

ENG 2300: Film Analysis

Spring 2022 Course Syllabus

Section Number / Course Number: 1794 / 12893

Lecture / Discussion: MWF 10:40 am – 11:30 am || **Room:** Turlington Hall 2334

Screening: W 4:05 pm – 7:05 pm || **Room:** Turlington Hall 2334

FACULTY CONTACT INFORMATION

Instructor: Faith Boyte

E-mail: fboyte@ufl.edu

Office Location: Turlington Hall 4359

Zoom Office: Personal Meeting ID: 224 625 8317

Office Hours: M 9:30 am – 10:30 am, W 11:45 am – 12:45 pm, and by appointment

The best way to contact me is through Canvas. Please make sure that you put the course number (ENG 2300) in the subject line. Please allow a response time of one business day to all messages.

If you would like to meet with me but cannot make it to my office hours, I am happy to arrange a time that works for both of us.

On days when I may need to travel or quarantine or if you'd just prefer to meet with me over Zoom, I have included my Personal Meeting ID. To access, open Zoom and click "Join." In the "Meeting ID or Personal Link Name" entry box, enter my Personal Meeting ID.

COURSE DESCRIPTION

ENG 2300 is an introduction to film analysis, history, and theory. The course introduces students to film's unique language, familiarizing them with both narrative and stylistic elements. The course also provides a brief overview of genres and contemporary film movements, which is supplemented by various critical and theoretical approaches. Over the semester, students will learn to write about how a film's narrative form and cinematic style communicate ideas, evoke emotions, and reflect larger cultural conditions and perspectives.

In the Film and Media Studies program, ENG 2300 offers key preparation for the cluster of upper-division courses: the film history sequence (ENG 3121, 3122, and 3123) and film theory (ENG 3115).

CLASS STRUCTURE

Classes are held on Mondays, Wednesdays, and Fridays, during which we will meet for a lecture or class discussion. Typically, Monday's classes will focus on an aspect of film language, theory, or history. Wednesday's classes will consist of reading discussions and practical application of the week's lesson on various film clips. Group film screenings will occur on Wednesday

afternoons. Lastly, Friday's classes will be group discussions of the week's screening and its relation to the lecture and assigned readings.

COURSE OBJECTIVES AND LEARNING OUTCOMES

General Education Objectives

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition (C) 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 carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.
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REQUIRED TEXTS & MATERIALS

Textbook

Bordwell, David, Kristin Thompson, and Jeff Smith. *Film Art: An Introduction*. 12th ed., McGraw-Hill, 2019.

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

Articles & Essays

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

Films

There will be weekly screenings, held on Wednesday afternoons in Turlington Hall 2334. These screenings are required.

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

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

ASSIGNMENT DESCRIPTIONS (TOTAL POINTS POSSIBLE: 1,000)

Participation, Discussion, & Homework (100 points)

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

Written Film Reactions (10 total, 100 words each; 100 points)

To help guide our discussions of the semester's films, you will write informal reactions for **ten (10)** of the Wednesday screenings through the social-media website [Letterboxd](#). The reactions do not need to relate directly to the week's lessons; instead, the reactions can include your general thoughts on the film, your emotional response, or a particular sequence you found intriguing. The reactions must be submitted on the corresponding discussion date by 9:00 am. (For example, the written reaction to *Little Women* is due by Friday, January 14th at 9:00 am.)

Weekly Quizzes (100 points)

Quizzes on the week's assigned materials and screenings will occur every Friday. Each quiz is worth 10 points and has a 10-minute time limit. The **two (2)** lowest grades will be dropped.

Formal Film Responses (3 total, 250 words each; 150 points)

During weeks 2-6, you will write **three (3)** formal responses. The response must focus on the particular narrative or stylistic element discussed in relation to the week's screening (i.e., narrative form, mise-en-scène, cinematography, editing, or sound). The response should go beyond plot summary; it should apply concepts explored in the course to critically analyze the film's formal and thematic aspects. Describing and interpreting a formal element's function in a single scene is recommended. The response must be submitted through Canvas by the due date listed on the course schedule. (For example, the formal response on cinematography in *In the Mood for Love* is due by Monday, January 31st at 11:59 pm.)

Formal Analysis (1,250 words; 150 points)

For this assignment, you will select a film and write a formal analysis. Using the knowledge gained from the first half of the course, you must make an original argument about the meaning

of the film's form and style, paying particular attention to its overall narrative structure and how it achieves its effects through film language. While a small degree of plot summary will be necessary to guide your reader, you will go beyond merely reiterating the sequence of events. Instead, you will make an argument about how these plot elements work with cinematic style to evoke emotions or communicate ideas.

Research Paper: Prospectus (250 words; 50 points)

For this assignment, you will select a film and write a proposal for the final paper. In a paragraph or two, you will propose a topic of inquiry, working thesis or research question, and research methodology for the final paper.

Research Paper: Annotated Bibliography (750 words; 100 points)

For this assignment, you will conduct research the film that you plan to analyze for the final paper. You must find and review 3-5 scholarly sources that provide information on the film that will help you make an argument that interests you. Some sources may focus primarily on the film; others might not mention the film but instead provide information that will aid your particular analysis. The annotated bibliography will begin with an explanation of your research question and an overview of the information found in the sources. The rest of the assignment should summarize how each source answers or does not answer your research question.

Research Paper (2,000 words; 250 points)

For the final assignment, you will write an analysis of the film that you selected to research for your prospectus. Using the methods of analysis covered in the course, you should make an original argument about the meaning of the film's form through a specific theoretical framework. The body of your paper should explain and support your argument by providing close analysis of several key scenes or sequences with attention to mise-en-scène, cinematography, editing, and / or sound. The paper should also incorporate research from your annotated bibliography to contextualize and justify your argument.

COURSE POLICIES

Course Credit

You must complete **all** assignments to receive credit for this course.

Attendance & Tardiness

Attendance in this course is mandatory. You are permitted **three (3)** unexcused absences without penalty. However, each subsequent unexcused absence after three (3) will lower your final grade by a **third (1/3)** letter grade (ex. A to A-, B- to C+). **Six (6) absences will result in automatic failure of the course.** Only those absences involving university-sponsored events (such as athletics and band) and religious holidays are exempt from this policy with documentation.

Absences will be excused in accordance with UF policy, including for illness, religious holidays, military obligation, or university-sponsored events. Absences related to university-sponsored events and holidays must be discussed with the instructor **prior to the date that will be missed.** If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Three (3) instances of tardiness count as **one (1)** absence. Arriving after attendance is taken means you are late.

For further information on university attendance policy, please see:

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

Classroom Behavior & Etiquette

For class lectures and discussions, you may use laptops / tablets to take notes or to reference online readings. However, if you are distracted by your laptop or tablet, I will ask that you refrain from using it in class. For group screenings, laptops, tablets, and cell phones are prohibited.

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 engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

UF's Policy on Sexual Harassment

The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>

Paper Format & Submission

Unless explicitly stated, all papers will be submitted as either an MS Word (.doc or .docx) documents or a PDF (.pdf) to Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.

Late Papers / Assignments

Papers and drafts are due online by the assigned deadline. Late submissions will incur a grade-deduction penalty. If you require an extension, please send me an e-mail at least 24 hours in advance of the assignment's due date.

Paper Maintenance Responsibilities

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material. Additionally, it is the student's responsibility to ensure that the submitted paper is an accessible copy of the final draft. Incorrectly submitted papers, such as rough drafts or corrupted documents, will have points deducted.

Revisions

Except for the Research Paper, I allow revisions of **two** formal assignments. You will only be allowed to revise assignments that receive a B- or below. The revised grade will completely replace the original.

Revisions are due within two weeks of the date that I hand back graded assignments. If you wish to revise, you must:

1. schedule an appointment with me to discuss your plan for revision;
2. have a meeting with a Writing Studio tutor;
3. and re-submit your assignment with a revision memo (see separate instructions on Canvas).

If you plagiarize, you will not be allowed to revise the assignment.

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.

Examples of Plagiarism from the Current UF Student Honor Code: 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.

Disability Accommodations

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.

Counseling and Wellness

Students who are in distress or who are in need of counseling or urgent help: please contact U Matter We Care [<http://umatter.ufl.edu>, umatter@ufl.edu, 352-294-2273 (CARE)] 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/>.

U Matter We Care: <http://umatter.ufl.edu>, umatter@ufl.edu, 352-294-2273 (CARE)
Dean of Students: <https://dso.ufl.edu/>, 202 Peabody Hall, (352) 392-1261

Counseling and Wellness Center: <https://counseling.ufl.edu/>, 3190 Radio Road, (352) 392-1575

Field and Fork Pantry: <https://fieldandfork.ufl.edu/>, located near McCarty B, 352-294-2208

Student Health Care Center: <http://shcc.ufl.edu/>, multiple locations, (352) 392-1161

Grading Policies

For information on UF Grading policies, see:

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

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 (cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>.

Policy on Environmental Sustainability

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale or [Habitat for Humanity](#).)

SCHEDULE OF CLASSES AND ASSIGNMENTS

This schedule is tentative, and I reserve the right to change the course schedule this semester according to the needs of the class. I will always notify you in advance of any changes and will post revisions on Canvas.

Unless otherwise noted, all readings are due on the day they appear on the schedule, and all homework assignments are due by 11:59 pm on the day they appear on the schedule.

Date	Readings & In-Class Screenings	Assignment Due
Unit 1: Introduction to Film Language		
Week 1: Introduction to Film Analysis		
M 01/03	Winter Break: No Class!	
W 01/05	<u>Recommended Reading</u> <i>Film Art</i> , Chapter 1: "Film as Art: Creativity, Technology, and Business," pp. 2-16 <u>In-Class Screenings</u> Edison & Lumière Shorts	Written Film Reaction: Discussion Board due Wednesday by 11:59 pm
W 01/05	<u>Week 1 Screening</u> <i>American Movie</i> (dir. Chris Smith, 1999, USA, 107 mins)	Written Film Reaction: <i>American Movie</i> due Friday by 9:00 am
F 01/07	<u>Recommended Reading</u> <i>Film Art</i> , Chapter 1: "Film as Art: Creativity, Technology, and Business," pp. 17-48 <u>Discussion</u> <i>American Movie</i> (1999) and Film Production	
Week 2: Film Form & Narrative Form		
M 01/10	<u>Readings</u> <i>Film Art</i> , Chapter 2: "The Significance of Film Form," pp. 50-71 <i>Film Art</i> , Chapter 3: "Narrative Form," pp. 72-110	
W 01/12	<u>In-Class Screening</u> <i>Hotel Chevalier</i> (dir. Wes Anderson, 2007, USA / France, 13 mins) <u>In-Class Activity</u> Analyzing Narrative Form	

W 01/12	<u>Week 2 Screening</u> <i>Little Women</i> (dir. Greta Gerwig, 2019, USA, 135 mins)	Written Film Reaction: <i>Little Women</i> due Friday by 9:00 am
F 01/14	<u>Discussion</u> <i>Little Women</i> (2019) and Narrative Form	Formal Response: Narrative Form due Tuesday by 11:59 pm
Week 3: Mise-en-scène		
M 01/17	Martin Luther King, Jr. Day: No Class!	
W 01/19	<u>Reading</u> <i>Film Art</i> , Chapter 4: “The Shot: Mise-en-scène,” pp. 112-58	
W 01/19	<u>Week 3 Screening</u> <i>Parasite</i> [기생충] (dir. Bong Joon-ho, 2019, South Korea, 132 mins)	Written Film Reaction: <i>Parasite</i> due Friday by 9:00 am
F 01/21	<u>Reading</u> André Bazin, “The Evolution of the Language of Cinema,” CNV <u>Discussion</u> <i>Parasite</i> (2019) and Mise-en-scène	Formal Response: Mise-en-scène due Monday by 11:59 pm
Week 4: Cinematography		
M 01/24	<u>Reading</u> <i>Film Art</i> , Chapter 5: “The Shot: Cinematography,” pp. 159-216	
W 01/26	<u>Readings</u> Excerpts from Béla Balázs, “The Close-Up,” CNV Excerpts from Béla Balázs, “The Face of Man,” CNV <u>In-Class Activity</u> Analyzing Cinematography	
W 01/26	<u>Week 4 Screening</u> <i>In the Mood for Love</i> [花樣年華] (dir. Wong Kar-wai, 2000, Hong Kong / France, 98 mins)	Written Film Reaction: <i>In the Mood for Love</i> due Friday by 9:00 am

F 01/28	<u>Discussion</u> <i>In the Mood for Love</i> and Cinematography	Formal Response: Cinematography due Monday by 11:59 pm
Week 5: Editing		
M 01/31	<u>Reading</u> <i>Film Art</i> , Chapter 6: “The Relation of Shot to Shot: Editing,” pp. 216-62	
W 02/02	<u>Reading</u> Sergei Eisenstein, “A Dialectic Approach to Film Form,” CNV <u>In-Class Activity</u> Analyzing Editing	
W 02/02	<u>Week 5 Screening</u> <i>Amores perros</i> (dir. Alejandro González Iñárritu, 2000, Mexico, 153 mins)	Written Film Reaction: <i>Amores perros</i> due Friday by 9:00 am
F 02/04	<u>Recommended Reading</u> David Bordwell, “Intensified Continuity: Four Dimensions,” CNV <u>Discussion</u> <i>Amores perros</i> and Editing	Formal Response: Editing due Monday by 11:59 pm
Week 6: Sound		
M 02/07	<u>Reading</u> <i>Film Art</i> , Chapter 7: “Sound in the Cinema,” pp. 263-302	
W 02/10	<u>Reading</u> René Clair, “The Art of Sound,” CNV <u>In-Class Activity</u> Analyzing Sound	
W 02/10	<u>Week 6 Screening</u> <i>No Country for Old Men</i> (dir. Joel Coen and Ethan Coen, 2007, USA, 122 mins)	Written Film Reaction: <i>No Country for Old Men</i> due Friday by 9:00 am

F 02/12	<u>Discussion</u> <i>No Country for Old Men</i> and Sound	Formal Response: Sound due Monday by 11:59 pm
Week 7: Holistic Film Analysis, Part One		
M 02/14	<u>Readings</u> <i>Film Art</i> , Chapter 8: "Summary: Style and Film Form," pp. 303-25 <i>Film Art</i> , "Writing a Critical Analysis of a Film," CNV	
W 02/16	<u>In-Class Activity</u> Shot Breakdown	
W 02/16	<u>Week 7 Screening</u> <i>Titanic</i> , Part One (dir. James Cameron, 1997, USA, 108 mins)	
F 02/18	<u>Reading</u> Peter Krämer, "Women First: <i>Titanic</i> , Action-Adventure Films, and Hollywood's Female Audience," CNV <u>Discussion</u> <i>Titanic</i> and Holistic Film Analysis	
Week 8: Holistic Film Analysis, Part Two		
M 02/21	<u>Reading</u> Formal Analysis Paper: Sample Paper #1, CNV <u>In-Class Activity</u> Crafting a Thesis Statement	
W 02/23	<u>Readings</u> Formal Analysis Paper: Sample Paper #2, CNV Formal Analysis Paper: Rubric, CNV <u>In-Class Activity</u> Grading a Formal Analysis Paper	
W 02/23	<u>Week 8 Screening</u> <i>Titanic</i> , Part Two (dir. James Cameron, 1997, USA, 87 mins)	Written Film Reaction: <i>Titanic</i> due Friday by 9:00 am

F 02/25	<p><u>Reading</u> Diane Negra, “<i>Titanic</i>, Survivalism, and the Millennial Myth,” CNV</p> <p><u>Discussion</u> <i>Titanic</i> and Holistic Film Analysis</p>	<p>Formal Analysis Paper: Thesis Statement due Monday by 11:59 pm</p>
<p>Unit 2: Genres, Film Movements, & Critical Approaches</p>		
<p>Week 9: Genres - Musicals</p>		
M 02/28	<p><u>Readings</u> <i>Film Art</i>, Chapter 9: “Film Genres,” pp. 327-351</p> <p>Thomas Schatz, “Film Genre and the Genre Film,” CNV</p>	
W 03/02	<p><u>In-Class Activity</u> Genre Analysis</p>	
W 03/02	<p><u>Week 9 Screening</u> <i>Singin’ in the Rain</i> (dir. Gene Kelly & Stanley Donen, 1952, USA, 103 mins)</p>	<p>Written Film Reaction: <i>Singin’ in the Rain</i> due Friday by 9:00 am</p>
F 03/04	<p><u>Reading</u> Jane Feuer, “Hollywood Musicals: Mass Art as Folk Art,” CNV</p> <p><u>Discussion</u> <i>Singin’ in the Rain</i> and the Musical Genre</p>	
<p>Week 10: Spring Break</p>		
M 03/07	<p>Spring Break: No Class!</p>	
W 03/09	<p>Spring Break: No Class!</p>	
W 03/09	<p>Spring Break: No Class!</p>	
F 03/11	<p>Spring Break: No Class!</p>	
<p>Week 11: Postwar Cinemas</p>		
M 03/14	<p><u>Readings</u> <i>Film Art</i>, Chapter 12: “Italian Neo-Realism (1942-1951),” pp. 479-81</p> <p><i>Film Art</i>, Chapter 12: “The French New Wave (1959-1964),” pp. 481-84</p>	<p>Formal Analysis Paper: Rough Draft due Wednesday by 9:00 am</p>

W 03/16	<u>In-Class Activity</u> Formal Analysis Paper: Peer Review	
W 03/16	<u>Week 11 Screening</u> <i>The 400 Blows</i> [<i>Les quatre cents coups</i>] (dir. François Truffaut, 1959, France, 99 mins)	Written Film Reaction: <i>The 400 Blows</i> due Friday by 9:00 am
F 03/18	<u>Reading</u> Andrew Sarris, “Notes on the Auteur Theory in 1962,” CNV <u>Recommended Readings</u> François Truffaut, “A Wonderful Certainty,” CNV André Bazin, “On the <i>politique des auteurs</i> ,” CNV <u>Discussion</u> <i>The 400 Blows</i> and Postwar Cinemas	Formal Analysis Paper due Monday by 11:59 pm
Week 12: American Film Renaissance		
M 03/21	<u>Reading</u> Geoff King, “New Hollywood, Version I: The Hollywood Renaissance,” CNV	
W 03/23	<u>In-Class Activities</u> Conducting Research Evaluating Academic Sources	
W 03/23	<u>Week 12 Screening</u> <i>The Graduate</i> (dir. Mike Nichols, 1967, USA, 106 mins)	Written Film Reaction: <i>The Graduate</i> due Friday by 9:00 am
F 03/25	<u>Virtual Class Meeting!</u> <u>Readings</u> Jacob R. Brackman, “Why Do We Love ‘The Graduate?’,” CNV <u>Discussion</u> <i>The Graduate</i> and the American Film Renaissance	

Week 13: American Independent Cinema		
M 03/28	<p><u>Reading</u> Yannis Tzioumakis, “Problems of Definition and the Discourse of American Independent Cinema,” CNV</p>	
W 03/30	<p><u>Readings</u> Research Paper: Sample Prospectus, CNV Research Paper: Sample Annotated Bibliography, CNV</p> <p><u>In-Class Activity</u> Constructing a Prospectus & Annotated Bibliography</p>	
W 03/30	<p><u>Week 13 Screening</u> <i>Killer of Sheep</i> (dir. Charles Burnett, 1978, USA, 80 mins)</p>	<p>Written Film Reaction: <i>Killer of Sheep</i> due Friday by 9:00 am</p>
F 04/01	<p><u>Reading</u> Allyson Nadia Field et al., “Emancipating the Image: The L.A. Rebellion of Black Filmmakers,” CNV</p> <p><u>Discussion</u> <i>Killer of Sheep</i> and American Independent Cinema</p>	<p>Research Paper: Prospectus due Monday by 11:59 pm</p>
Week 14: Documentary, Experimental, and Animated Films		
M 04/04	<p><u>Reading</u> <i>Film Art</i>, Chapter 10: “Documentary, Experimental, and Animated Films,” pp. 352-400</p> <p><u>In-Class Screenings</u> <i>Katsudō Shashin</i> [活動写真] (1907, Japan)</p> <p>Excerpt from <i>Little Nemo</i> (dir. Winsor McCay, 1911, USA)</p> <p><i>Neighbours</i> (dir. Norman McLaren, 1952, Canada, 8 mins)</p> <p><i>Duck Amuck</i> (dir. Chuck Jones, 1953, USA, 7 mins)</p> <p><i>Bao</i> (dir. Domee Shi, 2018, USA, 8 mins)</p>	

W 04/06	<p><u>Readings</u> Laura Mulvey, “Visual Pleasure and Narrative Cinema,” CNV</p> <p><u>In-Class Screenings</u> Excerpt from <i>Meshes of the Afternoon</i> (dir. Maya Deren, 1943, USA)</p> <p>Excerpt from <i>Scorpio Rising</i> (dir. Kenneth Anger, 1963, USA)</p> <p>Excerpt from <i>Riddles of the Sphinx</i> (dir. Laura Mulvey and Peter Wollen, 1977, UK)</p> <p><i>Black Ice</i> (dir. Stan Brakhage, 1994, USA, 5 mins)</p>	
W 04/06	<p><u>Week 14 Screenings</u> <i>Audience</i> (dir. Barbara Hammer, 1982, USA / Canada, 32 mins)</p> <p><i>Yellow Fever</i> (dir. Ng’endo Mukki, 2012, UK / Kenya, 7 mins)</p> <p><i>Fahrenheit 9/11</i> (dir. Michael Moore, 2004, USA, 122 mins)</p>	<p>Written Film Reaction: <i>Fahrenheit 9/11</i> due Friday by 9:00 am</p>
F 04/08	<p><u>Reading</u> John Corner, “Documenting the Political: Some Issues,” CNV</p> <p><u>Discussion</u> Documentary Filmmaking</p>	<p>Research Paper: Annotated Bibliography due Monday by 11:59 pm</p>
Week 15: Film Adaptations		
M 04/11	<p><u>Reading</u> Timothy Corrigan, “Defining Adaptation,” CNV</p>	
W 04/13	<p><u>Readings</u> Research Paper: Sample Paper, CNV Research Paper: Rubric, CNV</p> <p><u>In-Class Activity</u> Grading a Research Paper</p>	

W 04/13	<u>Week 15 Screening</u> <i>Smooth Talk</i> (dir. Joyce Chopra, 1985, USA, 96 mins)	Written Film Reaction: <i>Smooth Talk</i> due Friday by 9:00 am
F 04/15	<u>Reading</u> Joyce Carol Oates, “Where Are You Going, Where Have You Been?,” CNV <u>Discussion</u> <i>Smooth Talk</i> and Film Adaptations	Research Paper: Rough Draft due Monday by 9:00 am
Week 16: Semester Wrap-Up		
M 04/18	<u>In-Class Activity</u> Research Paper: Peer Review	
W 04/20	<u>In-Class Activity</u> Evaluating the Class	Research Paper due Tuesday, April 26th by 11:59 pm

GRADING AND ASSESSMENT RUBRIC**Grading Scale**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Your final grade will consist of the following:

Participation, Discussion & Homework	100 points	10%
Written Film Reactions	100 points	10%
Weekly Quizzes	100 points	10%
Formal Film Responses	150 points	15%
Formal Film Analysis	150 points	15%
Research Paper: Prospectus	50 points	5%
Research Paper: Annotated Bibliography	100 points	10%
Research Paper	250 points	25%
Total	1,000 points	100%

Grading Criteria

- If any assignment illustrates complete disregard for spelling, grammar, and citations or does not meet the word count requirement, it will be failed.
- Grading criteria change depending on the specific assignment. Please consult the assignment sheets and class instruction for this information.
- Each assignment is designed to build on previous assignments as a way to move you toward a well-developed research paper at the conclusion of the semester.
 - Revision is essential. It is important to continually re-work your writing as I advise you and as you see fit. This includes both your larger ideas and your sentence-level constructions.
- Students who show investment in the material and a dedication to their own growth will succeed.