

ENG 2300 - Film Analysis
Section 1807—Class #12503
Fall 2023



Instructor Name: Mr. Kevin McKenna (He/Him/His)

Email: kevin.mckenna@ufl.edu

Course meeting times & locations: MWF Period 5 (11:45AM-12:35PM) Turlington Hall 2322

Screening time & location: T Periods E1-E3 (7:20PM-10:10PM) Rolfs Hall 0115

Office Location and Hours: T (5:00PM - 7:00PM) in Turlington Hall TBD

*Zoom Meeting ID: TBD

*Synchronous remote office hours will also be offered via Zoom in addition to F2F

Course website: TBD

**“The task of interpretation is virtually one of translation. The interpreter says,
‘Look, don’t you see that X is really—or, really means—A?
That Y is really B? That Z is really C?’”**

- Susan Sontag, “Against Interpretation,” 11

**“A given stylistic vocabulary is never merely itself;
rather it is the trace of the social processes that constitute a practice.
Films are only the form of appearance of the cinemas they organize.”**

- David James, *Allegories of Cinema*, 23

COURSE DESCRIPTION

Attending to style, production methods, and aesthetics, ENG 2300 provides students with an introduction to film studies centered on film analysis rather than content summary or film appreciation. Thorough analysis in film studies means to formulate substantive ideas by connecting *observations* to *interpretations* to a *larger significance*. This course teaches students how to creatively and insightfully analyze cinema as a cultural product. Thus, students will gain a knowledge of film form and technical vocabulary, applying these skills to uncover or assign meanings to particular films. ENG 2300 grounds film analysis in the context of sociopolitical

histories as well as film history and theory. Engaging with these frameworks in secondary readings will teach students not only how to apply film scholarship to cinematic objects to construct their analyses but also how to dissect and compare major concepts in film discourse.

Students will develop these skills through content lectures, discussion sections, and in-person/remote weekly screenings of assigned films. Upon completing this course, students will understand and recognize film form, be able to connect formal preoccupations with historical contexts and cinematic movements, and comprehend some critical/theoretical perspectives for analyzing film. In the Film Studies program, the film history sequence (ENG 3121, 3122, and 3123) typically follows ENG 2300. A more rigorous exploration of film theory is the subject of ENG 3115.

COVID STATEMENT

In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit One.UF for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

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 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.

REQUIRED TEXTS

There is no required textbook for this course.

RECOMMENDED TEXT

For students who wish to study film at a scholarly level beyond this course or desire textbook material to supplement assigned readings and lectures during this semester, the following textbook is recommended.

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. 12th ed. New York: McGraw Hill, 2020. ISBN: 978-1-260-05608-2

SUPPLEMENTAL MATERIALS

Secondary readings and video study materials will be uploaded to Perusall and accessible through Canvas. All of these assigned readings/viewings will be graded for completion and engagement.

FILMS

There will be weekly screenings, held on Tuesday evenings in Rolfs Hall 0115. These screenings are required. Attendance will be taken during these meetings. *Screenings count as three class sessions, so an unexcused absence results in three unexcused absences.*

Recommended Screenings: For each unit, recommended screenings will be provided for students to view over the weekend. These films are selected for their relevancy to the unit—many unit lectures and activities feature clips from these films—and act as a way for students to further explore cinema and stay engaged with material over the weekend. Students are encouraged but not required to screen the entire film independently.

Content Warnings: 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, racism, sexism, homophobia, sex, nudity, drug use, gun violence, suicide, child abuse, arson, hate crimes, and death. Optional content warnings will be issued before screenings, meaning that students may read the warning if they choose, but they may ignore these warnings if they are not concerned with the type of content contained in each film.

Subtitles: Several films are in languages other than English and require subtitles. If you have concerns about engaging with any of the course's content or the material's accessibility, please contact the instructor to discuss potential accommodations for alternate screening material and assignment prompts.

Students are encouraged to *employ critical thinking and to rely on data and verifiable, credible sources to interrogate all assigned readings and subject matter in this course* as a way of determining whether they agree with their classmates and/or their instructor regarding any topic of discussion. **No lesson, lecture, activity, assignment, or discussion section is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief in any student enrolled in this course.** All students are encouraged to rigorously apply the analytical and evaluative skills developed in this course to generate their own ideas and arguments.

COURSE COMMUNICATIONS

The bulk of communications between the instructor and students will occur in Canvas Messenger and Canvas Announcements. This platform will be used to transmit syllabus changes, assignment reminders, instruction alterations, emergency announcements, and any other information necessary for class.

Students are responsible for regularly checking Canvas announcements and conversations to be aware of any pertinent information. It is recommended that students setup notifications in Canvas; this can be accomplished by executing the following steps: Canvas > Account > Notifications > Announcements & Conversations > Notify Immediately.

ASSIGNMENTS

The following are general descriptions of the assignments to be completed during the fall term. Make sure to consult Canvas for updated requirements, instructions, rubrics, and deadlines. You may also contact me through email or after classes if you have any concerns about any assignment requirements. Prompts will be posted to Canvas at the start of the semester, but they are subject to revision at any time under the instructor's discretion. Students are responsible for regularly consulting Canvas to monitor any changes made to instructions or grading criteria.

All assignments should be submitted on Canvas as a Word file (.doc or .docx) unless stated otherwise.

1. **Formal Reading Response** **400 Words / 75 Points**

The semester will begin with a formal reading essay. The objective of this assignment is to critically examine a selected film from class and provide four different “readings” of the film—referential, explicit, implicit, or symptomatic—of the film. To support this argument, students will be expected to analyze both narrative elements and film form. Students may analyze *Cinema Paradiso* (Giuseppe Tornatore, 1988), *Jurassic Park* (Steven Spielberg, 1993), *Rashomon* (Akira Kurosawa, 1950), or *Memento* (Christopher Nolan, 2001).

2. **Scene Analysis** **200 Words / 75 Points**

Students will select a scene from either *Psycho* (Alfred Hitchcock, 1960) or *Do The Right Thing* (Spike Lee, 1989) to analyze. A template will be provided to students with the following sections: plot summary, formal summary, interpretation and significance, and synthesis. Students will compose a brief paragraph synthesizing the scene’s plot and connecting its recognizable forms to meaningful interpretations’ of the scene’s significance to the film’s larger narrative and themes.

3. **Film Review Critique Blogpost** **800 Words / 150 Points**

Students will select a film review from pre-approved websites provided by the instructor on the prompt. Any review of any film may be selected, but it is expected that the students will have seen their selected film to properly articulate thoughts in response to the review. The aim is to analyze and argue against the other reviewer’s interpretation and assessment of the film.

4. **10-on-1 Research Analysis** **2000 Words / 250 Points**

This assignment is comprised of two parts:

• **10-on-1 Observations & Interpretations (400 Words / 50 Points)**

Students will select **one** scene from a film **screened in class** and record ten (10) formal observations. Each observation will be properly identified with accurate terminology and described in the context of the scene. Additionally, each observation will be accompanied by two (2) to four (4) interpretations of the formal technique’s thematic, narrative, or cultural significance. Observations and interpretations may be listed in an outline or table format, but they must be composed as complete sentences.

• **10-on-1 Analytical Research Essay (1600 Words / 200 Points)**

Students will select three (3) observations from their original ten (10), and use their original interpretations for these respective observations to compose a formal analysis of this single scene in at least one portion of the paper’s argument. However, while the paper can focus most of its attention on this one scene, it is likely that each paper will also have to connect to other well-analyzed scenes to justify its argument. Students will be required to use at least six (6) scholarly

sources—only two (2) readings from the syllabus may count towards this requirement—to construct a thorough analysis of a film assigned in class. It is vital to note that research will not substitute for students' original ideas and interpretations of the film. Rather, students will explicate how their own analyses challenge, complicate, agree with, or extend these existing scholarly perspectives, demonstrating knowledge of how others discuss the film and central ideas of the paper and how the student's perspective fits in this discourse.

5. **Video Essay Analysis** **2000 Words / 265 Points**

Students may select any film they desire for this assignment, regardless of whether it is screened in class. Students are to **submit an 8-12 minute video essay** analyzing an entire film or a single scene/component of a film. There are three parts to this assignment to help ensure an optimal finished product:

- **Video Essay File Submission (0 Words / 25 Points)**

To create a high-quality video essay, students must have access to a high-resolution digital file of their selected film. Students will submit an .mp4 or .m4v of their selected film (or an extended portion of the film from which clips can be pulled) to ensure that they have the necessary material to complete the assignment.

- **Video Essay Storyboard Script (900 Words / 75 Points)**

Students will submit a draft of their essay in the form of a storyboard script. This will include the creative title of the video essay, timestamped narration, and screenshots indicating the visual clips that will be used. Students will also provide a works cited page with proper MLA citations for cited material, including the primary film. Students are expected to use at least three (3) scholarly sources that cannot come from the course syllabus.

- **Final Video Essay (1100 Words / 165 Points)**

Students will create their video essay on Adobe Premiere Pro, Lightworks, Final Cut, iMovie, or any other video editing software of their choosing. Adobe Premiere Pro is recommended. Students will save their videos as .mp4 or .m4v files and submit them to Canvas and upload them to a Vimeo group page, both as a backup file submission and as an opportunity to view each other's work.

6. **Perusall Readings & Viewings** **(40 x 2.5 Points) 100 Points**

All secondary readings and video essays will be posted to Perusall for students to access. Students will create an account to access through the course Perusall link provided in Canvas. Each reading/video will be worth 2.5 points. Students will earn 1 point for reading/viewing the material in its entirety and 1.5 points for annotating and engaging with the material. Grades will be determined by Perusall's AI grading system.

7. **Letterboxd Film Reflections** **(12 x 50 words) 600 Words / 60 Points + 25 Points**

To help guide our discussions of the semester's films, you will write informal reactions for twelve (12) of the course's screenings on *Letterboxd*. There are fourteen (14) screening sessions this semester, so students are allowed to miss two (2) reflections without penalty. During the first class, students will learn how and be expected to: create a Letterboxed account, "Follow" fellow classmates and the instructor, and publish "Reviews." Students will share their account names in a Canvas discussion worth 25 points and be expected to follow their fellow classmates on the application. Reflections of films will be posted to Letterboxd as reviews. 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. **THEY CANNOT JUST BE PLOT SUMMARIES.** These reactions are informal; they **must be at least fifty (50) words, but they need not exceed 100 words.** Failure to compose 50 words or submitting mere plot summary will result in a zero for the assignment. Late submissions will not be accepted without prior approval from instructor.

COURSE POLICIES

1. You **must complete all assignments** to receive credit for this course.
2. **Attendance:** Attendance will be taken at the start of every class and screening. To be marked present, students must be in the classroom at the time attendance is recorded and have all required materials to complete class assignments. **Attendance is measured by class periods; therefore, if a student is absent from a lecture or discussion meeting without approval, it will only count as one (1) unexcused absence. However, if a student is absent from a screening session without an excuse, it can count as high as three (3) unexcused absences if the three-sessions worth of the period is used.** *Excused absences must be approved by the instructor before the start of each course meeting.* Circumstances constituting an excused absence may include, but are not limited to: *illness, serious family emergencies, special curricular requirements, military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate.* Absences from class for *court-imposed legal obligations* (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved. **Four (4) unexcused absences results in a 5% deduction from the student's final grade. Five (5) unexcused absences results in a 10% final grade reduction. Six (6) unexcused absences results in an automatic failure of the course.** Any student who arrives after attendance is recorded is responsible for confirming his/her/their presence with the instructor after class is over. **Perfect attendance, which also includes adequate class participation, will result in a student's grade rounding up to the next highest point if the overage is above .50.** Refer to the university attendance policy located here: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
3. **Tardiness:** Students are considered late if they arrive after roll call. **Three (3) tardiness marks equal one (1) unexcused absence.** If a student is aware he/she/they may be late for a particular class, it is the student's responsibility to contact the instructor before class. The instructor may provide an excusal relative to the circumstances. Any student

who arrives after attendance is recorded is responsible for confirming his/her/their presence with the instructor after class is over.

4. ***Classroom Policies:*** Students are expected to treat the instructor, university staff, and fellow classmates with empathy, respect, and professionalism. Failure to regard any person in the class or visiting the classroom with dignity may result in various penalties equal to the severity: removal from classroom, failure on assignment, or referral to Office of Student Conduct and Conflict Resolution. Such expectations extend to all virtual encounters for this class, including Canvas assignments, electronic communications, and Zoom office hours. **Students are permitted to use laptops and tablets in the classroom for educational purposes, but use of cellphones in the classroom is prohibited without accommodations from the university or prior approval from the instructor. Unauthorized use of cellphones will, first, result in the instructor politely asking the student to put the device away. Multiple infractions will result in the student being removed from the classroom for the remainder of the meeting.** The same policy applies to using laptops or tablets for material unrelated to class.
5. ***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/>
6. ***Paper Format & Submission:*** All papers will be submitted electronically on Canvas; they must be submitted as Word files (.doc or .docx).
7. ***Late Papers/Assignments:*** Late assignments will receive a 10% point deduction for every 24-hour period the paper is late. Regardless of circumstances, students must receive an extension prior to the assignment deadline to avoid any penalty.
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. The UF Student Honor Code defines "plagiarism" as:
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:
 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. 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.
 - c. Submitting materials from any source without proper attribution.

- d. 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.>
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 your instructor early in the semester.
 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. **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.)

SYLLABUS SCHEDULE

**Weekly screenings are held in-person each Tuesday during Periods E1-E3 (7:20-10:10pm)*

Color Code Key

- **Week & Screening Cells:**
 - **Week and Unit**
 - **In-Person Screening**
 - **Recommended Screening**
 - **Major Assignment Due**
- **Class Session Cells:**
 - **No Class**
 - **Asynchronous Class (Work completed on Canvas)**
 - **Optional Class**

<u>Date</u>	<u>Reading</u>	<u>Due</u>
<u>Week 1 - Introduction to Film Analysis</u>		
<u>In-Person Screening: None</u>		
W - 8/23	Course Introduction, Personal Introductions, & Syllabus Overview	
F - 8/25	Introduction to Film Analysis <u>Reading:</u> "Can a Film Be Spoken About?," Alain Badiou, in <i>Cinema</i> <u>Reading:</u> "Studying Cinema," David Bordwell, from DavidBordwell.net	Letterboxd Account Creation Discussion (Canvas Discussion Thread)
<u>Week 2 - Introduction to Film Form</u>		
<u>Screening (T - 8/29): Cinema Paradiso (Giuseppe Tornatore, 1988)</u>		
<u>Recommended Screening (Weekend): Jurassic Park (Steven Spielberg, 1993)</u>		
M - 8/28	Introduction to Film Form	
W - 8/30	Film Discussion <u>Video Essay:</u> "Cinema Paradiso Video Analysis" by San Diego Italian Film Festival (YouTube)	Letterboxd Reflection by 10:00am
<u>Week 3 - Introduction to Narrative Form</u>		
<u>Screening (T - 9/5): Rashomon (Akira Kurosawa, 1950)</u>		
<u>Recommended Screening (Weekend): Memento (Christopher Nolan, 2001)</u>		
F - 9/1	Introduction to Narrative Form <u>Reading:</u> "Classical Hollywood Cinema: Narrational Principles and Procedures," David Bordwell, in <i>Narrative, Apparatus, Ideology</i>	
M - 9/4 No Class - Holiday		
W - 9/6 No Class - Obligation		
F - 9/8	Film Discussion <u>Reading:</u> "The Rashomon Effect," Stephen Prince, from <i>The Criterion Collection: Current</i>	Letterboxd Reflection by 10:00am

Formal Reading Response Due on Sunday, 9/10 by 11:59PM		
<p><u>Week 4 - Introduction to Editing</u> <u>Screening (T - 9/12): <i>Psycho</i> (Alfred Hitchcock, 1960)</u> <u>Recommended Screening (Weekend): <i>The Social Network</i> (David Fincher, 2010)</u></p>		
M - 9/11	<p>Introduction to Film Editing</p> <p><u>Reading:</u> "A Dialectical Approach to Film Form," Sergei Eisenstein, in <i>Film Form: Essays in Film Theory</i></p>	
W - 9/13	<p>Film Discussion</p> <p><u>Video Essay:</u> "Understanding <i>Psycho</i>: The Uncanny" by Is This Just Fantasy [Margarita G] (<i>YouTube</i>)</p>	Letterboxd Reflection by 10:00am
F - 9/15	<p><u>Reading:</u> "The Metafictional Hitchcock: The Experience of Viewing and the Viewing of Experience in 'Rear Window' and 'Psycho,'" R. Barton Palmer, in <i>Cinema Journal</i>, vol. 25, no. 2</p>	
<p><u>Week 5 - Introduction to Cinematography</u> <u>Screening (T - 9/19): <i>Do the Right Thing</i> (Spike Lee, 1989)</u> <u>Recommended Screening (Weekend): <i>Shadows</i> (John Cassavetes, 1959)</u></p>		
M - 9/18	<p>Introduction to Cinematography</p> <p><u>Reading:</u> "The Establishment of Physical Existence," Sigfried Kracauer, from <i>Theory of Film: Redemption of Physical Reality</i></p>	
W - 9/20	<p>Film Discussion</p> <p><u>Reading:</u> "<i>Do the Right Thing</i>: Walking in Stereo," Vinson Cunningham, from <i>The Criterion Collection: Current</i></p>	Letterboxd Reflection by 10:00am
F - 9/22	<p><u>Reading:</u> "On Certain Characteristics of Photogénie," Jean Epstein, in <i>Jean Epstein: Critical Essays and New Translations</i></p>	
Scene Analysis Due on Sunday, 9/24 by 11:59PM		

<p>Week 6 - Introduction to Mise-en-Scène Screening (T - 9/26): <i>Rafiki</i> (Wanuri Kahiu, 2018) Recommended Screening (Weekend): <i>The Royal Tenenbaums</i> (Wes Anderson, 2001)</p>		
M - 9/25	<p>Introduction to Mise-en-Scène</p> <p><u>Reading</u>: "The Evolution of the Language of Cinema," André Bazin, in <i>What is Cinema, Vol. 1</i></p>	<p>Student Pick Film Nominations Submitted by 10:00am</p>
W - 9/27	<p>Film Discussion</p> <p><u>Video Essay</u>: "<i>Rafiki</i> and the Politics of Aesthetic" by (re)presenting Africa (<i>YouTube</i>)</p>	<p>Letterboxd Reflection by 10:00am</p>
F - 9/29	Mise-en-Scène: Afrobubblegum, Color, Lighting and Worldmaking/breaking	
<p>Week 7 - Introduction to Sound Screening (T - 10/3): <i>Chungking Express</i> (Wong Kar-wai, 1994) Recommended Screening (Weekend): <i>M</i> (Fritz Lang, 1931)</p>		
M - 10/2	<p>Introduction to Sound</p> <p><u>Reading</u>: "The Audiovisual Scene," Michel Chion, from <i>Audio-Vision: Sound on Screen</i></p> <p><u>Reading</u>: "Theory of Film: Sound," Bela Balázs, in <i>Film Sound: Theory and Practice</i></p>	
W - 10/4	<p>Film Discussion</p> <p><u>Reading</u>: "<i>Chungking Express</i>: Electric Youth," Amy Taubin, from <i>The Criterion Collection: Current</i></p>	<p>Letterboxd Reflection by 10:00am</p>
F - 10/6		
<p>Film Review Critique Blogpost Due on Sunday, 10/8 by 11:59PM</p>		

<p><u>Week 8 - Introduction to Animated Film</u> <u>Screening (T - 10/17): <i>The Secret of Kells</i> (Tomm Moore, 2009)</u> <u>Recommended Screening (Weekend): <i>Spiderman: Into the Spider-Verse</i> (Bob Persichetti, Peter Ramsey, Rodney Rothman, 2018)</u></p>		
M - 10/9	<p>Introduction to Animated Film</p> <p><u>Reading:</u> "Plasmatic Nature: Environmentalism and Animated Film," Ursula K. Heise, in <i>Public Culture</i>, vol. 26, no. 2</p>	
W - 10/11	<p>Film Discussion</p> <p><u>Reading:</u> "<i>The Secret of Kells: Through a Forest of Darkness and Light</i>," James T. Spartz, in <i>Resilience: A Journal of the Environmental Humanities</i>, vol. 2, no. 3</p>	<p>Letterboxd Reflection by 10:00am</p>
F - 10/13	<p><u>Reading:</u> "<i>The Secret of Kells</i> (2009), a film for a post-Celtic tiger Ireland?," Maria O'Brien, in <i>Animation Studies</i>, vol. 6</p>	
<p>Video Essay File Submission Due on Sunday, 10/15 by 11:59PM</p>		
<p><u>Week 9 - Introduction to CGI</u> <u>In-Person Screening (T - 10/10): <i>RRR</i> (S.S. Rajamouli, 2022)</u> <u>Recommended Screening (Weekend): <i>The Host</i> (Bong Joon-ho, 2008)</u></p>		
M - 10/16	<p>Introduction to CGI</p> <p><u>Reading:</u> "Introduction," Kristen Whissel, from <i>Spectacular Digital Effects: CGI and Contemporary Cinema</i></p>	<p>Student Pick Film Round 1 Voting by 10:00am</p>
W - 10/18	<p>Film Discussion</p> <p><u>Reaction Video:</u> "VFX Artists React to Tollywood Bad and Great CGI" by Corridor Crew (<i>YouTube</i>)</p>	<p>Letterboxd Reflection by 10:00am</p>
F - 10/20	<p><u>Reading:</u> "Myth and Men of Marble, Sculpted and Scorched by History," Ruairi McCann, from <i>MUBI: Notebook</i></p>	
<p>10-on-1 Observation & Interpretations due on Sunday, 10/22 by 11:59PM</p>		

<p><u>Week 10 - Introduction to Genre Film: The Western</u> <u>Screening (T - 10/24): <i>Dead Man</i> (Jim Jarmusch, 1995)</u> <u>Recommended Screening (Weekend): <i>The Searchers</i> (John Ford, 1959)</u></p>		
M - 10/23	<p>Introduction to Film Genre</p> <p><u>Reading:</u> "Approaching Film Genre," Barry Keith Grant, from <i>Film Genre: From Iconography to Ideology</i></p>	
W - 10/25	<p>Film Discussion</p> <p><u>Director Interview:</u> "Jim Jarmusch Q&A: On Westerns and 'Dead Man,'" Film at Lincoln Center (<i>YouTube</i>)</p>	<p>Letterboxd Reflection by 10:00am</p>
F - 10/27	<p>The Postmodern Western</p> <p><u>Reading:</u> "A Tale N/nobody Can Tell: The Return of a Repressed Western History in Jim Jarmusch's <i>Dead Man</i>," Melinda Szaloky, in <i>Westerns: Films Through History</i></p>	
<p><u>Week 11 - Introduction to Avant-Garde Film</u> <u>Screening (T - 10/31): <i>A Movie</i> (Bruce Conner, 1958) & <i>Koyaanisqatsi</i> (Godfrey Reggio, 1982)</u> <u>Recommended Screening (Weekend): <i>The Seashell and the Clergyman</i> (Germaine Dulac, 1928)</u></p>		
M - 10/30	<p>Introduction to the European Avant-Garde</p> <p><u>In-Class Screenings:</u> <i>Rhythmus 21</i> (Hans Richter, 1921) & <i>Un Chien Andalou</i> (Luis Buñuel, 1929)</p> <p><u>Reading:</u> "Dada Manifesto," Hugo Ball</p> <p><u>Reading:</u> "Dada Manifesto," Tristan Tzara</p> <p><u>Reading:</u> "Manifesto of Surrealism," André Breton, in <i>Art in Theory 1900-1990: An Anthology of Changing Ideas</i></p>	

W - 11/1	<p>Introduction to the American Avant-Garde:</p> <p><u>In-Class Screenings:</u> <i>Meshes of the Afternoon</i> (Maya Deren, 1943) & <i>Mothlight</i> (Stan Brakhage, 1963)</p> <p><u>Reading:</u> "Cinema as Art Form," Maya Deren, in <i>Essential Deren: Film Poetics</i></p> <p><u>Reading:</u> "Metaphors on Vision" & "The Camera Eye," Stan Brakhage, from <i>Metaphors on Vision</i></p>	<p>Student Pick Film Final Voting by 10:00am</p>
F - 11/3	<p>Film Discussion</p> <p><u>Reading:</u> "The Qatsi Trilogy: Celebration and Warning," Scott MacDonald, from <i>The Criterion Channel: Current</i></p>	<p>Letterboxd Reflection by 10:00am</p>
<p>10-on-1 Analytical Research Essay Due on Sunday, 11/5 by 11:59PM</p>		
<p>Week 12 - Avant-Garde: Dogme '95 Screening (T - 11/7): <i>Breaking The Waves</i> (Lars von Trier, 1996) Recommended Screening (Weekend): <i>Festen [The Celebration]</i> (Thomas Vinterberg, 1998) & <i>The Purified [De lutrede]</i> (Jesper Jargil, 2003)</p>		
M - 11/6	<p>Introduction to Dogme '95</p> <p><u>Reading:</u> "Dogme '95 Manifesto and Vow of Chastity," Lars von Trier and Thomas Vinterberg, in <i>Film Manifestos and Global Cinema Cultures: A Critical Reader</i></p> <p><u>Reading:</u> "What was Dogme '95?," Birger Langkjar, in <i>Film International</i>, no. 19</p>	
W - 11/8	<p>Film Discussion</p> <p><u>Video Essay:</u> "Breaking the Waves - Film Essay," Sam Davies (<i>YouTube</i>)</p>	<p>Letterboxd Reflection by 10:00am</p>
F - 11/10 No Class - Holiday		

<p><u>Week 13 - Introduction to Documentary Film: Disney's Nature</u> <u>Screening (T - 11/14): <i>The Vanishing Prairie</i> (James Algar, 1954)</u> <u>Recommended Screening (Weekend): <i>Grizzly Man</i> (Werner Herzog, 2005)</u></p>		
M - 11/13	<p>Introduction to Documentary Form</p> <p><u>Reading:</u> "How Can We Define Documentary Film?," Bill Nichols, from <i>Introduction to Documentary</i> [2nd Edition]</p>	
W - 11/15	<p>Film Discussion</p> <p><u>Video Essay:</u> "Disney's True Life Adventure Nature Documentary Films Explained," Modern Mouse (<i>YouTube</i>)</p>	<p>Letterboxd Reflection by 10:00am</p>
F - 11/17	<p>Experimental Documentary Form & the Harvard Sensory Ethnography Lab</p> <p><u>In-Class Screenings:</u> <i>Sweetgrass</i> [Excerpt] (Ilisa Barbash & Lucien Castaing-Taylor, 2009) & <i>Leviathan</i> [Excerpt] (Verena Paravel & Lucien Castaing-Taylor, 2012)</p>	
<p><u>Week 14 - Holiday Cinema</u> <u>Screening (T - 11/21): <i>Student Pick #1</i></u> <u>Recommended Screening (Weekend): <i>Student Pick #2</i></u></p>		
M - 11/20 Optional Class	<p><u>Optional Video Essays:</u> <i>[in]Transition</i> Journal of Videographic Film & Moving Image Studies, 8.2, 2021</p> <p>Video Essay Technical Workshop</p>	
W - 11/22 No Class - Holiday		
F - 11/24 No Class - Holiday		
<p>Video Essay Storyboard Script Due on Sunday, 11/26 by 11:59PM</p>		
<p><u>Week 15 - Slow Cinema, Spectatorship, & Duration</u> <u>Screening (T - 11/28): <i>La Ciénaga</i> (Lucretia Martel, 2001)</u> <u>Recommended Screening (Weekend): <i>Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles</i> (Chantal Akerman, 1975)</u></p>		

M - 11/27	Introduction to Slow Cinema <u>Reading:</u> "Slow Time, Visible Cinema: Duration, Experience, and Spectatorship," Tiago de Luca, in <i>Cinema Journal</i> , vol. 56, no. 1	
W - 11/29	Film Discussion <u>Reading:</u> "La Ciénaga: What's Outside the Frame," David Oubiña, from <i>The Criterion Channel: Current</i>	Letterboxd Reflection by 10:00am
F - 12/1	Human & Nonhuman Entanglements: Extending the shot as a "re-training" for extending care <u>In-Class Screenings:</u> <i>Fog Line</i> (Larry Gottheim, 1970) & <i>The Turin Horse</i> [Excerpt] (Béla Tarr, 2011)	
<p>Week 16 - Neo-Noir and the City Screening (T - 12/5): <i>Heat</i> (Michael Mann, 1995) Recommended Screening (Weekend): <i>The Lady from Shanghai</i> (Orson Welles, 1947)</p>		
M - 12/4	Introduction to Film Noir & Neo-Noir <u>Reading:</u> "The History of an Idea," James Naremore, in <i>Film Quarterly</i> , vol. 49, no. 2	
W - 12/6	Film Discussion & Course Wrap-up <u>Video Essay:</u> " <i>Heat</i> : The Perfect Blend of Realism and Style," Nerdwriter1 (<i>YouTube</i>)	Letterboxd Reflection by 10:00am
Video Essay Due Tuesday, 12/12 by 5:00PM		

GENERAL GRADING RUBRIC

	SATISFACTORY	UNSATISFACTORY
CONTENT	Assignments respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of material.	Assignments either include a central idea that is unclear or off-topic or provide only minimal discussion of ideas. Assignments may also lack sufficient or appropriate sources or fail to meet instructed standards.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure, including clear thesis statements and topic sentences.	Documents and paragraphs lack clearly identifiable thesis statements and topic sentences, may lack coherence or logic, and may also lack transitions and signposting to guide the reader.
ARGUMENT AND SUPPORT	Assignments persuasively present ideas and use strong supporting evidence. At the weak end of the satisfactory range, assignments may provide only generalized discussion of ideas or rely on weak support for arguments.	Documents make only generalizations, providing weak to no support (as in uncritical summaries or narratives that fail to provide analysis or new information).
STYLE	Assignments are written in a style with appropriate diction for the context, genre, and discipline. Assignments should show complexity of thought, not complexity of syntax. Writing engages the appropriate audience for each respective medium.	Assignments rely on diction that is inappropriate for the context, genre, or discipline. Assignments may use padded diction (don't rely on a thesaurus to sound smart), overly complex syntax but no complexity and clarity of thought. Documents may also use words incorrectly or unnecessarily (e.g. "utilize" for "use").

MECHANICS	Assignments are error-free. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's arguments.	Assignments contain so many mechanical or grammatical errors that they impede the reader's understanding or undermine the writer's credibility.
PRESENTATION	Assignments have a polished and uniform look, are appropriate to the genre and context of the topic and use visual components effectively while making a pleasurable experience for readers.	Presentation is poorly executed and/or inappropriate to the genre and context, e.g., with non-uniform organization, illegible graphics, or a visual organization that impedes the reader's understanding or undermines the designer's credibility.

“A” Assignments engage with the topic thoughtfully and thoroughly, using reliable sources and working within the context of audience, purpose, and assignment format/medium. Show care and attention to visuals and formatting to enable reader comprehension. Tone and language are “professional” (objective, clear, and semi-formal) and communicate complex thought. Have few or no grammar and punctuation mistakes.

“B” Assignments thoroughly approach the topic, using reliable sources. Acknowledge the context of audience, purpose, and assignment format/medium, though may stumble over one or more elements. Show attention to visuals and formatting; may be basic, but still clear and streamlined. Tone and language are professional and clear. Have some grammar or punctuation mistakes.

“C” Assignments make a good faith effort to engage with the topic, but source use or complex synthesis is not as well-integrated as A or B assignments. Some acknowledgement of audience, purpose, and assignment format/medium, but neglect one of these areas more than others. Show some thought in formatting and visual use, but not streamlined/tailored to the document's purpose. Tone and language are respectful but ‘chatty’ or overly complex. Have noticeable grammar and punctuation mistakes.

“D” Assignments have unclear topic or do not engage with the listed assignment requirements; little to no synthesis and incorrect or negligible source use. Little to no acknowledgement of audience, purpose, or assignment format/medium. Incorrect or unclear use of formatting and visuals. Tone and language unprofessional and/or unclear. Have disruptive grammar and punctuation errors.

“F” Assignments fail to meet any expectations or instructions relating to the assignment; are incomplete in every evaluative category. Submitted extremely late with no prior excusal from the instructor. Suffers from stylistic, rhetorical, and grammatical errors to the point of illegibility.

GRADING SCALE

A	4.0	93-100	930- 1000	C	2.0	73-76.9	730-769
A-	3.67	90-92.9	900-929	C-	1.67	70-72.9	700-729
B+	3.33	87-89.9	870-899	D+	1.33	67-69.9	670-699
B	3.0	83-86.9	830-869	D	1.0	63-66.9	630-669
B-	2.67	80-82.9	800-829	D-	0.67	60-62.9	600-629
C+	2.33	77-79.9	770-799	E	0.00	0-59.9	0-599