

SIGNATURE ROUTING LOG





General Information:

Proposal Type: Course Program Other
 Proposal Name¹ (course prefix & number, pgm major & degree, etc.): SPA 372
 Proposal Contact Person Name: Susan Larson Phone: 257-1565 Email: slarson@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

| Reviewing Group | Date Approved | Contact Person (name/phone/email) | Signature |
|-------------------------|---------------|--|---|
| Hispanic Studies, DUS | 12/8/10 | Yanira Paz / 257-7100 / yblaba0@uky.edu |  |
| Hispanic Studies, Chair | 12/8/10 | Ana Rueda / 257-7091 / rueda@uky.edu |  |
| | | / / | |
| | | / / | |
| A&S Ed. Policy Cmte. | 12/7/10 | Joanna Badagliacco, Soc. Sci. / 7-4335 / jmb@uky.edu |  |
| A&S Dean | | Anna Bosch, Associate Dean / 7-6689 / bosch@uky.edu |  |

External-to-College Approvals:

| Council | Date Approved | Signature | Approval of Revision ² |
|------------------------------|---------------|----------------------------|-----------------------------------|
| Undergraduate Council | 3/1/2011 | | |
| Graduate Council | | | |
| Health Care Colleges Council | | | |
| Senate Council Approval | | University Senate Approval | |

6600
12/10/10

Comments:

¹ Proposal name used here must match name entered on corresponding course or program form.

² Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. General Information.

- a. Submitted by the College of: Arts and Sciences Today's Date: 11/15/10
- b. Department/Division: SPA
- c. Is there a change in "ownership" of the course? YES NO
If YES, what college/department will offer the course instead? _____
- d. What type of change is being proposed? Major Minor¹ (place cursor here for minor change definition)
- e. Contact Person Name: Susan Larson Email: slarson@uky.edu Phone: 859 257-1569
- f. Requested Effective Date: Semester Following Approval OR Specific Term²: _____

2. Designation and Description of Proposed Course.

- a. Current Prefix and Number: SPA 372 Proposed Prefix & Number: SPA 372
- b. Full Title: Spanish Cinema Proposed Title: _____
- c. Current Transcript Title (if full title is more than 40 characters): Spanish Cinema
Proposed Transcript Title (if full title is more than 40 characters): _____
- d. Current Cross-listing: N/A OR Currently³ Cross-listed with (Prefix & Number): _____
Proposed – ADD³ Cross-listing (Prefix & Number): _____
Proposed – REMOVE^{3,4} Cross-listing (Prefix & Number): _____
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours⁵ for each meeting pattern type.
- Current: _____ Lecture _____ Laboratory⁵ _____ Recitation _____ Discussion _____ Indep. Study
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency
_____ Seminar _____ Studio _____ Other – Please explain: _____
- Proposed: _____ Lecture _____ Laboratory _____ Recitation _____ Discussion _____ Indep. Study
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency
_____ Seminar _____ Studio _____ Other – Please explain: _____
- f. Current Grading System: Letter (A, B, C, etc.) Pass/Fail
Proposed Grading System: Letter (A, B, C, etc.) Pass/Fail
- g. Current number of credit hours: _____ Proposed number of credit hours: _____
- h. Currently, is this course repeatable for additional credit? YES NO

¹ See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

COURSE CHANGE FORM

Proposed to be repeatable for additional credit?

YES NO

If YES: Maximum number of credit hours: _____

If YES: Will this course allow multiple registrations during the same semester?

YES NO

i. Current Course Description for Bulletin:

An introduction to the analysis and interpretation of cinema in general and Spanish cinema in particular. Open to majors and non-majors. The course will focus on films from the Spanish schools of cinema which will be studied in their social, political and cultural context and introduce students to basic critical vocabulary. Viewing of films (with English subtitles) outside of class is required. Class lectures in English. Course cannot be repeated.

Proposed Course Description for Bulletin: _____

j. Current Prerequisites, if any: ENG 104

Proposed Prerequisites, if any: NONE [we want to remove the ENG 104 prerequisite.]

k. Current Distance Learning(DL) Status: N/A Already approved for DL* Please Add⁶ Please Drop

*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed changes do not affect DL delivery.

l. Current Supplementary Teaching Component, if any: Community-Based Experience Service Learning Both

Proposed Supplementary Teaching Component: Community-Based Experience Service Learning Both

3. Currently, is this course taught off campus?

YES NO

Proposed to be taught off campus?

YES NO

4. Are significant changes in content/teaching objectives of the course being proposed?

YES NO

If YES, explain and offer brief rationale:

A significant writing component has been added to meet the learning objectives of the General Education Program.

5. Course Relationship to Program(s).

a. Are there other depts and/or pgms that could be affected by the proposed change?

YES NO

If YES, identify the depts. and/or pgms: General Education

b. Will modifying this course result in a new requirement⁷ for ANY program?

YES NO

If YES⁷, list the program(s) here: _____

6. Information to be Placed on Syllabus.

Check box if changed to 400G or 500.

If changed to 400G- or 500-level course you must send in a syllabus and *you must include the differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

⁶ You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷ In order to change a program, a program change form must also be submitted.

COURSE CHANGE FORM

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|--------------|--|
| 400G or 500. | by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See <i>SR 3.1.4.</i>) |
|--------------|--|

General Education Course Approval Cover Sheet

Date of Submission 11/15/2010

1. Check which area(s) this course applies to

- | | | | |
|----------------------------------|-------------------------------------|--|--------------------------|
| Inquiry - Arts & Creativity | <input type="checkbox"/> | Composition & Communications - II | <input type="checkbox"/> |
| Inquiry - Humanities | <input checked="" type="checkbox"/> | Quantitative Foundations | <input type="checkbox"/> |
| Inquiry - Nat/Math/Phys Sci | <input type="checkbox"/> | Statistical Inferential Reasoning | <input type="checkbox"/> |
| Inquiry - Social Sciences | <input type="checkbox"/> | U.S. Citizenship, Community, Diversity | <input type="checkbox"/> |
| Composition & Communications - I | <input type="checkbox"/> | Global Dynamics | <input type="checkbox"/> |

2. Provide Course and Department Information.

Department: SPA

Course Prefix and Number: SPA 372 Credit hours: 03

Course Title: Spanish Cinema

Expected # of Students per Calendar Yr: 50 Course Required for Majors in your Program (check one)? Yes No

Prerequisite(s) for Course? None

This request is for (check one) A New Course An Existing Course

Departmental Contact Information

Name: Susan Larson Email: slarson@uky.edu

Office Address: 1151 Patterson Office Tower Phone: (859) 257-1569

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15th, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair:



Date: 15 Nov. 2010

Dean:



Date: 12/7/10

All proposals are to be submitted from the College Dean's Office
Submission is by way of the General Education website <http://www.uky.edu/gened>

**Course Review Form
Intellectual Inquiry in the Humanities**

Reviewer Recommendation

Accept Revisions Needed

Course: SPA 372: Spanish Cinema

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:
Class Discussion; Exams; Critical Analysis Paper

Brief Description:
See Above

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:
Class Discussion; Exams; Critical Analysis Paper

Brief Description:
See Above

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:
Class Discussion; Exams; Critical Analysis Paper

Brief Description:
See Above

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:
Class Discussion; Exams; Critical Analysis Paper

Brief Description:
See Above

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when

applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:

Critical Analysis Paper

Brief Description:

During the first half of the semester I will be providing student with possible paper topics for 8-10pp. "Critical Analysis" paper, the final versio of which they will turn in on November 30. I will also be providing them with lists of outside sources for each possible topic and recommended articles and other outside sources will be posted as PDFs on the Spanish Cinema BlackBoard page. An initial draft consisting of an introduction, thesis and detailed outline of the Critical Analysis will be turned in on October 29. If it is not approved by the professor, the students will need to rewrite this document until it is approved. Only then willthey be able to write the paper on the topic they present in the October 29th draft. Examples of suitable topics and theses will be provided and a significant amount of class time will de devoted to discussing how to structure such an assignment and techniques for organizing and presenting their ideas.

Information literacy component:

Students will need to decide which recommended and outside sources best support their arguent.

Reviewer's Comments:

P R I N T

University Senate Syllabi Guidelines

SPA 372
chg
pre req
added
JRH

General Course Information

- Full and accurate title of the course.
- Departmental and college prefix.
- Course prefix, number and section number.
- Scheduled meeting day(s), time and place.

Instructor Contact Information (if specific details are unknown, "TBA" is acceptable for one or more fields)

- Instructor name.
- Contact information for teaching/graduate assistant, etc.
- Preferred method for reaching instructor.
- Office phone number.
- Office address.
- UK email address.
- Times of regularly scheduled office hours and if prior appointment is required.

Course Description

- Reasonably detailed overview of the course.
- Student learning outcomes.
- Course goals/objectives.
- Required materials (textbook, lab materials, etc.).
- Outline of the content, which must conform to the Bulletin description.
- Summary description of the components that contribute to the determination of course grade.
- Tentative course schedule that clarifies topics, specifies assignment due dates, examination date(s).
- Final examination information: date, time, duration and location.
- For 100-, 200-, 300-, 400-, 400G- and 500-level courses, numerical grading scale and relationship to letter grades for *undergraduate* students.
- For 400G-, 500-, 600- and 700-level courses, numerical grading scale and relationship to letter grades for *graduate* students. (Graduate students cannot receive a "D" grade.)
- Relative value given to each activity in the calculation of course grades (Midterm=30%; Term Project=20%, etc.).
- Note that undergraduate students will be provided with a Midterm Evaluation (by the midterm date) of course performance based on criteria in syllabus.
- Policy on academic accommodations due to disability. Standard language is below:
If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Course Policies

- Attendance.
- Excused absences.
- Make-up opportunities.
- Verification of absences.
- Submission of assignments.
- Corrected policy*
 Academic integrity, cheating & plagiarism.
- Classroom behavior, decorum and civility.
- ~~NA~~ Professional preparations.
- ~~NA~~ Group work & student collaboration.

checked by:

SPANISH CINEMA

[SAMPLE SYLLABUS]

University of Kentucky
SPA 372, sec. 001
T Th 11:-- - 12:15

Professor Susan Larson
Office: 1131 Patterson Office Tower
E-mail: slarson@uky.edu

Office Hours: 10 - 12 M W
or by previous appointment
Phone: (859) 257-1569

Description:

This course aims to introduce students to the analysis and interpretation of cinema in general and Spanish cinema in particular. Special attention will be given to topics such as the role of popular culture in nation formation, changes in cultural expression due to globalization, and the social changes discussed in films during Spain's transition from dictatorship to democracy.

Course Goals and Objectives:

Demonstration of detailed knowledge of the films selected, including reference to their historical and cultural contexts, and to their place within the Spanish film industry; demonstration of a sound general understanding of the development of Spanish cinema.

Students will develop their capacity to analyze film texts, paying attention to aesthetic questions as well as film form and genre; show an awareness of their significance in the broader context in which they were produced; understand and use critical vocabulary proper to film studies.

Prior experience or coursework in cinema is not expected or assumed.
No knowledge of Spanish is necessary.

SPA 372 will serve to fulfill the General Education Intellectual Inquiry: Humanities Requirement

Films

(All in Spanish with English subtitles)

August 31 Viridiana (1961) (Luis Buñuel)
September 7 The Girl of Your Dreams (1998) (Fernando Trueba)
September 14 The Spirit of the Beehive (1973) (Víctor Erice)
September 21 Ay, Carmela! (1990) (Carlos Saura)
September 28 Land and Freedom (1995) (Ken Loach)
October 5 Women on the Verge of a Nervous Breakdown (1988) (Pedro Almodóvar)

- October 12 All About My Mother (1999) (Pedro Almodóvar)
 October 19 Cows (1992) (Julio Medem)
 October 26 The Day of the Beast (1995) (Alex de la Iglesia)
 November 2 Thesis (1996) (Alejandro Amenábar)
 November 9 Flowers From Another World (1999) (Icíar Bollaín)
 November 16 Take My Eyes (2003) (Icíar Bollaín)
 November 30 Under Construction (2001) (José Luis Guerín)

Required Texts

Film Studies

Film. An Introduction. 3rd. ed. By William H. Phillips

Spanish Cinema History

Spanish Cinema. A Student's Guide. By Barry Jordan and Mark Allinson

Both texts are available at the University of Kentucky bookstores. The exams are partly based on the material covered in the assigned readings as well as information presented in the lectures.

Please note: *Spanish Cinema* and *Film. An Introduction* will serve as crucial background readings for this course. The first will provide you with a basic history of cinema in Spain and the second of film theory in general and I will refer to them often. You will not be required to memorize every fact and figure that they mention, however. While I will not “surprise” you on exams with material drawn from the books that we have not discussed in class, I will expect you to have a general familiarity with them and specific knowledge of certain parts of the books which will inform my lectures in class. Be assured that if you pay attention in class you will always know which parts of the books to emphasize as you study and prepare for exams. In other words, reading the books thoughtfully will allow you to write better answers on the exams and likely result in better grades.

Pages to be read from these texts are noted below and you will be responsible for doing the reading before coming to class on the day it is listed.

Film Screenings

DO NOT TAKE THIS CLASS IF YOU CANNOT ATTEND EITHER THE MONDAY OR WEDNESDAY SCREENING OF THE WEEKLY FILM. Films discussed in the course will be screened Mondays and Wednesdays of every week and we will begin to discuss the week's film on Friday. Both screenings will take place in Whitehall Classroom Building Room 204: on Monday evenings from 7-9pm and on Wednesday afternoons from 3 to 5.

It is essential that you view the films at one of these times every week. All films will also be on reserve in the Media Center of the basement of Young Library, one week prior to and one week following the scheduled showing. Do not assume, however, that the films will always be available when you walk into the Media Center. Someone else may be viewing them. If you miss a screening due to illness, you should arrange to see it as soon as possible upon your return. DVDs of these films can also be found at local video stores and purchased inexpensively on-line.

Exams

50% of your final grade for this course will be determined by your performance on two exams. The exams, while not cumulative in design, will be cumulative in nature. What I mean by this is that because the study of film necessarily requires learning certain technical terms and concepts that build upon each other, material we learn early in the semester will still be pertinent at the end of the term. (For example, near the beginning of the semester, you will learn what a “tracking shot” is. And while you would not be explicitly tested on the “tracking shot” on the second exam, you might be required to use the term while responding to a different kind of question about a given film.) Therefore, although each exam will cover roughly one half of the course, you should be prepared to answer questions that will draw upon material discussed earlier in the semester. The exams will include both “objective” elements (lists, fill-ins, etc.) and short-answer. The second exam will be held during the scheduled final exam date and time for this course. The exam dates are listed below and will also appear on the syllabus.

Concerning the final exam, please note the policy printed in the UK Class Schedule Book: *Any student with more than two final examinations scheduled on any one date shall be entitled to have the examination for the class with the highest catalog number rescheduled. In case this highest number is shared by more than one course, the one whose departmental prefix is first alphabetically will be rescheduled. The option to reschedule must be exercised in writing to the appropriate instructor two weeks prior to the scheduled examination.*

Since the exams are listed on the syllabus well in advance, no excuses will be accepted for missing an exam. The ONLY exceptions to this policy are those occasions of need specified in *Student Rights & Responsibilities*. For situations that meet these criteria, the specified make-up procedure will be followed. The student is always responsible for contacting the instructor in these cases; I will not seek you out if we notice you have not turned in an exam. Please note that if you miss a make-up exam time, you will not be able to make up the exam at another time. The make-up exam must be taken, if circumstances allow, within one week of the original exam date, or within one week of your return from an excused absence. Failure to fulfill these conditions will result in a grade of **zero** on that exam.

Exams

1. Wednesday, October 12
2. Friday, December 14, in our classroom, 1:00 p.m.

Critical Analyses

During the first half of the semester I will be providing you with possible paper topics for 8-10pp. “Critical Analysis” paper you will turn in on November 30. I will also be providing you with lists of outside sources for each possible topic and recommended articles will be posted as PDFs on the Spanish Cinema BlackBoard page. An initial draft consisting of an introduction, thesis and detailed outline of the Critical Analysis will be turned in on October 29. If it is not approved by your professor, you will need to rewrite this document until it is approved. Only then can you write the paper on the topic you present in the October 29th draft. Examples of suitable topics and theses will be provided and a significant amount of class time will be devoted to discussing how to structure such an assignment and techniques for organizing and presenting one’s ideas.

Screening Quizzes

Over the course of the semester, I will give unannounced quizzes in class pertaining to the content of the films you watch during the weekly screenings. The quizzes will be short and straightforward (and, if you've seen the films, easy). They are designed to encourage you to keep up with the films. The average of these quizzes will constitute 10% of your final course grade.

Grades

In conformity with College of Arts and Sciences policy, all grades for this course will be letter grades (A, B, C, etc., no +/-). Numerical equivalents are simply: 90s = A, 80s = B, 70s = C, etc. Attendance (10%), the average of your exam grades (40%), the grade on your critical analyses (40%) plus the average of your "screening quizzes"(10%) will constitute your final grade for the course. All students will be given a midterm evaluation of course performance based on criteria in the syllabus.

Exams will not be handed back to you in class. Instead, grades will be posted online. You may request to see your exam from the person who graded it, but you may not leave the office with it or keep it. If, upon receiving your grade, you think you may have done better and there was a mistake in grading, contact the person who graded your exam as soon as possible to retrieve your exam, look it over, and see if you have questions regarding the grading of specific questions. Exams are kept by the person who graded them. Again, due to the size of the class, all requests to see exams and any appeals to reconsider grades must be made within 2 weeks of the posting of the grade for that exam. No appeals will be considered after 2 weeks.

Attendance

Attendance in this course is required and worth 10% of your overall grade. Do not assume that you will be able to do well in this class simply by doing the reading and viewing the films on your own, without coming to class. Intelligent discussion of cinema not only requires knowledge of the plot of a film, but also a grasp of its formal and stylistic conventions. These conventions will be the focus of class lectures and will underlie all of the material found on the exams. I strongly recommend that you come to class regularly and that you take notes. The clips we watch during class time, some of which you may see again on exams, will not be available for viewing outside of class.

Decorum

This is a large class and it is essential that some rules are followed to allow for a productive learning environment free of distractions. You may bring drinks to class, but please DO NOT EAT in class. Don't chat with friends, draw pictures, or do other distracting things if you are bored. DO NOT UNDER ANY CIRCUMSTANCES read a newspaper during class. If your cell phone or pager rings during class, walk to the Registrar's Office and drop the course immediately. NO TEXT MESSAGING. Any such device should be turned off before you step foot in the classroom. Because there is no attendance policy in this class, you do not *have* to come. If you cannot sit for 50 minutes without talking, please do not come to class. If you talk to your friends in class, I will ask you to stop. If you continue to talk, I will ask you to leave class. And if that doesn't work, I will drop you from the class.

Course Content

In a review of Martin Scorsese's *The Aviator* one of my favorite film critics, Stuart Klawans, says that it is in film that many social taboos are questioned or broken, but that the genre can also exploit these taboos for purely sensationalistic or even commercial reasons. It will be our job throughout the semester to discuss each film, paying close attention to the difference between the two. For a variety of social, political, historical and aesthetic reasons which we will discuss in class, several of the films included in the syllabus contain what some may consider to be controversial content. Some of the movies are just strange. I ask that you keep an open mind. I can almost guarantee that you will not like every single film we see, but you will have to be able to tell me why using the terms we have learned over the course of the semester.

Academic Honesty and Integrity

Upon enrolling in college you have entered a profession. Just like Medicine or Law, the academic profession operates by its own standards and rules of ethics and conduct. These entail, among other things, decorum (see above), respect for one's colleagues and, above all, the honest representation of one's own work. Unfortunately, cheating and plagiarism have become rapidly growing problems on campuses across the country and at the University of Kentucky. Be aware that I, as well as the University of Kentucky as a whole, take cases of academic dishonesty – cheating and plagiarism – with the utmost seriousness. It is very important that you read the policies concerning cheating and plagiarism in *Student Rights & Responsibilities* carefully (<http://www.uky.edu/StudentAffairs/Code/>). If you have doubts or questions in this or any course as to whether something can be construed as dishonest, ask your instructor. Please note that the minimum punishment for cheating or plagiarism is an "E" for the assignment in question.

Academic Accommodations Due to Disability

If you have a documented disability that requires academic accommodations, please see me as soon as possible during office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, e-mail address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

COURSE SCHEDULE (tentative)

August 22 and 24: Introduction to the Course and Early Spanish Film

August 27-31: What Film Can Do (Narrative and Non-Narrative Film)

- Read Phillips pp. 345-394
- Read Jordan and Allinson pp. 1-34
- We will watch Un Chien Andalou in class on Wednesday
- Watch Viridiana for Friday

THE STAGING OF THE VISUAL MATERIALS (*Mise en Scène*)

September 3-7:

- Read Phillips pp. 11-57
- Watch The Girl of Your Dreams for Friday

September 10-14:

- Read Jordan and Allinson pp. 35-70
- Watch The Spirit of the Beehive for Friday

THE TECHNOLOGY OF FILMMAKING (Stock, Lighting, Photography, Camera Work)

September 17-21:

- Read Phillips pp. 61-107
- Watch Ay, Carmela! for Friday

September 24-28:

- Read Jordan and Allinson pp. 134-170
- Watch Land and Freedom for Friday

October 1-5:

- Watch Women on the Verge of a Nervous Breakdown for Friday
- Read Phillips 156-180

THE MEANING OF MOVEMENT (Editing)

October 8-12:

- Exam #1 on Wednesday
- Watch All About My Mother for Friday

October 15-19:

- Read Jordan and Allinson pp. 70-92
- Watch Cows for Friday

SHOWING AND TELLING THE STORY (Screenplays and Narrative Structure)

October 22-26:

- Read Phillips pp. 193-285
- Watch The Day of the Beast for Friday

October 29-November 2:

- Read Jordan and Allinson pp. 91-117
- Watch Thesis for Friday

November 5-9:

- Watch Flowers From Another World for Friday

TALKING, SINGING, DUBBING AND OTHER NOISES (Sound)

November 12-19:

- Read Phillips pp. 159-189
- Watch Takes My Eyes for Friday

November 21-23: Thanksgiving Break – Watch Lots of Movies!

ACTING THE PART, CASTING, AND CHARACTERIZATION

November 26-30:

- Read Jordan and Allinson pp. 117-133
- Watch Under Construction for Friday

December 14: Final Exam in our classroom, 1:00 p.m.