

ENG 2300 – Film Analysis

Instructor: Tania Darlington
Office:
Office Hours: M 3:00-4:00, T 11:30-12:30, and by appointment
Telephone: (352) 392-6650
Email: tdarlington1@ufl.edu
Course Blog: <http://eng2300filmanalysis.wordpress.com/>

REQUIRED MATERIALS

Film Art, 10th edition – Bordwell & Thompson
Film Theory & Criticism, 7th edition – Braudy & Cohen
A Short Guide to Writing about Film, 8th edition – Corrigan

COURSE OBJECTIVES

Course Description:

As an introduction to film analysis, ENG 2300 will provide students with a working knowledge of film vocabulary (mise-en-scène, cinematography, editing, sound, etc.). However, as opposed to the “film appreciation” model, ENG 2300 develops these analytical tools in the context of film history and film theory. Thus the course involves films and essays that have proved central to subsequent ways of thinking about cinema. Having completed this course, students will have a sense of both film history’s general outline and film theory’s most important issues. The main purpose of this class, however, is to develop more engaged analyses of a given film’s style and structure, and to write about that elegantly.

Aims:

The student learning outcomes for this course are as detailed in the Undergraduate Catalog at <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>.

Composition and Humanities Credit:

Composition courses provide instruction in methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirement. For more about the University of Florida Composition requirement, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

Writing Requirement:

This course can satisfy the UF requirement for Writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

COURSE POLICIES

Assignment Formatting:

Though many of your assignments will be posted on the course blog, appropriate use of MLA citation conventions and bibliographic formatting as well as attention to neatness, spelling and grammar and conformance to required word counts will be both expected and required.

Attendance:

Because much of our work depends upon group discussion of the texts, you should plan to attend every class session. Prolonged absences, even for medical reasons, will not be excused. You may miss up to four classes without penalty EXCEPT that you will lose credit for whatever in-class work you miss. **Every absence over the allowed four will reduce your overall grade by 50 points (½ of a letter grade).**

Tardiness, like sporadic absences, disrupts the class. Of course, you should come to class on time. If you do arrive late, please come in as quietly as possible and begin work quickly. I understand that lateness is occasionally unavoidable, and thus have no specific policy to penalize for being tardy, but I will speak with

you if it becomes a problem.

Inform me as early as possible in advance if you will miss class due to a university-approved reason (i.e. varsity athletics, etc.). Similarly, you should inform me in advance if you will miss class to observe a religious holiday. Your first absences (for whatever reason) will count toward your "allowed" ones.

Conduct:

Students are expected to behave respectfully and professionally when interacting with their instructor and fellow students, whether during discussion, screenings, or via email. Failure to comply with these guidelines will result in a failing grade and/or dismissal from the class.

Cell Phones and Computers:

Cell phones should not be used during class—this includes receiving phone calls, text messaging, photographing or filming the class, surfing the Internet, playing Puzzle and Dragons, or any other magical innovation taking place on the cellular horizon. *The exception to this rule is class screening times. I encourage you to use your cell phone, tablet or laptop to participate in live tweeting your observations during our film screenings. These tweets will be used as jumping-off points for blog posts and class discussions of the films.*

Conferences:

I encourage you to make an appointment to see me during my office hours, especially when you have questions about an assignment, need help with a particular writing problem, want extra feedback on a draft, or have questions about my comments on your work. Of course, we can also correspond via e-mail.

Content:

This class may cover material that can be considered offensive. Some of the texts and/or shows you will be asked to analyze may contain material that is racially, politically, religiously, or sexually controversial. If you are unable or unwilling to participate in mature discussion about material that makes you uncomfortable or even offends you, and will not engage in discussion that goes beyond the simple fact of whether or not you personally were offended, this is not the class for you, and you are recommended to drop the course. Substitute materials will not be provided.

Contesting Grades:

If a student has a complaint about a grade on a single assignment, it should be discussed with the instructor, not the Director of Graduate Student Teaching nor the Chair. A student whose complaints have accumulated and is sure his or her final grade will be lower than desired is to contact Carla Blount, Program Assistant in the English Department. A final grade appeal may result in a higher, unchanged, or lower grade for the course.

Deadlines:

Late assignments **will not be accepted** unless the student has made arrangements with the instructor prior to the submission of the late work.

Disability:

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see: <http://www.dso.ufl.edu/drc/>

E-Mail and Course Websites:

Students are expected to regularly check their University of Florida e-mail account and the course website—regularly here means email at least once every 24 hours, and the websites at least twice per week. Students should not expect the instructor to possess a bioport, psychic powers, or the magical ability to remain in constant contact with the computer; thus, students are asked not to complain that the instructor does not reply to email at once.

Course grades cannot, due to University policy, be conveyed via email. Should you have questions or concerns about your grade, set up a conference with the instructor.

Grade Point Equivalencies:

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Harassment:

Every student in this class is expected to participate in a responsible and mature manner that enhances education. Any conduct that disrupts the learning process may lead to disciplinary action. Because this course requires much contact, collaboration, and dialogue among students, it is essential that each student work to create an environment of respect and tolerance.

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see:

<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

Statement on Academic Dishonesty:

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

Text Requirements:

All assignments, including visuals, should be computer generated and should be rendered in the most professional-caliber method available to students. All reading assignments should be completed before class on the day they are listed.

COURSE REQUIREMENTS

Live Tweets:

Due: Weekly (five to eight tweets per film)

During each screening, I expect students to live tweet observations relevant to the course content for the week. These tweets are required and will act as a whole-class viewing journal, provide a jumping-off point for your weekly blog posts, and confirm your participation in the week's screening. If you do not submit tweets during the film period, you will not receive credit for the week's blog entry.

Blog Postings:

Due: Weekly, Posting (300+ words) – Tuesday 11:59 p.m., Response (150+ words) – Friday 11:59 p.m.

Each week, you will be expected to post one blog entry to our course blog. You will also be required to respond to at least two of your peers' blog entries. Entries are expected to engage critically with the assigned readings and viewing for the week and should demonstrate understanding of how the readings apply to the weekly viewing.

Essay 1 – Critical Analysis:

Due: October 21 (1500 words)

Analyze and interpret a scene or sequence from a film made before 1950, using the formal concepts (editing, cinematography, mise-en-scène, etc.) discussed in class, as well as the readings assigned. How does the scene work, and why is it important to the film as a whole? The goal in this essay is to use what you find in the details of the scene to make a greater statement about the meaning of the film.

A half-letter grade of extra credit will be added for papers focusing primarily on film from before 1930.

More complete assignment details and/or modifications will be posted on the course blog.

Essay 2 – Genre Study:

Due: November 11 (2000 words)

For your second essay, you will conduct a study of the formal qualities and critical issue associated with a particular film genre. Your study should elucidate the genre you are studying, explain the formal qualities that identify a film as part of the genre, and discuss two films which exemplify the genre. Your films must come from two different national cinema traditions. (Note: classic and contemporary “Hollywood” films count as American cinema.) You must use both primary sources and secondary critiques in this essay.

More complete assignment details and/or modifications will be posted on the course blog.

Essay 3 – Single Film Research & Analysis:

Due: December 4 (2500 words)

You may focus this paper on the film or films of your choice.

More complete assignment details and/or modifications will be posted on the course blog.

Grading:

Your final grade will be calculated as follows:

<u>Component</u>	<u>Points Possible</u>	<u>% of Grade</u>
Blog Posts (16)	240	24
Blog Responses (32)	160	16
Assignment 1	150	15
Assignment 2	200	20
Assignment 3	250	25
Total points possible:	1000	100

Grade Scale:

A	93-100	C	73-76
A-	90-92	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	E	0-59

Grade Meanings:

Here is the meaning behind the grades I assign to your papers; you can use these statements to determine how you might work toward a higher grade:

- A You did what the assignment asked for at a high quality level, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a B, but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a style. Since careful editing and proofreading are essential in writing, papers in the A range must be free of typos and grammatical or mechanical errors.
- B You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.
- C You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.
- D You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.
- E An E is usually reserved for people who don't do the work or don't come to class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

TENTATIVE SCHEDULE**FOUNDATIONS: FILM FORM AND FILM NARRATIVE****Week 1 (August 19-25)**

W	Class Activity	Introduction to course
	Assignments	Purchase textbooks Introductory blog post
F	Class Activity	The birth of cinema – <i>La Squelette Joyeux</i> (1895), <i>L'arrivée d'un Train en Gare de La Ciotat</i> (1895), <i>Le Voyage dans la Lune</i> (1902), <i>The Kleptomaniac</i> (1905)
	Assignments	<i>FA</i> , Chapter 1: "Film as Art"

Week 2 (August 26-September 1)

M	Class Activity	Film production and the film industry
	Assignments	<i>FA</i> , Chapter 12: "Film Art and Film History" <i>WaF</i> , Chapter 1: Writing about the Movies"
T	Screening	<i>Metropolis</i> (1927)
	Assignments	Blog post – scene summary
W	Class Activity	A brief history of early film
	Assignments	<i>FT&C</i> , Bazin: "The Evolution of the Language of Cinema"
F	Class Activity	Frontiers in silent film – clips <i>Battleship Potemkin</i> (1925), <i>Man with a Movie Camera</i> (1929)
	Assignments	Blog response <i>FA</i> , Chapter 2: "The Significance of Film Form"

Week 3 (September 2-8)

M	Class Activity	HOLIDAY – NO CLASS
	Assignments	Austerlitz, "Modern Times: Exit the Tramp" <i>WaF</i> , Chapter 2: "Beginning to Think..."
T	Screening	<i>Modern Times</i> (1936)
	Assignments	Blog post – formal observations
W	Class Activity	What is film "form"?/Form versus content
	Assignments	<i>FT&C</i> , Pudovkin: "Editing as an Instrument of Impression"
F	Class Activity	Reality versus representation
	Assignments	Blog response <i>FA</i> , Chapter 3: "Narrative as Formal System"

Week 4 (September 9-15)

M	Class Activity	How films tell stories
	Assignments	Steegmuller: "On the Making of <i>Beauty and the Beast</i> "
T	Screening	<i>La Belle et la Bête</i> (1946), clips from <i>Beauty and the Beast</i> (1991)
	Assignments	Blog post – narrative observations

W Class Activity Writing about film form and narrative
 Assignments *FT&C*, Gunning: “Narrative Discourse and the Narrator System”

F Class Activity Who narrates a film?
 Assignments Blog response
FA, Chapter 4: “The Shot: Mise-en-Scène”

FUNDAMENTALS: FILM STYLE

Week 5 (September 16-22)

M Class Activity Examining the scene
 Assignments Sesonkske: “West Meets East”

T Screening *Yojimbo* (1961), clips from *A Fistful of Dollars* (1964)
 Assignments Blog post – mise-en-scène

W Class Activity Breaking down the film frame
 Assignments *FT&C*, Browne: “The Spectator-in-the-Text: The Rhetoric of *Stagecoach*”

F Class Activity Images and point of view (part 1)
 Assignments Blog response
FA, Chapter 5: “The Shot: Cinematography”

Week 6 (September 23-29)

M Class Activity The filmic image
 Assignments Lopate: “*Contempt*: The Story of a Marriage”

T Screening *Contempt* (1963)
 Assignments Blog post – cinematography

W Class Activity Examining angle, speed, tone and space
 Assignments *FT&C*, *No new reading – we will continue to work with Browne*

F Class Activity Images and point of view (part 2)
 Assignments Blog response
FA, Chapter 6: “The Relation of Shot to Shot: Editing”

Week 7 (September 30-October 6)

M Class Activity Time and continuity in film
 Assignments Park: “*Rosemary’s Baby*: ‘It’s Alive’”

T Screening *Rosemary’s Baby* (1968)
 Assignments Blog post – editing

W Class Activity Examining shots and transitions
 Assignments *FT&C*, Review Pudovkin: “Editing as an Instrument of Impression”

F Class Activity How films tell time
 Assignments Blog response

FA, Chapter 7: “Sound in the Cinema”

Week 8 (October 7-13)

M	Class Activity Assignments	The role of sound in film Ciment: “Kubrick on <i>A Clockwork Orange</i> ”
T	Screening Assignments	<i>A Clockwork Orange</i> (1971) Blog post – sound
W	Class Activity Assignments	Diegetic and extradiegetic sound <i>FT&C</i> , Belton: “Technology and the Aesthetics of Film Sound”
F	Class Activity Assignments	Why sound matters Blog response FA, Chapter 8: “Summary: Style as a Formal System”

Week 9 (October 14-20)

M	Class Activity Assignments	The concept of style Ebert: “ <i>Mephisto</i> ”
T	Screening Assignments	<i>Mephisto</i> (1982) Blog post – scene analysis
W	Class Activity Assignments	Analyzing film style <i>WaF</i> , Chapter 3: “Film Terms and Topics for Film Analysis”
F	Class Activity Assignments	Writing a formal analysis Blog response Formal Analysis due Monday FA, Chapter 9: “Film Genres”

FILM GENRES & ISSUES

Week 10 (October 21-27)

M	Class Activity Assignments	What is genre? “Tarantino’s <i>Django</i> Reheats Corbucci’s Spaghetti”
T	Screening Assignments	<i>Django</i> (1966), clips <i>Sukiyaki Western Django</i> (2007), clips <i>Django Unchained</i> (2012) Blog post – the western
W	Class Activity Assignments	The functions of genre <i>FT&C</i> , Crofts: “Reconceptualizing National Cinemas”
F	Class Activity Assignments	Crossing borders – the spaghetti western and beyond Blog response <i>FT&C</i> , Braudy: “Genre: the Conventions of Connections”

Week 11 (October 28-November 3)

M	Class Activity	Why genres matter
	Assignments	<i>FT&C</i> , Schrader: “Notes on Film Noir”
T	Screening	<i>Blade Runner</i> (1982), film noir clips
	Assignments	Blog post – film noir
W	Class Activity	Noir then and now
	Assignments	<i>FT&C</i> , Wood: “Ideology, Genre, Auteur”
F	Class Activity	What’s in a name?, Ridley Scott clips
	Assignments	Blog response Balmain: “Inside the Well of Loneliness: Towards a Definition of the Japanese Horror Film”

Week 12 (November 4-10)

M	Class Activity	Global horror cinema
	Assignments	Matthews: “Land of the Dead: An Interview with Kiyoshi Kurosawa”
T	Screening	<i>Kairo</i> (2001)/ <i>Pulse</i> (2006)
	Assignments	Blog post – horror
W	Class Activity	Adapting horror
	Assignments	<i>FT&C</i> , Modleski: “The Terror of Pleasure”
F	Class Activity	Feminism and the horror film
	Assignments	Blog response Genre Study due Monday <i>FA</i> , Chapter 10: “Documentary, Experimental and Animated Film”

FUTURES OF FILM**Week 13 (November 11-17)**

M	HOLIDAY – NO CLASS	
	Assignments	Mes: “ <i>Spirited Away</i> Review”
T	Screening	<i>Spirited Away</i> (2001), clips <i>Wall-E</i> (2008)
	Assignments	Blog post – animation
W	Class Activity	A brief history of animation
	Assignments	<i>FT&C</i> , Allen: “The Impact of Digital Technologies on Film Aesthetics”
F	Class Activity	Hand-drawn versus digital animation
	Assignments	Blog response <i>FT&C</i> , Whissel: “Tales of Upward Mobility: The New Verticality and Digital Special Effects”

Week 14 (November 18-24)

M	Class Activity	Digitization and the future of film art
	Assignments	Bordwell: “ <i>Hugo</i> : Scorsese’s Birthday Present to Georges Méliès”
T	Screening	<i>Hugo</i> (2011)
	Assignments	Blog post – digital effects
W	Class Activity	The digital divide
	Assignments	<i>WaF</i> , Chapter 4: “Six Approaches to Writing about Film” <i>WaF</i> , Chapter 6: “Researching the Movies”
F	Class Activity	Approaching the final essay
	Assignments	Blog response <i>FT&C</i> , Friedberg: “The End of Cinema: Multimedia and Technological Change”

Week 15 (November 25-December 1)

M	Class Activity	What is “film” today?
	Assignments	Brody: “Steven Soderbergh Dissects Hollywood”
T	Screening	<i>Behind the Candelabra</i> (2013), class vote for final film screening
	Assignments	Blog post – the future of film
W	HOLIDAY – NO CLASS	
F	HOLIDAY – NO CLASS	

Week 16 (December 2-8)

M	Class Activity	Soderbergh versus the studios – the current landscape of cinema
	Assignments	Reading TBD pending final film choice
T	Screening	<i>TBD</i> (class vote)
	Assignments	Blog post – closing thoughts
W	Class Activity	Discuss final screening
	Assignments	<u>Single Film Research & Analysis due</u>
F	READING DAY – NO CLASS	

* PLEASE NOTE: Readings may be subject to change