will write about a film (or films) of your choice and engage critically with the scholarly conversation about it. You will make a single, focused argument that synthesizes secondary research with your own close analysis of the film(s) that you select. A full assignment description will be available on Canvas.

Grade/Point Breakdown:

Weekly Participation	Attendance / Participation	10%
	Weekly Viewing Journal	10%
	Weekly Discussion Questions	10%
Essays / Presentations	Essay #1: Formal Aspects	10%
	Essay #2: Narrative Analysis	15%
	Film Presentation	15%
	Prospectus	10%
	Essay #3	20%

GENERAL GRADING CRITERIA:

- If any assignment demonstrates complete disregard for spelling, grammar, citations, or does not meet the word count requirement, it will receive a failing grade.
- Grading criteria change depending on the specific assignment. Please consult assignment sheets, the syllabus, and class instructions for this information.
- Each assignment is designed to build on previous assignments to move you toward a well-developed Research Paper at the end of the semester. Thus, revision and reflection on previous writing is essential. It is important to continually rework your writing. This includes larger ideas (argument/analytical claim or point), structure, and mechanics.
- Students who show active engagement with the material and a dedication to their own academic growth will succeed.

GRADING SCALE:

Grades will be evaluated on a 1000-point scale:

A 930-1000 4.0	C 730-769 2.0
A- 900-929 3.67	C- 700-729 1.67
B+ 870-899 3.33	D+ 670-699 1.33
B 830-869 3.0	D 630-669 1.0
B- 800-829 2.67	D- 600-629 0.67
C+ 770-799 2.33	E 0-599 0.00

MAJOR PAPERS GRADING RUBRIC:

A	<p>A: You have fulfilled all the goals and requirements of the assignment. You demonstrate complex critical thinking skills and a willingness to analyze the subject matter. Your writing is organized effectively and uses appropriate, detailed evidence to support compelling claims. The language is clear and appropriate, and there are few to no errors in formatting, grammar, syntax, or spelling.</p> <p>A-: You accomplish all of the above but may have minor issues with one of the following: organization, thesis claim, evidence, and analysis. Alternatively, you may have distracting mechanical issues (syntax, grammar, etc.).</p>
B	<p>B+: You engage effectively and have sufficient depth but may have minor issues with quality of evidence or completing a point.</p> <p>B: You have fulfilled most, if not all, of the goals and requirements of the assignment. You demonstrate critical thinking skills and some analytical engagement with the subject matter. Your organization is effective for the most part and, in general, you use detailed evidence to support your claims. There may be some issue with the depth of evidence or quality of your claims, while most of the evidence and analysis is strong. The prose is clear, but there may be a few problems with formatting, grammar, syntax, or spelling.</p> <p>B-: You fulfill the expectations of the assignment but have major, distracting issues with one or two of the following: organization, thesis claim, evidence, or analysis. There may also be a distracting number of language/mechanics issues.</p>
C	<p>C+: You have major issues with two of the following – organization, thesis claim, evidence, or analysis – while generally accomplishing the goals and expectations of the assignment.</p>

	<p>C: You have fulfilled most of the goals and requirements of the assignment, but your paper is underdeveloped and requires significant revision. You demonstrate some critical thinking skills and attempt to analyze the subject matter, but your evidence and analysis require more depth. The thesis claim is supported only broadly in the body paragraphs and the organization is general, bare, or ineffective. There may be some summary or surface analysis, but the fundamentals of critical thinking are discernible. The prose is generally clear, but there are some problems with formatting, grammar, syntax, or spelling.</p> <p>C-: You have a general outline of a strong paper but are lacking several essential components. There are significant issues with most, if not all, of the following: organization, thesis claim, evidence, and analysis; a decent amount of summary or surface analysis may be present.</p>
D	<p>You have fulfilled some goals and requirements, though your paper needs serious and comprehensive revision to fully meet them. You attempt to analyze the subject matter, but the paper includes an excessive amount of summary or surface-level ideas that cause the analysis to be insufficient. Your writing uses little compelling evidence, and the argument is unclear and unpersuasive. The organization is minimal and difficult to follow. The prose is unclear or ineffective, and there are major problems with formatting, grammar, syntax, or spelling that impede comprehension.</p> <p>D+, D, and D- represent a range of unsatisfactory engagements with the prompt, class materials, and standards of writing.</p>
E	<p>You have not fulfilled the goals and requirements of the assignment. You do not analyze the subject matter or develop an argument. The support and/or organizational structure is severely lacking in effectiveness for the assignment. The prose is very unclear, with major problems with formatting, grammar, syntax, and/or spelling. The evidence and analysis may be off topic or demonstrates with little doubt a lack of engagement with the course material.</p> <p>Alternatively, your paper may have received a failing grade because of one of the following reasons: not meeting the word count, committing plagiarism, not addressing the prompt, not submitting the assignment or submitting it more than five days late (see late work course policy above).</p>

Course Policies:

1. You must complete *all assignments* to receive *credit* for this course.
2. Attendance: If you know you will be absent, please contact me beforehand.
 - If you accrue more than 6 unexcused absences, you will fail the course. Your final grade will decrease by 5% for each absence after the third.
 - Only absences involving documented medical issues, religious holidays, or university-sponsored events (such as athletics or band) are exempt. For more information, see the UF absence policy here: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
 - Being absent does NOT excuse late work. When absent, you are responsible for assignments and screening the week's film. In-class activities may not be made up unless you contact me in advance and the absence is exempted. If you cannot access a film for whatever reason, please contact me ahead of time so we can make an alternative arrangement.
3. Tardiness: being late to class **3** times equals **1** absence
4. Classroom behavior and netiquette: You will be required to read, post assignments, and contribute to discussion boards in a timely manner and come to class prepared to discuss the class materials.
 - All cell phones and other hand-held devices must be set to silent or turned off during class.
 - Because the class features class and group discussion, conflicting viewpoints may arise. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the films and texts we will discuss and write about might engage controversial topics and opinions. Please be respectful of your peers throughout class time.
 - You are required to take notes on all major class material, including class discussion, lecture, films we screen, etc. These notes will be the launching point and guide for class discussion, responses, and analysis. You should come to class prepared to discuss the film(s) and readings for the week.
5. 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>
6. Paper Format & Submission: ALL assignments should be submitted as a Microsoft Word document or a PDF file. Electronic copies of written assignments must be submitted via the "Assignments" page on Canvas by the assigned due date. Unless otherwise stated, every written assignment should use MLA formatting as follows:
 - *Times New Roman, 12-point font, double-spaced; 1-inch margins on all sides, a heading with your name, the instructor's name, course title, and date in upper left corner of first page; and a header with your last name and the page number on the top right of every page.*

7. Late Papers/Assignments: Late work will receive a 10% deduction for each day that it is late. If the assignment is over 5 days late, it will receive a 0. I will consider requests for due date extensions. But they must be made at least 48 hours in advance of the assignment's original due date.
8. Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. 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.
 For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> Xxx
10. *Students with disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor.
11. *Students who are in distress* or who are in need of counseling or urgent help: please contact <https://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/>
12. For information on *UF Grading policies*, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. 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
 Grade appeals may result in a higher, unchanged, or lower final grade.
14. Course Evaluations: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online:
<https://ufl.bluera.com/ufl>
15. Communicating with your instructor: The best way to contact me is by email OR Canvas message. Please allow 24 hours for me to respond. If you cannot visit me during (virtual) office hours, contact me by email to schedule an appointment time.

Class Schedule: (*=screening date)

Week	Date	Subject	Screening[s]	Reading[s]	Assignment
1	1/5/22	PROLOGUE - Intro to course - Discussing the syllabus	N/A	N/A	N/A
1	1/7/22	Film Form - Form vs Content - Form as pattern - Finding “meaning”	<i>(Excerpts)</i>	N/A	N/A
2*	1/10/22	Film Form - Conventions and expectations - Unity and disunity	<i>Parasite</i> (Bong Joon Ho, 2019, 132 mins) 4:05pm	“Film Art” (Bordwell, et. al) pp. 49 - 71 (on Canvas)	N/A
2	1/12/22	Narrative Form - Fabula and Syuzhet - Cause and effect - Temporality	N/A	“The Birth of Narrative” (Paul Schrader) -article (on Canvas)	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
2	1/14/22	Narrative Form - Restricted or unrestricted - Objective or subjective	N/A	N/A	N/A
3	1/19/22	Film History Part I (Silent Cinema) - Edison and the Lumieres - WKL Dickson - Méliès, Porter, Griffith	<i>(Excerpts)</i>	“The Story of Film” (Mark Cousins) pp. 21 - 33 (on Canvas)	N/A
3	1/21/22	Film History Part I (Classical Hollywood Storytelling) - Continuity editing - The studio system - Eyelines and the 180-degree-rule	<i>(Excerpts)</i>	“Classical Hollywood Cinema: Narrational Principles and Procedures” (David Bordwell) -article (on Canvas)	-Discussion Questions- (in class)

4*	1/24/22	Film History Part I (Russian Formalism and the Intellectual Montage) <ul style="list-style-type: none"> - Sergei Eisenstein - NEP Cinema - “The Kuleshov Effect” - Cross-cutting and thematic parallels 	<i>Battleship Potemkin</i> (Sergei Eisenstein, 1925, 66 mins) <i>Man with a Camera</i> (Dziga Vertov, 1929, 68 mins) 4:05pm	“A Dialectic Approach to Film Form (Dramaturgy of Film Form)” (Sergei Eisenstein) -article (on Canvas)	N/A
4	1/26/22	Non-Narrative and Experimental Cinema <ul style="list-style-type: none"> - Surrealism - Short form experiments - Brakhage and Deren 	<i>(Excerpts)</i>	“The Evolution of the Language of Cinema,” (André Bazin) -article (on Canvas)	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
4	1/28/22	Mise-en-scène <ul style="list-style-type: none"> - The power of the frame - Composition 	N/A	“Film Art” (Bordwell) pp. TBD (on Canvas)	-Discussion Questions- (in class)
5*	1/31/22	Mise-en-scène <ul style="list-style-type: none"> - Performance - Screen Space /Scene Space - “The Panorama of Perception” 	<i>Rear Window</i> (Alfred Hitchcock, 1954, 112 mins) 4:05pm	N/A	N/A
5	2/2/22	Cinematography <ul style="list-style-type: none"> - The illusion of depth - The range of tonalities - Perspective 	N/A	“Film Art” (Bordwell) pp. TBD (on Canvas)	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
5	2/4/22	Cinematography <ul style="list-style-type: none"> - Focal length - Depth of field - Exposure 	<i>(Excerpts)</i>	“Film Art” (Bordwell) pp. TBD (on Canvas)	-Discussion Questions- (in class)

6*	2/7/22	Cinematography - Lenses - Lighting - Aspect ratio	<i>I Am Cuba</i> (Mikhail Kalatozov, 1964, 141 mins) 4:05pm	N/A	N/A
6	2/9/22	Sound - Perspective - Diegesis	N/A	“Film Art” (Bordwell) pp. TBD (on Canvas)	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
6	2/11/22	Editing - Spatial relations - Temporal relations	<i>(Excerpts)</i>	“Film Art” (Bordwell) pp. TBD	-Discussion Questions- (in class)
7*	2/14/22	Editing - The jump cut - Discontinuity - Graphic continuity	<i>Out of Sight</i> (Steven Soderbergh, 1998, 123 mins) 4:05pm	“On Editing” (Vsevolod Pudovkin and Sergei Eisenstein) -article	N/A
7	2/16/22	The Auteur Theory - Emergence of critics - Sarris, Bazin, Truffaut - Authorship	N/A	“Notes on the Auteur Theory in 1962” (Andrew Sarris) -article	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
7	2/18/22	Genre Theory - Definitions and analysis - Iconography - Subgenres	N/A	N/A	-Discussion Questions- (in class)
8*	2/21/22	Film History Part II (Post War Cinemas) -Film Noir -The Western -The Musical	<i>The Third Man</i> (Carol Reed, 1949, 93 mins) <i>High Noon</i> (Fred Zinnemann, 1952, 85 mins) 4:05pm	“The Story of Film” (Cousins) pp. TBD (on Canvas)	-Formal Aspects Response- (due by 11:59pm tonight)

8	2/23/22	Film History Part II (Italian Neo-Realism) - WWII and Mussolini - Rossellini and De Sica	<i>(Excerpts)</i>	N/A	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
8	2/25/22	Film History Part II (French New Wave) - Critics become filmmakers - Café Society	<i>(Excerpts)</i>	“The Story of Film” (Cousins) pp. TBD (on Canvas)	-Discussion Questions- (in class)
9*	2/28/22	Film History Part II (French New Wave) - Small cameras - Jump cuts - Agnès Varda	<i>Breathless</i> (Jean-Luc Godard, 1960, 90 mins) 4:05pm	N/A	N/A
9	3/2/22	Film History Part II (Scandinavian Cinema) - Ingmar Bergman - The influence of Dryer	<i>(Excerpts)</i>	“The Story of Film” (Cousins) pp. TBD (on Canvas)	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
9	3/4/22	Film History Part II (Japanese Cinema) - Yasujirô Ozu - Akira Kurosawa - Kenji Mizoguchi	<i>(Excerpts)</i>	“The Story of Film” (Cousins) pp. TBD (on Canvas)	-Discussion Questions- (in class)
11*	3/14/22	Film History Part II (Eastern European New Waves) - Roman Polanski - Miklós Jancsó - Communism	<i>Ashes and Diamonds</i> (Andrzej Wajda, 1958, 103 mins) 4:05pm	N/A	-Narrative Analysis- (due by 11:59pm tonight)
11	3/16/22	Psychoanalysis and Cinema - Freud - The Imaginary Signifier	<i>(Excerpts)</i>	“The Uncanny,” (Sigmund Freud) -article (on Canvas)	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
11	3/18/22	Voyeurism and Scopophilia - The Male Gaze - POV	<i>(Excerpts)</i>	N/A	-Discussion Questions- (in class)

12*	3/21/22	Feminist Film Theory - Counter Cinema - Linda Williams - The Bechdel Test	<i>Daisies</i> (Vera Chytilová, 1966, 84 mins) (<i>Excerpts</i>) 4:05pm	“Visual Pleasure and Narrative Cinema,” (Laura Mulvey) -article (on Canvas)	N/A
12	3/23/22	Documentary Film - Robert Flaherty - Cinéma Vérité - D.A. Pennebaker	(<i>Excerpts</i>)	“Film Art” (Bordwell) pp. TBD (on Canvas)	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
12	3/25/22	Animated Film -Walt Disney -Lotte Reininger	(<i>Excerpts</i>)	“Film Art” (Bordwell) pp. TBD (on Canvas)	-Discussion Questions- (in class)
13*	3/28/22	Film History Part III (Modernism) - Alain Resnais - Fellini and Antonioni - Tarkovsky	8 ½ (Federico Fellini, 1963, 138 mins) 4:05pm	N/A	N/A
13	3/30/22	African Cinemas - Youssef Chahine - Ousmane Sembene	(<i>Excerpts</i>)	“The Story of Film” (Cousins) pp. TBD (on Canvas)	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board)
13	4/1/22	Film History Part III (Hollywood Renaissance) - Arthur Penn - Dennis Hopper - Pauline Kael	N/A	“New Hollywood, Version I: The Hollywood Renaissance,” (Geoff King) -article (on Canvas)	-Discussion Questions- (in class)
14*	4/4/22	Film History Part III (Hollywood Renaissance) - The film school generation - Robert Altman - Michael Cimino and the death of “New Hollywood”	<i>Sorcerer</i> (William Friedkin, 1977, 121 mins) 4:05pm	N/A	-Film Presentation- (due by 11:59pm tonight)

14	4/6/22	Postmodernism, Alienation, and Capitalism - Lucas and Spielberg - Tech Noir - Studio consolidation	<i>(Excerpts)</i>	N/A	-Viewing Journal- (due by 11:59pm tonight, Canvas discussion board) OPTIONAL! (Extra Credit)
14	4/8/22	Film History Part IV (American Independent Cinema) - The Sundance Generation - Steven Soderbergh	<i>(Excerpts)</i>	“The Story of Film” (Cousins) pp. TBD (on Canvas)	-Discussion Questions- OPTIONAL! (turn in via Canvas)
15*	4/11/22	Film History Part IV (Festival Culture and Global Distribution) - Awards culture - Cannes marketplace - The Chinese Market	<i>Portrait of a Lady on Fire</i> (Celine Sciamma, 2019, 122) 4:05pm	“The Story of Film” (Cousins) pp. TBD (on Canvas)	N/A
15	4/13/22	Misdirection and the Mind-Game Film - Thomas Elsaesser - Christopher Nolan	<i>(Excerpts)</i>	“The Mind-Game Film” (Thomas Elsaesser) -article (on Canvas)	N/A
15	4/15/22	Film History Part IV (Franchise Dominance, Iran, and South Korea) - Supercontinuity - Asghar Farhadi	<i>(Excerpts)</i>	“The Story of Film” (Cousins) pp. TBD (on Canvas)	-Research Paper PROSPECTUS- (due before class)
16*	4/18/22	Cinema Gets Bigger AND Smaller in the Digital Age - Digital capture - The one-shot feature - The Streaming Wars	<i>Victoria</i> (Sebastian Schipper, 2015, 138 mins) 4:05pm	N/A	N/A
16	4/20/22	EPILOGUE - Review - Wrap-Up - Final Essay Prep	N/A	N/A	-Research Paper- (due 4/26/21 by 2:30pm EDT)