

# Hollywood Then and Now: How Far We've Come?

ENG 2300: Film Analysis



**Instructor:** Lindsey Scott

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**Pronouns:** she/her

**Course Meeting Time | Location:** MWF 7 | TUR 2322

**Screening Period:** W E1-E3

**Office:** TUR 4337

**Office Hours:** TBD

## Course Description:

Old Hollywood is a period of filmmaking that has been glamorized, aestheticized, and mythologized endlessly. But just how much has the film industry changed in nearly two-hundred years of Hollywood cinema? In this class, we will discuss what can be considered pivotal moments that revolutionized filmmaking: the advent of sound and color, the rise and fall of the studio system, and the emergence of blockbuster cinema. Along the way, we will also stop to consider the parallels that remain between Hollywood then and now. Are streaming services the new studio system? Are comic book movies destined for the same kind of cataclysmic crash that took down movie musicals? What will a new generation of innovative filmmakers have to bring to the field to revolutionize cinema?

Over the course of the semester, we will look at past and present iterations of popular genres such as horror, rom-coms, and westerns. Through these pairings, we will consider how film as an art form and the storytelling within it has evolved and continued to be shaped by its predecessors. This class will also familiarize you with the film techniques, vocabulary, and critical lenses that will make talking and writing about film more accessible. Students will practice reading, writing, and thinking critically about films and secondary texts while building argumentative and creative writing skills.

So buckle up, and let's see how far we've come.

### **General Education Learning 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.

## Course Objectives:

*By the end of the course you will...*

1. Foster skills to close read, engage with, and critically analyze the messages and points of view present in both film, film criticism, and film reviews.
2. Engage with film history and film technique in order to build and/or expand a technical repertoire for discussing and writing about film.
3. Advance a specific, arguable claim about a film defended with evidence gleaned from closely reading and analyzing a text's formal and thematic content.
4. Define and pursue at least two personal writing goals.

## Assignments Descriptions:

### ***Perusall Annotations, 150 words/submission, 5 submissions - 100 points***

We will be using the software, Perusall, to create comments or annotations about a particular image or scene from a film. You will be asked to create 3 annotations per assignment. Each annotation should include a 50 word comment/analysis. In total, you should have 3 annotations at 50 words each and totaling 150 words for the entire assignment. You'll point to three specific things you are noticing and why they draw your attention. Through Perusall you will have the opportunity to see how your peers are responding to the same short text. One of your annotations may be in response to another classmate's comment, but the other two should be your own observations. These annotations should be completed **BEFORE** class on the assigned day.

### ***Reflection Letters, 250 words/submission, 3 submissions - 150 points***

Over the course of the semester, you will submit three (3) reflection letters to practice establishing and assessing individual writing goals for yourself. These letters do not need to be formal in tone, but should address your goals in complete sentences. Feel free to address these to yourself or to me, whichever feels more comfortable.

- *Reflection Letter 1:* Briefly describe your history as a writer and what it would mean for you to succeed in this class. Outline three (3) concrete, specific goals to work towards in this class. **Due 11:59 p.m. 8/28**
- *Reflection Letter 2:* Assess your progress regarding the goals you defined in your first letter. Have you made any notable progress? Have any goals significantly changed? **Due 11:59 p.m. 10/25**
- *Reflection Letter 3:* Address what you feel like you've learned, achieved, or improved this semester. How does it match with your first letter? **Due 11:59 p.m. 12/04**

### ***Graphic Essay, 500 words - 100 points***

A graphic essay is a graphic representation that contains all of the essential essay elements. It combines writing, visual elements, and design. Using the arguments and evidence gathered during Writing Workshop #2, you will use these elements to explore a specific topic. Your graphic essay will include:

- A thesis statement
- At least one symbol/visual/graphic/image

- At least 4 pieces of evidence from the film
- Your commentary/analysis for each piece of evidence

**Film Reviews, 500 words/review, 3 reviews - 150 points**

Students will submit three (3) film reviews over the course of the semester. You will use film vocabulary and concepts we’ve discussed in class to logically explain your arguments. Film reviews are NOT required to be written in an academic style. They should aim for strong subjective opinions that can effectively persuade the readers.

**Close Reading Essay (750-1000 words) - 150 points**

With evidence from a short (roughly 1 minute) scene from one of the films we have discussed, students will analyze the passage and advance an argument about the work.

**Paper Pitches (250-350 words) - 50 points**

Leading up to your critical analysis essay, you will informally ‘pitch’ your paper topic to the class. With one page (250 words) of notes, you will have three minutes to talk through your ideas in a supportive environment and field 1-2 questions. You should at least address your topic of inquiry and a working thesis or research question.

**Critical Analysis Essay (1500-2000 words) - 200 points**

Building on the skills you have developed this semester, students will submit a final critical analysis essay. For this essay, you will advance an original argument about one or more texts from this class. The critical analysis essay will also engage with a theoretical, historical, or other critical lens and integrate 2-4 critical academic sources.

**Participation and Class Work - 100 points**

This accounts for the work you do in class and may include contributing to discussions, participating in group annotations, answering end-of-class survey questions, creative activities etc.

**Required Materials:**

Our main “texts” for the semester will be our films.

Secondary readings will be made available on Canvas.

**Password for films streaming in course reserves: thenNow**

Film	Where to Find Them
<i>Singin’ In the Rain</i> (1952)	HBO Max, Amazon Prime, <a href="#">Course Reserves</a>
<i>The Cabinet of Dr. Caligari</i> (1920)	<a href="#">Tubi</a> , <a href="#">Redbox</a>
<i>Blue Velvet</i> (1986)	HBO Max, Hulu, Amazon Prime

<i>It Happened One Night</i> (1934)	Course Reserves
<i>When Harry Met Sally</i> (1989)	Tubi
<i>The Searchers</i> (1956)	HBO Max, Amazon Prime, Course Reserves
<i>Logan</i> (2017)	Disney+
<i>Everything, Everywhere, All at Once</i> (2022)	Hulu, Amazon Prime, Showtime
<i>Birdman</i> (2014)	HBO Max, Hulu, Amazon Prime
<i>Crooklyn</i> (1994)	Tubi, Peacock
<i>Minari</i> (2020)	YouTube, Tubi, Pluto, Redbox
<i>Barbie</i> (2023)	TBD

### Secondary Readings:

- Bergstrom, Janet. "Waring Shadows: German Expressionism and American Film Noir," *Film Noir*. Edited by Homer B. Pettet and R. Barton Palmer, Edinburgh University Press, 2016, pp. 38-54.
- Ellis, Lindsay. "The Death of the Hollywood Movie Musical." *YouTube*, uploaded by Lindsay Ellis, 31 August 2018, <https://www.youtube.com/watch?v=b8o7LzGqc3E>.
- Mashon, M., & Bell, J. (2014, 05). "Pre-Code Hollywood." *Sight and Sound*, 24, 20-26.
- "The Silence of the Lambs - Who Wins the Scene?" *YouTube*, uploaded by Every Frame a Painting, 14 October 2014, <https://www.youtube.com/watch?v=5V-k-p4wzxc>.
- Olsen, Dan. "The Art of Editing and Suicide Squad." *YouTube*, uploaded by Folding Ideas, 31 December 2016, <https://www.youtube.com/watch?v=b8o7LzGqc3E>.
- Ray, Robert B. "Real and Disguised Westerns: Classic Hollywood's Variations of Its Thematic Paradigm." *A Certain Tendency of the Hollywood Cinema, 1930-1980*, Princeton: Princeton University Press, 1985, pp. 70-88. <https://doi.org/10.1515/9780691216164-004>
- Klock, Geoff, and Mitch Montgomery. "Evolve or Die: *Logan*, repetition and the excesses of tradition." *Superheroes and Excess: A Philosophical Adventure* (2021).
- Johri, Saarthak. "Into the multiverse's impact on modern media." *The Michigan Daily*, June 7, 2022, <https://www.michigandaily.com/statement/into-the-multiverses-impact-on-modern-media/#first-option-one>. Accessed 27 July 2023.
- Godmilow, Jill, and Ann-Louise Shapiro. "How Real Is the Reality in Documentary Film?" *History and Theory*, vol. 36, no. 4, 1997, pp. 80–101. *JSTOR*, <http://www.jstor.org/stable/2505576>. Accessed 27 July 2023.
- Peterson, Anne Helen. "What the American dream looks like for immigrants." *Vox*, June 28, 2021, <https://www.vox.com/the-goods/22548728/immigrant-american-dream-middle-class>. Accessed 27 July 2023.

## Course Policies:

1. You must complete all assignments to receive credit for this course.
2. **Canvas and Email:** Be sure to check Canvas often for announcements, assignments, readings, and updates to the schedule.  
When emailing me, please allow at least 24 hours for a response.  
**Note:** I do not check email on Sundays.
3. **Classroom community and respect:** Participation with classmates is a crucial part of success in this class. Students interact in small group discussions and provide constructive feedback about their peers' writing during the peer reviews.  
For this reason, I ask that you approach each of your classmates with compassion and respect, keeping in mind that their lived experiences may differ greatly from yours. We will engage with classmates and texts from diverse cultural, economic, and ethnic backgrounds. Our classroom will provide a place to encounter and interact with diverse perspectives. I ask that you be open to this opportunity.  
UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty:  
<https://titleix.ufl.edu/about/title-ix-rights/>
4. **Accessibility:** For this to be an inclusive space, it is important that all students are able to access class content and course materials. If you have access needs—disability-related or otherwise—that will improve your engagement in the course, please reach out, and I will do my best to accommodate them.  
Additionally, the University of Florida complies with the Americans with Disabilities Act. Students with disabilities requesting accommodation should contact the Students with Disabilities Office, Reid Hall. That office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Visit <https://drc.dso.ufl.edu/> for more information.
5. **Inclusivity:** To affirm and respect the identities of students in the classroom and beyond, I will do my best to refer to you by the name and/or pronouns you tell me. Please contact me at any time during the semester if you wish to be referred by a name and/or pronouns other than what is listed in the student directory or that you have included in the syllabus acknowledgment form.
6. **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.)
7. **Late Papers and Assignments:** All assignments are **due by the deadline listed on Canvas**.  
If you find yourself needing an extension due to extenuating circumstances covered under university guidelines, please contact me **BEFORE** the assignment is due. I understand that emergencies and other circumstances occur, so please communicate with me your issues or concerns **BEFORE** the due date. If you do not email me before

the deadline, a late paper or assignment will receive a 10% point deduction for up to three (3) days, then an additional 30% for work submitted up to a week late.

8. **Attendance:** Attendance is mandatory and will be taken daily. You will receive a lowered course grade after six 50-minute absences (or equivalent). Double-period classes count as 2 absences. Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. You will fail the course if you accrue six 50-minute absences. Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>).
9. **Personal Hurricane Policy:** Like it or not, unexpected and unwelcome weather events roll through Florida and disrupt our lives on occasion. Likewise, we can't always anticipate the events that befall us in any given semester. For this reason, it is my policy to acknowledge a "personal hurricane" once a semester for each student with no questions asked. If unexpected circumstances affect your ability to attend class or meet a deadline, simply inform me about a "personal hurricane," and we can work together to address any missed assignments.
10. **Plagiarism:** Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it as follows:
  - Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
    - Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
    - Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code, which can be found at <https://sccr.dso.ufl.edu/students/student-conduct-code/>.

**Important Tip:** You should never copy and paste something from the Internet without providing the exact location from which it came.

**A Note on AI:** Use of artificial intelligence (AI) is not permitted for any assignments for this course. Any assignment found to be written, developed, created, or inspired by AI is considered plagiarism and will receive an automatic grade of 0. In the interest of full disclosure, Turnitin will automatically flag AI generated content and report it to me alongside other forms of plagiarism.

11. **Recording Policy:** Class lectures may only be recorded for purposes defined by House Bill 233/Section 1004.097. A class lecture does not include academic exercises involving student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

A recording of a class lecture may not be published without the consent of the lecturer. Publish is defined as sharing, transmitting, circulating, distributing, or providing access

to a Recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. A recording, or transcript of the recording, is considered to be published if it is posted on or uploaded to, in whole or part, any media platform, including but not limited to social media, book, magazine, newspaper or leaflet. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

12. **Paper Maintenance Responsibilities:** Students are responsible for maintaining 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.
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](mailto:cblount@ufl.edu) Grade appeals may result in a higher, unchanged, or lower final grade.
14. **Mode of Submission:** All papers will be submitted as MS Word (.doc, .docx) documents to Canvas. Final drafts should be polished and presented in a professional manner. Papers without other formatting guidelines must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered unless otherwise instructed.
15. **Course Evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <http://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Please fill these out! They are invaluable to me as an instructor when designing each semester's reading and assignments.

## Resources

### Writing Studio

The University Writing Studio is located in Turlington 2215 and is available to all UF students. Free appointments can be made up to twice a week. See <https://writing.ufl.edu/writing-studio/> to learn more.

### Students in Distress

For guidance during distressing situations, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues.

U Matter We Care: <http://umatter.ufl.edu>, [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-294-2273 (CARE)

Dean of Students: <https://dso.ufl.edu/>, 202 Peabody Hall, (352) 392-1261

### Covid Statement



In response to COVID-19, the following recommendations remain in place to maintain our learning environment, 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.ufl.edu](http://one.ufl.edu) 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 Grading Scale and Rubric:

A	4.0	94-100	940-1000		C	2.0	74-76	740-769
A-	3.67	90-93	900-939		C-	1.67	70-73	700-739
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	84-86	840-869		D	1.0	64-66	640-669
B-	2.67	80-83	800-839		D-	0.67	60-63	600-639
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

<b>A</b>	4.0	94-100	Shows an exceptional level of thoughtful engagement with the text(s), complex, creative, and well-reasoned arguments, and a clear prose style. The paper uses several logical examples to fully develop a persuasive thesis and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.
<b>A-</b>	3.67	90-93	
<b>B+</b>	3.33	87-89	Needs more attention to one or two of these areas: sophistication and nuance of arguments (a more arguable thesis statement, use of more evidence or analysis, qualification of arguments, etc.), prose style/formatting
<b>B</b>	3.00	84-86	

<b>B-</b>	2.67	80-83	(sentence structure, diction, clarity), or organization (paragraph construction, flow of ideas).
<b>C+</b>	2.33	77-79	Needs to push further in order to go beyond a surface-level interpretation. Needs more textual evidence and analysis to support them. The overall argument might not be clearly or convincingly articulated. A 'C' paper also needs improvement in clarity of prose and/or organization.
<b>C</b>	2.0	74-76	
<b>C-</b>	1.67	70-73	
<b>D+</b>	1.33	67-69	Indicates a superficial engagement with the text, and inattention to argument, prose style, and mechanics. The paper uses few or no examples, and the argument is unclear and unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.
<b>D</b>	1.00	64-66	
<b>D-</b>	0.67	60-63	
<b>E</b>	0.00	0-59	Shows little understanding of the assignment, is turned in extremely late, and/ or shows extreme problems with argument and grammar. Or, you may have committed any one of the following failing errors: failure to meet the word count, plagiarism, or failure to address the prompt.

For information on UF Grading policies, see:

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

## Course Schedule

Schedule may change throughout the semester. Texts or excerpts that have been uploaded to Canvas will be noted on the syllabus. The course calendar notes readings and assignments that should be completed PRIOR to each class session.

<b>Week:</b>	<b>Date:</b>		<b>Due:</b>
1	W 8/23	Overview of Syllabus and Course Policies	
	F 8/24	<b>Unit 1: Analyzing Film</b> Technique Lecture: Mise-en-Scène	
2	M 8/28	Creative Activity: UF Symphony	<b>Letter #1</b>
	W 8/30	<b>Unit 2: Hollywood: How Far We've Come?</b>	

		Context Lecture: Old Hollywood <b>Watch:</b> <a href="#">“The Death of the Hollywood Movie Musical,”</a> Lindsay Ellis	
	W 8/30	<b>Screening:</b> <i>Singin’ in the Rain</i> (1952)	
	F 9/1	Technique Lecture: Film Sound Film Discussion: <i>Singin’ in the Rain</i>	<b>Annotation #1</b>
3	<del>M 9/4</del>	No Class: Labor Day	
	W 9/6	<b>Unit 3: Hollyweird</b> Context Lecture: German Expressionism <b>Read:</b> “Waring Shadows: German Expressionism and American Film Noir,” Bergstrom	
	W 9/6	<b>Screening:</b> <i>The Cabinet of Dr. Caligari</i> (1920)	
	F 9/8	Film Discussion: <i>The Cabinet of Dr. Caligari</i>	<b>Annotation #2</b>
4	M 9/11	Creative Activity: Mood Board	
	W 9/13	Technique Lecture: Cinematography <b>Watch:</b> <a href="#">“The Silence of the Lambs - Who Wins the Scene?,”</a> Every Frame a Painting	
	W 9/13	<b>Screening:</b> <i>Blue Velvet</i> (1986)	
	F 9/15	Film Discussion: <i>Blue Velvet</i>	<b>Film Review #1</b>
5	M 9/18	Writing Workshop #1	
	W 9/20	<b>Unit 4: Enemies to Lovers: Romantic Conventions</b> Context Lecture: The Screwball Comedy <b>Read:</b> “Pre-Code Hollywood,” Mashon and Bell	
	W 9/20	<b>Screening:</b> <i>It Happened One Night</i> (1934)	
	F 9/22	Film Discussion: <i>It Happened One Night</i>	<b>Annotation #3</b>
6	M 9/25	Creative Activity: Road Trip Playlist	

	W 9/27	Technique Lecture: Editing Watch: " <a href="#">The Art of Editing and Suicide Squad</a> ," Folding Ideas	
	W 9/27	<b>Screening:</b> <i>When Harry Met Sally</i> (1989)	
	F 9/29	Film Discussion: <i>When Harry Met Sally</i>	
7	M 10/2	Writing Workshop #2	
	W 10/4	<b>Unit 5: Go West, old man</b> Context Lecture: Real and Disguised Westerns Read: "Real and Disguised Westerns: Classic Hollywood's Variations of Its Thematic Paradigm," Ray	
	W 10/4	<b>Screening:</b> <i>The Searchers</i> (1956)	
	<del>F 10/6</del>	No Class: Homecoming	
8	M 10/9	Film Discussion: <i>The Searchers</i>	<b>Film Review #2</b>
	W 10/11	Context Lecture: Superhero Films <b>Read:</b> Klock and Montgomery, "Evolve or Die: <i>Logan</i> , Repetition and the Excess of Tradition"	
	W 10/11	<b>Screening:</b> <i>Logan</i> (2017)	
	F 10/13	Film Discussion: <i>Logan</i>	
9	M 10/16	Writing Workshop #3	
	W 10/18	<b>Unit 6: Metaverse of Madness</b> Context Lecture: Into the Multiverse <b>Read:</b> Johri, " <a href="#">Into the multiverse's impact on modern media</a> "	
	W 10/18	<b>Screening:</b> <i>Everything, Everywhere, All at Once</i> (2022)	
	F 10/20	Film Discussion:	<b>Close Reading Essay</b>

		<i>Everything, Everywhere, All at Once</i> (2022)	
10	M 10/23	Creative Activity	
	W 10/25	Context Lecture: Metafilm	<b>Letter #2</b>
	W 10/25	<b>Screening:</b> <i>Birdman</i> (2014)	
	<del>F 10/27</del>	No Class	
11	M 10/30	Film Discussion: <i>Birdman</i>	
	W 11/1	<b>Unit 7: Family Monuments</b> Context Lecture: Representing Reality on Film <b>Read:</b> "How Real Is the Reality in Documentary Film?" Godmilow and Shapiro Film Discussion	
	W 11/1	<b>Screening:</b> <i>Crooklyn</i> (1994)	
	F 11/3	Film Discussion: <i>Crooklyn</i>	<b>Annotation #4</b>
12	M 11/6	Writing Workshop #4	
	W 11/8	Context Lecture: The American Dream and the Immigrant Narrative <b>Read:</b> "What the American dream looks like for immigrants," Peterson	
	W 11/8	<b>Screening:</b> <i>Minari</i> (2020)	
	<del>F 11/10</del>	No Class: Veterans Day	
13	M 11/13	<b>Film Discussion:</b> <i>Minari</i>	<b>Film Review #3</b>
	W 11/15	<b>Unit 8: To (Bar)bie or not to (Bar)bie</b> Theory Deep Dive: The Hollywood Auteur	
	W 11/15	<b>Screening:</b> <i>Barbie</i> (2023)	
	F 11/17	Film Discussion: <i>Barbie</i>	<b>Annotation #5</b>
14	M 11/20	Asynchronous Creative Activity: Auteur vs. AI	

	<del>W 11/22</del>	No Class: Thanksgiving Holiday	
	<del>F 11/24</del>	No Class: Thanksgiving Holiday	
15	M 11/27	Writing Workshop #5	<b>Paper Pitches!</b>
	W 11/29	Women in Film Discussion <b>Watch: “<a href="#">how hollywood demonizes ultra-femininity</a>,” Shanspeare</b>	
	F 12/1	TBD	
16	M 12/4	TBD	<b>Letter #3</b>
	W 12/6	Last Class	

**Critical Analysis Essay Due: 12/11**