FILM 2332-HN1: UNDERSTANDING FILM – CV/HONORS
Fall 2024, 1:00-3:45 Friday – AD 2.238

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Office Hours: After class in person, and by appointment via Teams. *E-mail queries are answered promptly, and are encouraged.*

Required Texts: There is no required textbook to purchase for this class. Readings from a variety of sources are posted in folders on eLearning, one labeled Required Readings (**RR** on the course calendar) and the other labeled Electronic Reserve (**ER**). There are also a few **eBooks** that contain some readings and that students will use for certain assignments; these can also be accessed in the ER folder.

Note that full-length films are assigned weekly for viewing before the regular class session. *These films are required texts as well*. They are available as DVDs on reserve at the Media Services desk at McDermott Library (players can be checked out there too), but all are also available from other suppliers of your choice. Depending on the resources to which you already have access, you might need to spend $30-40—it could be considerably less—to watch assigned films (this is partly why all required readings are available "free"). https://www.justwatch.com/ gives information for where and how to acquire streaming films, but there are likely other sources as well, from YouTube to TubiTV to the Internet Archive. When a film is assigned and available streaming through UTD/Kanopy, it is labeled **ER/streaming** and a link to it can be found in the ER folder. *Do try to watch films in the largest format you can. A smartphone does not give you the detail you need and does a disservice to the films themselves.*

Screenings and reading for the week are all to be completed *before* the Friday class session.

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Course Description and Format. This course is designed, using primarily classic or canonical film works and seminal theoretical writings, to familiarize students with the history and formal and stylistic elements of cinema as a medium of expression, and to enable you to become more informed and sophisticated film viewers, evaluators, and cultural critics. Roughly the first half of the course will be spent exploring how and why cinema became a mass medium and in outlining the features and techniques of film art. The remainder of the course will be devoted to considering the many ways these elements were employed by filmmakers working in Hollywood and elsewhere over the past century-plus. (Note that we will *always* discuss how

films represent gender and sexual identity, race, and ethnicity, and other elements of human identity; that's why there is no separate week devoted to these topics.) Generally, classes will consist of lecture (augmented by brief clips of relevant material; see the attached **in-class film list**) as well as discussion of the reading and screening for the week. You are fully responsible on the exam and in your discussion questions and commentary for all in- and out-of-class screening material, including clips used in lecture. **Term lists and/or handouts** for each week are available for your use on eLearning; they may help you with spelling and in reviewing course material.

Grading and Requirements. Course grades will be figured from the following:

Attendance	**15%**
Weekly discussion questions and commentary (8 weeks total)	**20%**
In-class team presentation	**15%**
Papers I and 2	**30% total**
Exam (take-home, given the last day of class)	**20%**

Note that you must earn a cumulative numerical grade of *at least* 59 for *each* requirement in order to earn a passing grade in the course as a whole. **In other words, at the end of the semester if there is a grade of 59 or below in any column on my spreadsheet (other than the exam, which each student must take) you will earn a course grade of F.** Roll will be taken for every class. Because each class session represents a full *week* of the course, there are no unexcused absences offered; each unexcused absence drops your attendance and participation grade by 10 points. If you miss more than five weeks of class without a valid reason—illness or family emergency that must be documented to my and the university's satisfaction—you will earn an automatic failing grade in the *course* regardless of the percentage of that category in the overall course grade. Incompletes can be granted only in extreme circumstances and are subject to the same documentation conditions. There are detailed guidelines for each required assignment later in the syllabus, and due dates are listed on the class calendar. The grading scale can be found on the eLearning course homepage.

***Learning Objectives*.** In addition to being a prerequisite for upper-level film classes, this course is also a core equivalent, and therefore has several general education "learning objectives" set by the state:

- *Critical thinking skills* – Students will engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts, and constructing solutions.
- *Communication skills* – Students will demonstrate effective written, oral, and visual communication.
- *Teamwork* – Students will demonstrate the ability to work effectively with others to support a shared purpose or goal and consider different points of view.
- *Social responsibility* – Students will demonstrate intercultural competency and civic knowledge by engaging effectively with local, regional, national, and global communities.

For FILM 2332-HN1 specifically, students will cultivate the following:

- *Critical thinking skills* – students will learn to analyze the artistic, industrial, and social/cultural dynamics of cinema.
- *Communication skills* – students will demonstrate mastery of critical concepts and approaches that deepen engagement with "watching movies."
- *Teamwork* – students will work collaboratively in groups to ascertain how films and film criticism produce meaning and create experiences.
- *Social responsibility* – students will demonstrate knowledge of how society and culture shape film aesthetics and reception.

Practical classroom policies. These are mostly basic courtesy, but if you have questions let me know:

- Laptops and tablets can be used only for the purpose of taking notes. It is better for you, however, if you write by hand—this helps you learn new material, while reading someone else's notes or PowerPoints does not.
- Mobile phones need to be turned off and put away during class sessions, although you can photograph PowerPoint slides—only—if you like.
- No headphones or earbuds during class.
- If you are not prepared each week, your course grade will suffer. Perfect attendance helps (and will be rewarded), but so does participating in the life of the class itself through discussion of films and readings (which will also be rewarded; that is partly why weekly discussion questions and commentary are weighted so heavily).
- Although participation is expected, respect must always be shown to other members of the class, including the professor. Please raise your hand if you wish to say something while someone else is speaking.
- If you must miss a class, you remain responsible for all course material covered in that class; there are no make-up sessions, and each class will only be taught once.
- Late papers will be penalized by 10 points per 12 hours over the posted deadline.
- Again, the week's reading and screening assignments are all to be completed by the beginning of each Friday session.
- Finally, if, in spite of following the syllabus and its guidelines, you are not doing well in the class by mid-semester, *contact me about it*. The same goes for external events that might be overwhelming you in some way. **Communicate with your professors. We worry about you when you are not succeeding and want to help where we can.**

Other Information. Please note that academic dishonesty of any kind will not be tolerated. This includes all forms of plagiarism (including failure to cite the work of others), turning in work that has been written (partially or entirely) by someone or something else (including material from websites), turning in work that has been previously submitted for a grade, fabricating information or citations, or helping another student commit an act of academic dishonesty. Note that it also applies to recording class sessions without permission, or circulating *any* course materials publicly or to

unregistered students. For the Student Code of Conduct, go to https://policy.utdallas.edu/utdsp5003. All of your written assignments, including weekly discussion questions/commentary and the exam, will be uploaded to Turnitin through eLearning. For information on other of the administration's rules and policies, see https://go.utdallas.edu/syllabus-policies.

Statement on the Use of Generative AI on Assignments. There are already a number of automated writing tools that students (and faculty) routinely use, from those in Word and its cohorts as well as programs like Grammarly. But ChatGPT, GrammarlyGo, et al. are an extraordinary extension of these other forms of assistance, because they can be used to concoct material that you present as your own—material that is often, as we now know, deeply flawed on many levels. That said, it can be useful for students struggling with sentence-level writing, as is the Writing Center UTD staffs to help you (and I will give extra credit if you visit it). *Only under the following conditions is the use of generative AI allowed in this course:*

- Anything you upload to a generative AI site, for what may or may not be "improvement," must be created by you *first*.
- All work that you submit for a grade, from discussion questions to essays to PowerPoint presentations, must be your own.
- You must follow the attached style sheet *slavishly*—failure to do so will be counted off more than in the past.
- You must quote and cite properly, including quotation marks and in-line citation for direct quotations and paraphrasing.
- *You* will be held responsible for any inaccurate, biased, offensive, or otherwise unethical content you submit regardless of where it comes from.
- Finally, if Turnitin detects the use of AI to a substantial degree (50% or above) on any assignment, I am *required* by the authorities to refer you to the Office of Student Conduct: "Sanction assessment for acts of academic dishonesty remains the responsibility of the Office of Community Standards and Conduct in collaboration with the faculty." The university has invested a lot in AI- and plagiarism-detecting software, and the penalties for abuse are severe.

Final notes. For your benefit in this class and any other writing-based class, it would be helpful for you to have a copy of any fairly recent edition of Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers* (the library has several copies as well). In addition, UTD offers a **Film Studies Minor** (18 credit hours) to students whose major is outside of Visual and Performing Arts, and a **Film Studies Concentration** to VPA majors. For more information contact me or visit our website: https://catalog.utdallas.edu/now/undergraduate/programs/ah/minors#ah-minor-film-studies

One last exhortation here: attending carefully to films and to readings is hard work, and some of them, in either category, may be challenging, "boring," or difficult. It is fine to read about any film before you see it, and to learn what MPAA rating it has. But everything assigned is worthy of your attention—even if you do not realize how much so until months or even years from now.

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CLASS CALENDAR

DATE	TOPIC/READING/OUT-OF-CLASS SCREENINGS/DUE DATES
Week 1 Aug. 23	***Introduction and Course Mechanics***
Week 2 Aug. 30	***Background and History of Film and/as Form*** READING: **RR (3)** pp. 97-99 from ch. 3 of Timothy Corrigan and Patricia White, *The Film Experience*, 4th ed.; text of the Production Code (1930/1934); Robyn Wiegman, "Race, Ethnicity, and Film." OUT-OF-CLASS SCREENING: *Rear Window* (Alfred Hitchcock, 1954; 113 mins.). **Submit discussion question and commentary by 10:00 AM**
Week 3 Sept. 6	***Early History Continued; Narrative and Narration*** READING: **ER** "Narrative Form in *Citizen Kane*," from David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 9th ed. OUT-OF-CLASS SCREENING: *Citizen Kane* (Orson Welles, 1941; 119 mins.) and **ER/streaming** *Rashômon* (Akira Kurosawa, 1950; 88 mins.). **Submit discussion question and commentary by 10:00 AM**
Week 4 Sept. 13	***The Shot: Mise-en-scène, Color*** READING: **RR** ch. 5 of Maria Pramaggiore and Tom Wallis, *Film: A Critical Introduction*, 2nd ed. **ER** "*Do The Right Thing*," from Bordwell and Thompson, *Film Art: An Introduction*. OUT-OF-CLASS SCREENING: *Vertigo* (Alfred Hitchcock, 1958; 128 mins.) and *Do the Right Thing* (Spike Lee, 1989; 120 mins.). **Submit discussion question and commentary by 10:00 AM** ***Presentations begin***
Week 5 Sept. 20	***The Shot: Camerawork and Cinematography*** READING: **RR (2)** pp. 100-119 from ch. 3 of Corrigan and White, *The Film Experience*; Rudolf Arnheim, "Film and Reality" (1933). OUT-OF-CLASS SCREENING: *Blow-Up* (Michelangelo Antonioni, 1966; 111 mins.). **Submit discussion question and commentary by 10:00 AM**
Week 6 Sept. 27	**No class session—paper work day** ***PAPER 1 DUE by 11:59 PM***

Week 7 ***Shot to Shot: Editing***

Oct. 4 READING: **RR** ch. 6 of Bordwell and Thompson, *Film Art: An Introduction*. **ER** Sergei Eisenstein, "Beyond the Shot" and "The Dramaturgy of Film Form" (1929).
OUT-OF-CLASS SCREENING: *North by Northwest* (Alfred Hitchcock, 1959; 120 mins.) and *Psycho* (Alfred Hitchcock, 1960; 109 mins.).
Submit discussion question and commentary by 10:00 AM

Week 8 ***Sound and Sound Design***

Oct. 11 READING: **RR** ch. 5 of Louis Giannetti, *Understanding Movies*, 11th ed.
OUT-OF-CLASS SCREENING: *The Conversation* (Francis Ford Coppola, 1974; 113 mins.) and **ER/streaming** *Masculin/Féminin* (Jean-Luc Godard, 1966; 110 mins.).
Submit discussion question and commentary by 10:00 AM

Week 9 ***Genre and Documentary***

Oct. 18 READING: **ER (2)** Rick Altman, "A Semantic/Syntactic Approach to Film Genre," from Leo Braudy and Marshall Cohen, eds., *Film Theory and Criticism*, 5th ed.; "*The Thin Blue Line*," from Bordwell and Thompson, *Film Art: An Introduction*.
OUT-OF-CLASS SCREENING: *Singin' in the Rain* (Stanley Donen/Gene Kelly, 1952; 103 mins.) and **ER/streaming** *The Thin Blue Line* (Errol Morris, 1988; 103 mins.).
Submit discussion question and commentary by 10:00 AM

Week 10 ***Avant-Garde and Experimental Filmmaking***

Oct. 25 READING: **RR (2)** Maya Deren, "Cinematography: The Creative Use of Reality" (1960) and Stan Brakhage, from *Metaphors on Vision* (1963).
OUT-OF-CLASS SCREENING: **ER/streaming** *Free Radicals: A History of Experimental Film* (Pip Chodorov, 2013; 82 mins.).
IN-CLASS SCREENING of several full-length short films.
Submit discussion question and commentary by 10:00 AM

Week 11 ***Italian Neorealism and the French New Wave***

Nov. 1 READING: **RR** Richard Brody, "The Truffaut Essays that Clear Up Misguided Notions of Auteurism," *New Yorker*. **ER** Cesare Zavattini, "Some Ideas on the Cinema" (1953).
OUT-OF-CLASS SCREENING: **ER/streaming (2)** *Bicycle Thieves* (Vittorio De Sica, 1948; 93 mins.) and *Breathless* (Jean-Luc Godard, 1959; 89 mins.).
PAPER 2 DUE by 11:59 PM
Submit discussion question and commentary by 10:00 AM

Week 12 ***Postwar "Art Cinema," and Bollywood, Kollywood, Tollywood, Nollywood***

Nov. 8 READING: **RR (2)** David Bordwell, "The Art Cinema as a Mode of Film Practice"; Louis Menand, "Paris, Texas: How Hollywood Brought the Cinema Back from France," *New Yorker*.
OUT-OF-CLASS SCREENING: **ER/streaming** *Persona* (Ingmar Bergman, 1966; 83 mins.) and *Bonnie and Clyde* (Arthur Penn, 1967; 105 mins.).
Submit discussion question and commentary by 10:00 AM

Week 13 ***The "New" Blockbuster Cinema, and Summing Up: What Is a Film Today?***

Nov. 15 READING: **RR (4)** André Bazin, "The Myth of Total Cinema"; Michael Schulman, "How the Marvel Cinematic Universe Swallowed Hollywood"; Wikipedia pages for the two assigned films.
OUT-OF-CLASS SCREENING: *Jaws* (Steven Spielberg, 1975; 124 mins.) and *Star Wars* (now *Episode IV: A New Hope*) (George Lucas, 1977; 121 mins.).
Submit discussion question and commentary by 10:00 AM

Week 14 ***EXAM (*Take-Home*)**

Nov. 22

Week 15 **Fall Break—Thanksgiving**

Nov. 29 Watch films with friends and family and annoy them with how much you know!

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There is no final exam for this class.

All screening times are approximate.

Syllabus subject to change, but not without notice.

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GUIDELINES FOR REQUIREMENTS

Discussion questions and commentary (20% of course grade): By 10:00 AM on the day of the class meeting (i.e., Fridays), you will upload via eLearning two items as a single document (.doc, .docx, or .pdf only). The document will include one *focused* and *thoughtful* question about the reading and screening(s) assigned for that week, and one or two short paragraphs of commentary about what you learned from the reading and any observations you can provide about it and/or the film(s) of the week. If there is more than one film assigned, relate them to each other as well as the reading. *Except in obvious cases, the readings will not be focused directly on the assigned films; your job is to relate them regardless.* I will use your questions and commentary in structuring the week's discussion, but you are also expected to remember or have access to what you have written during the relevant class session.

As a rule, if the response a question will generate is a variation of "Yes" or "No"; "We will never ever be able to know that"; or "That really doesn't have anything to do with the topic," it is going to earn a low(er) grade. So "Why did the director do X?" is not productive because it speaks to an intention we do not have the information to address; instead, "What effect does X have on the form of the film?" works better. "Why did audiences in the 1930s like X?" has a similar problem—how could we know that? (It also asks us to speak in the name of other people who have no say in the matter, which is rarely a good idea.) So "What expectations about audiences does X film seem to embody?" makes more sense. And "Was there less swearing in Hollywood films of the 1940s than today?" can simply be answered "Yes," which puts an end to discussion rather than stimulating it. Even "Why was there no swearing in Hollywood films of the 1940s?" has a pat answer. Etc. *Think of discussion questions as ways to impress me with your thoughtfulness about the reading and the film texts. They are, in effect, weekly quizzes about the course material.*

You must submit questions and commentary for eight of the 11 relevant class sessions that begin the second week of the semester. If you submit for fewer than eight weeks, your grade will of course be affected. You may submit every week, but you cannot "make up" earlier weeks after the fact. Questions submitted after the start of that week's class session will not be read or counted. Each weekly submission will be graded on a 13-point scale, with your top eight grades added together. So if you submit for the full eight weeks, or more, you have a greater likelihood of reaching 104 (extra credit is built in) in this category. *I will also make comments about your submissions on eLearning, and it is expected that you read these comments each week,* even if your grade is high*. Comments are part of the conversation we have with one another about your work. For your comment-reading to register, you must click on "View,"* not *the similarity percentage; read* all *the comments; and remain on the site for at least 30 seconds. Use a browser other than Safari.*

Team presentation (15% of grade): Beginning in week 4, each student will do an in-class presentation in groups of three to four, depending on enrollment. (All students in a group will receive the same grade on the exercise.) A signup sheet will be circulated in class. You can photograph it, but once it is filled in I will contact each group by email which will give you a way to communicate with each other and to set up any other form of meeting you like.

Each group will choose one of the Fridays on offer. On the day of your presentation, during the first twenty to thirty minutes of the class session, you will present, all together, three or four points in a visual format (PowerPoint, e.g., or Google Slides) that you learned from the out-of-class reading and the film(s) for the week. Then—and equally important—you will extend the reading's points to a film or films (television series are acceptable too) *not* seen for class, which can be from any country or national cinema. You must employ a clip or two, but do not spend an inordinate amount of time on assigned films that everyone has seen; nor should clips take up more than four or five minutes of your presentation. Place any references on your slides individually, but at the end of the presentation include a separate list of any extra sources you consulted. Finally, you will lead the class in discussion, either throughout your presentation or at the end; it is up to you. (You may employ weekly discussion questions here, but be sure and upload them before class through the regular channels to get credit for them individually.)

In addition to considering things like delivery, clarity, and group cohesion, the rubrics by which the presentation will be graded include how thoroughly (and correctly) the material was organized and presented; how the points and clips were related to the topic as a whole; whether the slides were legible and accurate or full of typos; and were sources properly indicated (even course texts). One member of the team should email me a copy of the presentation so that I can double-check it if I have questions. *I will subsequently email all members of the team a form with feedback as well as the grade earned by the entire team.*

Paper 1 (15-20% of grade): This essay is to be of roughly three pages in length, or 1,000-1,200 words—not longer (and not including bibliography or images; neither is required *nor desired* for this paper). Your task is to adapt a study conducted at the University of Chicago in 1929, in which students were simply asked to write—"in as natural and truthful a manner as possible"—about their experiences with "the movies." Among the issues you can consider, together or separately, are how film has changed over your lifetime, how you first became aware of film, how your relationship to film has developed, what your favorite films once were and are today and why, how any changes in viewing contexts—from theater to home to phone, for example—have affected your film experience (or not), and/or even whether and how events in your life have interacted with specific films or other moving-image texts.

However, although this is an "opinion piece," you are also students at a research university and have to organize your paper logically and coherently, support your opinions with concrete examples, be convincing and thoughtful, provide evidence for any non-personal assertions that you make as fact, and show that you can be attentive both to films and the world around you. This is *not* a journal entry! I will be looking for a competent and well-organized *essay* that can stand on its own. (So don't refer to "this class" and so on, because what sense would that make other than to me or a classmate?) *This paper should be formatted according to the attached style sheet before uploading, and your name included in the file name. I will also make comments about your essay on eLearning, and it is expected that you read these comments. If you do not read comments within two weeks,* I will lower your paper grade by five points; *comments are part of the conversation we have with one another about your work. As above, for your comment-reading to*

register, you must click on "View," not *the similarity percentage; read* all *the comments; and remain on the site for at least 30 seconds. Use a browser other than Safari.*

Paper 2 (15-20% of grade): This essay can be a bit longer, but not more than 1,500 words, and not including bibliography or images; neither is required for this paper, but if you provide images they must be in a separate appendix. First, choose any live-action or animated film not discussed at length in class readings or shown in or for class (*your choice must be approved by the instructor; email is fine*). Your task is to analyze, in detail, how a single scene functions in that film's narrative—so your opening can be as simple as some variation on "In this essay, I discuss the X scene from *ABC* (dir., date). I explore [list elements]." Your scene can range in duration from one to a few to several minutes, but you will focus on how meaning is created through camerawork and framing, editing, sound, and all of the relevant elements of mise-en-scène—acting and performance, lighting, color (if your film is in color), set design, props, etc.—as well as any significant use of generic conventions and the like. In some sense, you are performing a shot-by-shot analysis of your chosen scene, breaking it down to show how the film is constructed and makes meaning *as* a film, noticing everything that has been placed in the frame and on the soundtrack to whatever purposeful effect (this does not have anything to do with *intention*, but rather with *result*—the choices that have ended up in the finished product). Naturally, because even a single scene contains enormous amounts of information, you will have to organize your material carefully (this is part of the project as well). *This paper should be formatted according to the attached style sheet before uploading, and your name included in the file name. I will also make comments about your essay on eLearning, and it is expected that you read these comments. If you do not read comments within two weeks,* I will lower your paper grade by five points*; comments are part of the conversation we have with one another about your work. As above, for your comment-reading to register, you must click on "View,"* not *the similarity percentage; read* all *the comments; and remain on the site for at least 30 seconds. Use a browser other than Safari.*

Practical *requirements* ("style sheet") *for* all *written assignments:*

- Give essays descriptive titles (not "Paper 1"). Type double-spaced, in a legible font (10-12 points), with ordinary (1- or 1.25-inch) margins on all sides. Tab in to indicate a new paragraph; do not add extra spaces between block paragraphs instead.
- *If* you cite or employ or simply mention the work of—or merely information acquired from—any public or private source (including websites or blogs, or course texts), *you must indicate that source properly*. You may use any citation format—I recommend Turabian/University of Chicago, but MLA is acceptable too—as long as you employ it consistently. (*If you do not know what any of this means, ask!!*) Sources, even notes, are not part of your essay word/page count. Make sure that you are quoting correctly, with any ellipses or alterations properly indicated according to your chosen style manual; extensive paraphrasing also requires proper citation. If you use footnotes or endnotes, you do *not* need a Works Cited; if you use parenthetical textual citation formats, you must include the full bibliographic entry in a separate Works Cited section.
- Number every page of your essay after page 1, and *italicize* or <u>underline</u> film (and novel, play, or television show) titles. Choose one, not both; italics and underlining "mean" the same thing. *Do not use quotation marks instead—as you can see from your* New Yorker *readings, that is AP* [Associated Press] *(and AI!) style, not academic style.*
- Give the date and director of a film upon its first mention; once you do this, you do *not* need to keep repeating it, and you can then quote film dialogue or describe the film without further documentation. If, however, you quote from DVD commentary and the like, you must indicate this as a citation. For a television show or series, give the network and run dates instead—e.g., "*Ted Lasso* (Apple+, 2020-2023)."
- When you discuss narrative film characters, name the actors who play them. Narrative films and television shows (even if "based on" real people) are not the same as novels or stories, they are *performed*.
- Once more, papers, discussion questions, and commentary should be legible to total strangers; they are not journal entries or letters to me.
- Do not use gender-specific language—i.e., do not use "he" and "him" as generic or impersonal pronouns.
- Generally, employ the present tense to write about what is going on narratively in any media text—for example, what happens (not what happened), how a performer acts (not how he or she acted).
- Proofread and edit before you turn in your final version. Academically correct grammar, punctuation, and spelling will be expected.
- If you feel you need help with your writing, complete rough drafts of papers may be handed in at least ten days before the due date. For help from the Writing Center, go to https://studentsuccess.utdallas.edu/programs/writing-center/. I will give one extra point per documented visit to the center (live or remote), up to two points each paper.
- Finally, *always think about your reader* as being someone with whom you would like to communicate. What helps *you* as a reader? It probably is not factual errors, multiple typos, misspelled words or names, citations without attribution, sentences that do not make sense, random organization or capitalization, or extremely long paragraphs. Also, *enjoy your work*. Critical thinking and writing are *human* powers, and valuable as well as intrinsically rewarding skills to develop.

A GENERAL AND VERY PRACTICAL GUIDE TO EDITING ANY ESSAY

1. What is the title of your essay? Is your main point (*thesis*) clearly stated close to the beginning of the paper? Is your point analytical, specific, *manageable* enough? Does the paper successfully argue this point?

2. Evaluate your introductory paragraph. Does it accurately forecast the rest of the paper? Does it contain your thesis sentence (if not, why not)? Are your terms well defined?

3. Does each subsequent paragraph contain a subpoint? Are the subpoints analytic? Are they relevant to the main point?

4. Are the paragraphs unified (do they stick to proving their subpoints or do they wander off on tangents)? Do they develop their points? Where could you push your analysis further? (NOTE: If your paragraphs are more than a page long, they contain too much information and need to be divided into several shorter units.)

5. Do you provide enough evidence to support your subpoints? Note places where additional or stronger evidence is needed. (If you employ any quotations, are they gracefully introduced and correctly documented?)

6. Are the *subjects* or *agents* of each of your sentences clearly identifiable? Is your language gender-specific when it should not be—do you use "he" and "him" and "his" to represent the entire human race?

7. Is the *action* of each sentence located in the verb (e.g., it is usually more compelling to employ "X influenced Y" rather than "Y had an influence on X")? If not, why not?

8. Find all your transition sentences (those that end one paragraph and lead into the following paragraph). Are they clear?

9. Evaluate your conclusion. Does it reiterate the main point and subpoints *as well as* add to or amplify them? If it does not, what could you do to improve your concluding paragraph(s)?

10. Where are the analytic parts of your paper—individual words, phrases, sentences? If you can't find them, why not? Are you using too much description or summary, wasting time *listing* rather than *discussing*?

11. Finally, check spelling (again, do not rely on computer spellcheckers), usage, and punctuation (e.g., affect and effect? It's and its? Their, there, they're? To, two, too? Diegetic rather than diagetic? Etc.).

THEN DO ALL OF THIS AGAIN!! PROOFREADING AND EDITING ARE THE SECRET TO GREAT WRITING, EVEN IF YOU'RE ON YOUR TENTH BOOK!!

In-class film list: Although we cannot get to all of them, clips from the films listed below (in alphabetical order by title) will potentially be shown during regular class time; some shorter films will be seen in their entirety. **You are advised to mark those actually used in class (e.g., by week number) so that you can match clips with the relevant film titles (and directors and dates in the case of complete films).** It is also hoped that at some point in your life you will see most of these films all the way through on your own. . .

_____ *2001: A Space Odyssey* (Stanley Kubrick, 1968)
_____ *8½* (Federico Fellini, 1963)

_____ *Affair in Trinidad* (Vincent Sherman, 1952)
_____ *L'Avventura* (Michelangelo Antonioni, 1960)

_____ *Ballet mécanique* (Fernand Léger, 1924)
_____ *The Band Wagon* (Vincente Minnelli, 1953)
_____ *Barry Lyndon* (Stanley Kubrick, 1975)
_____ *Battleship Potemkin* (Sergei Eisenstein, 1925)
_____ *Begone Dull Care* (Norman McLaren, 1949)
_____ *Best in Show* (Christopher Guest, 2001)
_____ *The Big Sleep* (Howard Hawks, 1946)
_____ *The Birth of a Nation* (D. W. Griffith, 1915)
_____ *Black Narcissus* (Michael Powell/Emeric Pressburger, 1946)
_____ *Blade Runner* (Ridley Scott, 1982)
_____ *Blazing Saddles* (Mel Brooks, 1974)
_____ *Blood and Sand* (Rouben Mamoulian, 1941)
_____ *Bringing Up Baby* (Howard Hawks, 1938)

_____ *The Cabinet of Dr. Caligari* (Robert Weine, 1919)
_____ *Cape Fear* (J. Lee Thompson, 1962)
_____ *Cape Fear* (Martin Scorsese, 1991)
_____ *Casablanca* (Michael Curtiz, 1942)
_____ *Cat People* (Jacques Tourneur, 1942)
_____ *Un Chien andalou* (Luis Buñuel/Salvador Dali, 1928)
_____ *Chinatown* (Roman Polanski, 1974)
_____ *Cléo from 5 to 7* (Agnès Varda, 1962)

_____ *Designing Woman* (Vincente Minnelli, 1957)
_____ *Dog Star Man* (Stan Brakhage, 1964)
_____ *La Dolce Vita* (Federico Fellini, 1960)

_____ *Emak-Bakia* (Man Ray, 1926)
_____ *Entr'acte* (René Clair, 1924)

_____ *Film Studie* (Hans Richter, 1926)
_____ *Fanny and Alexander* (Ingmar Bergman, 1983)
_____ *Frankenstein* (James Whale, 1931)

_____ *The Gang's All Here* (Busby Berkeley, 1943)
_____ *The Gay Divorcee* (Mark Sandrich, 1934)
_____ *The Girl and Her Trust* (D. W. Griffith, 1912)
_____ *The Graduate* (Mike Nichols, 1967)
_____ *Grand Illusion* (Jean Renoir, 1937)
_____ *The Great Train Robbery* (Edwin S. Porter, 1903)

_____ *High School* (Frederick Wiseman, 1968)
_____ *Hiroshima mon amour* (Alain Resnais, 1959)
_____ *His Girl Friday* (Howard Hawks, 1940)

_____ *I Want To Live!* (Robert Wise, 1958)
_____ *Ieri Oggi Domani* (Vittorio De Sica, 1963)
_____ *Imitation of Life* (John Stahl, 1934)
_____ *Invasion of the Body Snatchers* (Don Siegel, 1956)

_____ *The Jazz Singer* (Alan Crosland, 1927)
_____ *Jezebel* (William Wyler, 1938)

_____ *Koyaanisqatsi* (Godfrey Reggio, 1983)

_____ *The Lady from Shanghai* (Orson Welles, 1948)
_____ *Lady in the Lake* (Robert Montgomery, 1946)
_____ *Land Without Bread/Las Hurdes* (Luis Buñuel, 1933)
_____ *Last Year at Marienbad* (Alain Resnais, 1961)
_____ *The Little Foxes* (William Wyler, 1941)
_____ *The Lonedale Operator* (D. W. Griffith, 1911)

_____ *Mad Max: Fury Road* (George Miller, 2015)
_____ *Magnificent Obsession* (Douglas Sirk, 1954)
_____ *Man with a Movie Camera* (Dziga Vertov, 1928)
_____ *Maytime* (Robert Z. Leonard, 1937)
_____ *Meet Me in St. Louis* (Vincente Minnelli, 1944)
_____ *Meshes of the Afternoon* (Maya Deren, 1943)
_____ *Mission: Impossible* (Brian De Palma, 1996)
_____ *Mothlight* (Stan Brakhage, 1963)
_____ *A Movie* (Bruce Conner, 1958)
_____ *Mrs. Doubtfire* (Chris Columbus, 1993)

_____ *Nanook of the North* (Robert Flaherty, 1922)
_____ *Notorious* (Alfred Hitchcock, 1946)

_____ *October* (Sergei Eisenstein, 1928)

_____ *Pandora's Box* (G. W. Pabst, 1929)
_____ *The Passion of Joan of Arc* (Carl Theodor Dreyer, 1928)
_____ *The Philadelphia Story* (George Cukor, 1940)
_____ *The Player* (Robert Altman, 1992)
_____ *Play Time* (Jacques Tati, 1967)

_____ *Raging Bull* (Martin Scorsese, 1980)
_____ *Raiders of the Lost Ark* (Steven Spielberg, 1981)
_____ *Rashomon* (Akira Kurosawa, 1950)
_____ *Rebel Without a Cause* (Nicholas Ray, 1955)
_____ *The Red Desert* (Michelangelo Antonioni, 1964)
_____ *The Red Shoes* (Michael Powell/Emeric Pressburger, 1948)
_____ *Rhythmus 21* (Hans Richter, 1921)
_____ *The River* (Pare Lorentz, 1937)
_____ *Roman Holiday* (William Wyler, 1953)
_____ *Rome, Open City* (Roberto Rossellini, 1945)
_____ *The Rules of the Game* (Jean Renoir, 1939)

_____ *School Daze* (Spike Lee, 1988)
_____ *Scorpio Rising* (Kenneth Anger, 1962)
_____ *The Searchers* (John Ford, 1956)
_____ *Sherlock Jr.* (Buster Keaton, 1924)
_____ *Shoot the Piano Player* (François Truffaut, 1960)
_____ *Strangers on a Train* (Alfred Hitchcock, 1951)
_____ *Study in Choreography for Camera* (Maya Deren, 1945)
_____ *Sullivan's Travels* (Preston Sturges, 1941)
_____ *Sunset Blvd.* (Billy Wilder, 1951)

_____ *Taxi Driver* (Martin Scorsese, 1976)
_____ *Touch of Evil* (Orson Welles, 1958; "director's cut" 1998)
_____ *A Trip to the Moon* (Georges Méliès, 1902)
_____ *Triumph of the Will* (Leni Riefenstahl, 1936)
_____ *Twelve O'Clock High* (Henry King, 1949)

_____ *Ukigusa (Floating Weeds)* (Yasujiro Ozu, 1959)
_____ *Umberto D* (Vittorio De Sica, 1952)
_____ *Unfaithfully Yours* (Preston Sturges, 1948)

_____ *Week End* (Jean-Luc Godard, 1967)

_____ *Young Frankenstein* (Mel Brooks, 1974)