

**ENG 2300 – Film Analysis: Aesthetics of the Moving Image  
(Section 4784, Class #12661), Spring 2023**



Location: Turlington Hall, TUR 2334  
Lectures on Monday, Wednesday, and Friday: 11:45 am–12:35 pm  
Screenings: 7:20 pm – 10:10 pm, asynchronous

**Instructor Name:** Nicholas Orlando, MA  
**Instructor Email:** Nicholas.orlando@ufl.edu  
**Office Location and Hours:** Monday and Wednesday, 10:00 am–11:00 am

**Course Description:**

This course is dedicated to the analysis, history, and theory of film and moving-image media. To this end, this course introduces students to the unique language of film and new media, discussing different aspects of film form (including narrative structures, cinematography, editing, mise-en-scene, sound, and special effects), their functions and effects on a given moving-image object, and their larger significance within schemas of social production. Our goal is to learn to watch films, indeed *read* films, differently; we will discuss not only WHAT we see on the (big and small) screen but also HOW we see it. In other words, throughout the semester, students will be encouraged to read films critically and creatively as we set them against their respective historical, cultural, and cinematic backdrops. In doing so, the course offers a broad survey of narrative forms and genres, as well as critical approaches to moving-image culture.

Throughout this course, students will:

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

**COVID Statement**

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.ufl 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.
- As with any excused absence, 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:** All assigned reading materials will be provided to students by the instructor throughout the semester. Students can access all reading and class materials via Canvas unless otherwise advised by the instructor. Please note, reading is *essential* and *required* for one's success in this course.

**Required Screenings:** Our scheduled screenings will be held asynchronously. Students are expected to view all films this semester at home or at the university library. The instructor will provide students access to each week's films through Canvas, though students are welcome to use their own means to find and view these films.

*Explosions of a Motor Car* (Cecil M. Hepworth, U.K., 1900)

*Grandma's Reading Glass* (G.A. Smith, U.K., 1900)

*As Seen Through a Telescope* (G.A. Smith, U.K., 1900)

*The Man with a Rubber Head* (George Méliès, France, 1901)

*A Trip to the Moon* (George Méliès, France, 1902)

*Citizen Kane* (Orson Welles, U.S., 1941)

*Se7en* (David Fincher, U.S., 1995)

*Children of Men* (Alfonso Cuarón, U.K., 2006)

*Man with a Movie Camera* (Dziga Vertov, Soviet Union, 1929)

*The Battleship Potemkin* (Sergei Eisenstein, Soviet Union, 1925)

*Nope* (Jordan Peele, U.S., 2022)

*Breathless* (Jean-Luc Godard, France, 1960)  
*The Exorcist* (William Friedkin, U.S., 1973)  
*E.T.: the Extra-Terrestrial* (Steven Spielberg, U.S., 1982)  
*Duck Amuck* (Chuck Jones, U.S., 1953)  
*Howl's Moving Castle* (Hayao Miyazaki, Japan, 2004)  
*The Square* (Ruben Östlund, Sweden, 2018)  
*The Prison in Twelve Landscapes* (Brett Story, Canada, 2016)  
*Enemy* (Denis Villeneuve, Canada, 2013)  
*Inventing the Future* (Isiah Medina, U.S., 2020)

\*I encourage all students to do some brief research on each film before we watch them for class. Some films might contain content some students find uncomfortable. If a student finds a film might be too difficult or uncomfortable for them to watch, they should let me know privately, either during office hours or over email, and I will happily accommodate them by assigning a different film to that one student for that particular week.

\*\*The instructor reserves the right to make changes to the syllabus at any point in the semester.

### **Assignments and Grades (+6,000 words, 1,550 points possible):**

**Participation (100 points possible):** Because this course is focused on both collective discussion and individual writing exercises to work through difficult course materials and concepts, all students are expected to participate each week. Each week, students should strive to contribute to the class discussion at least once. In addition, I also take into consideration student participation by other means: active notetaking, paying attention, and overall physical and mental presence. (See the attendance policy below for further detail.) As such, I expect all students to arrive to class alert and prepared.

**Reading Summaries (250 words, 50 points each, 750 points possible):** Each week, students will summarize the main arguments of a given week's readings and post their responses to Canvas. In each post, students must summarize the main argument or purpose of each reading assigned for a given week. Students should also include their own informed evaluations of the reading. Some weeks require more reading than others, and some readings might strike some students as challenging or opaque. The goal of this assignment is to practice reading intellectually challenging material closely with accuracy and precision in mind. These responses are *due no later than 10 am on Friday mornings*.

### Part 1: Building the Skills

**10-on-1 Assignment (750 words, 100 points):** See prompt on Canvas for instructions. This assignment is *due no later than January 30 at 10 a.m.*

**"The Method" Assignment (1,000 words, 150 points):** This assignment is designed to help students recognize the formal arrangement of a given film clip, one I will reveal in class and make available on Canvas. See the assignment prompt on Canvas for the full instructions. This assignment is *due no later than February 20 at 10 a.m.*

**Sequence Analysis (1,200 words, 200 points):** A sequence analysis asks students to conduct close readings of one film clip, which I will provide in class and make accessible on Canvas, and write an essay arguing for its importance for the film as a whole. This assignment is *due no later than March 10 at 11:59 p.m.*

## Part 2: Making the Argument

**Short Formal Analysis Annotated Bibliography (1,000 words, 150 points):** After researching their film of choice for their proposal, students will provide 3-5 academic articles in a bibliography. Each item must be annotated properly. See the assignment prompt for the full instructions and tips for annotations. This assignment is *due no later than April 3 at 10 a.m.*

**SFA Final Draft (2,500 words, 250 points):** The final draft of the SFA will be our final assignment. Building on their thinking for their SFA proposal, students will compose a research paper about their chosen film. Essays must be argumentative, and these arguments must be clearly stated in a concise thesis statement at the bottom of the first paragraph. In addition, each essay must be written with proper diction, grammar, and syntax, and they must be presented in a cohesive format of a student's choice. I recommend either MLA or Chicago Manual Style for something more familiar to the humanities. All essays must be AT LEAST 2,500 words, though students may write more if they wish. If they do, I prefer to set a cap at 3,000 words. This assignment is *due no later than May 1 at 10 a.m.*

SFA's will be graded according to the following guidelines:

- To receive an A, a paper should contain a strong thesis statement that is clearly and consistently developed throughout it. This paper follows the assignment guidelines provided on Canvas. This paper is properly proofread and edited and ensures full compliance with the author's chosen style guide. This paper is not satisfied with identifying major themes of a film. It also does not stop at discussing a film's content (read: plot), as critical as it might be. Instead, this paper teases out the affirmations, critiques, and tensions found in a film's content *and* form to make a cogent argument for its role in a cultural conversation.
- To receive a B, a paper should contain a strong thesis statement that is clearly and consistently developed throughout it. This paper follows the assignment guidelines provided on Canvas. This paper is also carefully proofread and edited but contains a few grammatical mistakes and/or organizational snafus. This paper also sometimes relies too heavily on plot description or descriptions of content and loses sight of its overarching argument.
- To receive a C, a paper provides a general thesis statement but ultimately relies on plot description to make its points. This paper will read more like a film review, which explains to readers whether a film is worth watching. Or, this paper will comment more on a film's dominant themes, but it falls short of leaving the realm of the general. In addition, this paper is neither carefully edited for grammatical errors, argumentative flow, or organization, nor is it in complete compliance with the author's chosen style guide.
- To receive a D, a paper lacks a thesis statement and merely provides general descriptions of a film's plot. This paper also contains unnecessary praise of a director's skill at executing a particular technique (e.g., "In David Fincher's incredible and tasteful use of cinematography,..."). This paper is neither carefully edited nor organized in compliance with any style guide.
- To receive an F, a paper fails to comply with the assignment guidelines provided on Canvas. This paper might also be incomplete or worse plagiarized.

Keep in mind, each assignment is designed to build on the one before it, either in content, skill, or both. Failure to complete one assignment could be detrimental to one's success on the assignments following it.

### **Course Policies:**

### Course Credit

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

### Attendance & Tardiness

Attendance for this course is mandatory, and students are expected to be physically and mentally present for each class session. Moreover, students are expected to be prepared for each class, having read all materials and screened all films for each class session. Important announcements and instructions may be provided during the first few or last few minutes of class; any student not present will miss this information.

Of course, an absence may be excused in accordance with UF policy, including illness, serious family emergencies, religious holidays, legal or military obligations, or university-sponsored events. Absences related to holidays or university-sponsored events must be discussed with the instructor in advance of the date of the event. If absent due to a scheduled event, students are still responsible for completing and submitting all work, as well as collecting any notes missed from a classmate.

Students are allotted three (3) unexcused absences without penalty for the entire semester. Each subsequent absence after this third unexcused absence will lower your final grade by a letter grade (ex. A to B, B to C, etc.). Please note, being absent for a double-period class counts as two (2) absences. I suggest using these unexcused absences wisely. Students who accrue six (6) unexcused absences will fail the course.

For more information on UF's attendance policy, see the following web page:

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

Students must arrive to class on time. If a student arrives after attendance is taken, they are considered tardy. Three (3) counts of tardiness is the equivalent of one (1) unexcused absence. Latecomers can receive partial absences and must see me after class so I know you attended.

### Classroom Etiquette

Students are expected to participate in classroom discussion. Because of this expectation, students will be graded on their participation during class and online discussion assignments. Furthermore, students may not use cell phones during class time and all cell phones must be set to silent. A ringing or even vibrating cell phone disrupts the flow of the class session and is even distracting for the instructor and fellow classmates. Accepting a brief phone call or a quick text message, especially in the event of an emergency, is fine, but please be kind and step out into the hallway to do so.

In addition to the cell phone policy, a quick note on the use of other technology in the classroom: Laptop computers are acceptable for note-taking purposes only. Students may not surf the web, listen to music, watch online videos, or browse social networks during class.

Finally, when engaging in classroom discussion, please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Be courteous to and patient with your fellow classmates. It is fine to disagree with others, even the instructor. However, our readings of films should be predicated on the evidence we discover in those films and our assigned readings. The classroom is a space for productive learning through both lecture and discussion, and it is therefore integral for all of us to show respect for others and their thoughts. A similar policy stands for communication through email. When emailing the instructor or their peers, students ought to practice professionalism and kindness.

### 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 specifically stated otherwise, all assignments must be submitted as MS Word (.docx) or PDF (.pdf) files. All final drafts of documents should be thoroughly proofread and well-organized. All papers must be written in 12-point font, Times New Roman typeface, and 1" margins, and appropriate pagination must be provided in the upper-right corner. All assignments will be submitted through Canvas.

### Late Papers/Assignments

All assignments are expected to be submitted by the assignment deadline. However, I understand life is complicated. If students need extra time for a given assignment, they must request this time by email. Otherwise, I will not accept late work.

### Paper Maintenance Responsibilities

Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

### Academic Honesty and Definition of Plagiarism

UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- 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.

### 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 your instructor early in the semester.

### Counseling and Wellness

*Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto: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/>

### UF Grading Politics

For information on UF Grading policies, see:

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

### Grade Appeals

*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.

### Course Evaluations

*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/>.

### 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.)

### Schedule

| <b>Week 1 – Introduction to the Course</b>  |  |
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| <b>M 1/9 Lecture</b>                        | Introduction to the Course: Review Syllabus  |
| <b>Screening</b>                            | <i>Explosions of a Motor Car</i> (Cecil M. Hepworth, 1900); <i>Grandma’s Reading Glass</i> (G.A. Smith, 1900); <i>As Seen Through a Telescope</i> (G.A. Smith, 1900); <i>The Man with a Rubber Head</i> (George Méliès, 1901); <i>A Trip to the Moon</i> (George Méliès, 1902) |
| <b>W 1/11 Lecture</b>                       | (Re)Introducing the Moving Image<br><br><b>Read:</b> Musser, “When Did Cinema Become Cinema? Technology, History, and Moving Pictures”   |
| <b>F 1/13 Discussion</b>                    | (Re)Introducing the Moving Image<br><br><b>Read:</b> <i>Film Art</i> , Chapter 2, “The Significance of Film Form,” 50 – 71   |
| <b>Week 2 – Narrative’s Hall of Mirrors</b> |  |
| <b>M 1/16 Lecture</b>                       | NO CLASS – University closed for Martin Luther King, Jr. Day   |
| <b>Screening</b>                            | <i>Citizen Kane</i> (Orson Welles, 1941)   |

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| <b>W 1/18 Lecture</b>                               | Narrative as Form and Hollywood Storytelling<br><br><b>Read:</b> <i>Film Art</i> , Chapter 3, “Narrative Form,” p. 72 – 110  |
| <b>F 1/20 Discussion</b>                            | Collection and Curation in <i>Citizen Kane</i><br><br><b>Read:</b> Carringer, “Rosebud, Dead or Alive: Narrative and Symbolic Structure in <i>Citizen Kane</i> ”                       |
| <b>Week 3 –The Mise-en-Scene of <i>Se7en</i></b>    |  |
| <b>M 1/23 Lecture</b><br><br><b>Screening</b>       | Reading What’s on the Scene<br><br><b>Read:</b> <i>Film Art</i> , “The Shot: Mise-en-Scene,” p. 112 – 159<br><br><i>Se7en</i> (David Fincher, 1995)                                    |
| <b>W 1/25 Lecture</b>                               | Reading What’s on the Screen<br><br><b>Read:</b> <i>Film Art</i> , “The Shot: Mise-en-Scene,” p. 112 – 159   |
| <b>F 1/27 Discussion</b>                            | The Mise-en-Scene and <i>Se7en</i><br><br><b>Read:</b> Browning, “To Catch a Killer: <i>Seven</i> and <i>Zodiac</i> ”  |
| <b>Week 4 – Cinematography: Seeing with Cinema</b>  |  |
| <b>M 1/30 Lecture</b><br><br><b>Screening</b>       | Capturing and Framing the Diegesis: Cinematography<br><br><b>Read:</b> <i>Film Art</i> , “The Shot: Cinematography,” p. 159 – 215<br><br><i>Children of Men</i> (Alfonso Cuarón, 2006) |
| <b>W 2/1 Lecture</b>                                | Cinematography as Artistic Praxis<br><br><b>Read:</b> <i>Film Art</i> , “The Shot: Cinematography,” p. 159 – 215   |
| <b>F 2/3 Discussion</b>                             | Looking at and with <i>The Truman Show</i><br><br><b>Read:</b> Udden, “Child of the Long Take: Alfonso Cuarón’s Film Aesthetics in the Shadow of Globalization”                        |
| <b>Week 5 – Editing for a (Continuous) Diegesis</b> |  |
| <b>M 2/6 Lecture</b>                                | Stitching it all Together: Editing<br><br><b>Read:</b> <i>Film Art</i> , Chapter 6, “The Relation from Shot to Shot,” p. 216 – 262   |



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| <b>Screening</b>                             | <i>Rear Window</i> (Alfred Hitchcock, 1954)   |
| <b>W 2/8 Lecture</b>                         | Classical Hollywood Cinema and Continuity Editing<br><br><b>Read:</b> <i>Film Art</i> , Chapter 6, “The Relation from Shot to Shot,” p. 216 – 262   |
| <b>F 2/10 Discussion</b>                     | An Edited View through the <i>Rear Window</i><br><br><b>Read:</b> Lemire, “Voyeurism and the Postwar Crisis of Masculinity in <i>Rear Window</i> ”  |
| <b>Week 6 – Editing for Discontinuity</b>    |   |
| <b>M 2/13 Lecture</b>                        | Editing and Collision<br><br><b>Read:</b> Prince & Hensley, “The Kuleshov Effect: Recreating the Classic Experiment”; Fabe, “The Art of Montage: Sergei Eisenstein’s <i>The Battleship Potemkin</i> ”   |
| <b>Screening</b>                             | <i>The Battleship Potemkin</i> (Sergei Eisenstein, 1927) and <i>Man with a Movie Camera</i> (Dziga Vertov, 1929)  |
| <b>W 2/15 Lecture</b>                        | Montage and Cinema in the Soviet Union<br><br><b>Read:</b> Dziga Vertov, “Kinoks: A Revolution”   |
| <b>F 2/17 Discussion</b>                     | Editing with the <i>Man with a Movie Camera</i>   |
| <b>Week 7 – Listening through the Movies</b> |   |
| <b>M 2/20 Lecture</b>                        | Listening through the Movies: Sound<br><br><b>Read:</b> <i>Film Art</i> , Chapter 7, “Sound in the Cinema,” p. 263 – 302  |
| <b>Screening</b>                             | <i>Nope</i> (Jordan Peele, 2022)  |
| <b>W 2/22 Lecture</b>                        | Sound Relations of the (New) Hollywood<br><br><b>Read:</b> Andriano-Moore, “The Rise of the Sound Designer: Northern California Film Sound in the 1960s and 1970s”  |
| <b>F 2/24 Discussion</b>                     | <i>Nope</i> , Sound, and Economies of Attention<br><br><b>Read:</b> Collins, “Jordan Peele Invades the Western with ‘Nope,’ a Thrilling Salute to Spectacle,” <a href="https://www.rollingstone.com/tv-movies/tv-movie-">https://www.rollingstone.com/tv-movies/tv-movie-</a> |

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|   | <a href="#">reviews/nope-review-jordan-peece-1385403/</a> ; Evans, “The Age of the Dislocated Spectacle,” <a href="https://thephilosophicalsalon.com/the-age-of-the-dislocated-spectacle/">https://thephilosophicalsalon.com/the-age-of-the-dislocated-spectacle/</a> |
| <b>Week 8 – National Cinema and the <i>Auteur</i></b>       |   |
| <b>M 2/27 Lecture</b>                                       | What is National Cinema?<br><br><b>Read:</b> Elsaesser, “European Culture, National Cinema, the <i>Auteur</i> and Hollywood”  |
| <b>Screening</b>  | <i>Breathless</i> (Jean-Luc Godard, 1960)   |
| <b>W 3/1 Lecture</b>  | Looking toward the French New Wave<br><br><b>Read:</b> David Bordwell, “The Art Cinema as a Mode of Film Practice”; Walsh, “National Cinema, National Imaginary”  |
| <b>F 3/3 Discussion</b>                                     | Discussing the French New Wave  |
| <b>Week 9 – Film Genre I: Horror, A Case Study</b>          |   |
| <b>M 3/6 Lecture</b>  | Film and Genre: A Reflection<br><br><b>Read:</b> <i>Film Art</i> , “Film Genres,” p. 328-351  |
| <b>Screening</b>  | <i>The Exorcist</i> (William Friedkin, 1973)  |
| <b>W 3/8 Lecture</b>  | First Case Study: Horror<br><br><b>Read:</b> Sobchack, “Bringing it all Back Home: Family Economy and Generic Exchange”   |
| <b>F 3/10 Discussion</b>                                    | <i>The Exorcist</i> , Fascism, and the Horror of New Hollywood<br><br><b>Read:</b> Clover, “Opening Up”   |
| <b>WEEK 10 – COLLEGE CLOSED FOR SPRING BREAK, 3/11-3/18</b> |   |
| <b>Week 11 – The Hollywood Blockbuster</b>                  |   |
| <b>M 3/20 Lecture</b>                                       | The Hollywood Blockbuster: Defamiliarizing a Familiar Form<br><br><b>Read:</b> Schatz, “The New Hollywood”  |
| <b>Screening</b>  | <i>E.T.: the Extra-Terrestrial</i> (Steven Spielberg, 1982)   |

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| <b>W 3/22 Lecture</b>                                | The Hollywood Blockbuster: Defamiliarizing a Familiar Form<br><br><b>Read:</b> King, “From Auteurs to Brats: Authorship in New Hollywood”  |
| <b>F 3/24 Discussion</b>                             | <i>E.T.</i> and the Blockbuster Aesthetic<br><br><b>Read:</b> Long, “Getting Around the Suburbs in the Blockbuster Era’s Big Hits”   |
| <b>Week 12 – Animation</b>                           |  |
| <b>M 3/27 Lecture</b><br><br><b>Screening</b>        | Animated Cinema: Movement by Other Means<br><br><b>Read:</b> Frank, “Introduction: Looking at Labor”<br><br><i>Duck Amuck</i> (Chuck Jones, 1953) and <i>Howl’s Moving Castle</i> (Hayao Miyazaki, 2004) |
| <b>W 3/29 Lecture</b>                                | Japanese Anime: A Brief History<br><br><b>Read:</b> Napier, “Why Anime?” and “Anime and Local/Global Identity”   |
| <b>F 3/31 Discussion</b>                             | <i>Howl’s Moving Castle</i> and the Eco-Technological Imagination<br><br><b>Read:</b> Rudd, “Building Castles in the Air: (De)Construction in <i>Howl’s Moving Castle</i> ”                              |
| <b>Week 13 – National Cinema after Globalization</b> |  |
| <b>M 4/3 Lecture</b><br><br><b>Screening</b>         | Is National Cinema Still a Viable Category?<br><br><b>Read:</b> Choi, “National Cinema: An Anachronistic Delirium?”<br><br><i>The Square</i> (Ruben Ostlund, 2017)                                       |
| <b>W 4/5 Lecture</b>                                 | Film Festivals and Global Networks<br><br><b>Read:</b> Elsaesser, “Film Festival Networks: The New Topographies of Cinema in Europe”   |
| <b>F 4/7 Discussion</b>                              | Denis Villeneuve, Ruben Ostlund, and Globalization<br><br><b>Read:</b> Asbjorn Gronstad, “Conditional Vulnerability in the Films of Ruben Ostlund”   |
| <b>Week 14 – Documenting Incarceration</b>           |  |

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| <b>M 4/10 Lecture</b>                | Finding the Truth in Documentary Cinema   |
| <b>Screening</b>                     | <b>Read:</b> Nichols, “Documentary Film”<br><i>The Prison in Twelve Landscapes</i> (Brett Story, 2016)  |
| <b>W 4/12 Lecture</b>                | Prison Films in Postmodernity   |
|                                      | <b>Read:</b> Kerhwald, “Introduction: After the Crime is Over”  |
| <b>F 4/14 Discussion</b>             | Finding <i>The Prison in Twelve Landscapes</i>  |
|                                      | <b>Read:</b> Story, “Introduction: The Prison Out of Place”   |
| <b>Week 15 –Techno-Cinema</b>        |   |
| <b>M 4/17 Lecture</b>                | Cinema in the Late Information Age  |
| <b>Screening</b>                     | <b>Read:</b> Poster, “The Information Empire”<br><i>Enemy</i> (Denis Villeneuve, 2013)  |
| <b>W 4/19 Lecture</b>                | Pushing Against Hollywood   |
|                                      | <b>Read:</b> Fredric Jameson, “Postmodernism, or the Cultural Logic of Late Capitalism”   |
| <b>F 4/21 Discussion</b>             | <i>Enemy</i> , Techno-Cinema, and the Dictatorship without a Dictator   |
|                                      | <b>Read:</b> Excerpts from Jonathan Crary, <i>24/7: Late Capitalism and the Ends of Sleep</i>   |
| <b>Week 16 – Experimental Cinema</b> |   |
| <b>M 4/24 Lecture</b>                | Filmmaking against Hollywood  |
| <b>Screening</b>                     | <b>Read:</b> Bill Nichols, “The Avant-Garde and Poetic Discourse”<br><i>Inventing the Future</i> (Isiah Medina, 2020)   |
| <b>W 4/26 Discussion</b>             | American Experimental Cinema  |
|                                      | <b>Read:</b> Deren, “Cinema as an Art Form”; Excerpts from Srnicek and Williams, <i>Inventing the Future</i> ; Hudson, “Isiah Medina in New York,”<br><a href="https://www.criterion.com/current/posts/7848-isiyah-medina-in-new-york">https://www.criterion.com/current/posts/7848-isiyah-medina-in-new-york</a> |

### Grading/Assessment Rubric

|    |          |    |         |
|----|----------|----|---------|
| A  | 94 – 100 | C  | 74 – 76 |
| A- | 90 – 93  | C- | 70 – 73 |
| B+ | 87 – 89  | D+ | 67 – 69 |
| B  | 84 – 86  | D  | 64 – 66 |
| B- | 80 – 83  | D- | 60 – 63 |
| C+ | 77 – 79  | F  | 0 – 59  |