

ENG 2300: Film Analysis

Section 7308
MWF, 7; W, E1-E3
ROL 115

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Office Hours: TUR 4412;
MWF, 2-3 (or by appointment)

Course Description

In this course, we will question what film has done, is doing, and will do as a historically established, yet still vibrantly evolving form of expression. To best reflect upon the nature of film, we will turn our attention to the long tradition of films that do just that and reflect upon themselves. By partaking in a representative sample of “film about film,” “meta-movies,” we will see the wide variety of facets there is to appreciate about film as film.

In this course you will more accurately learn to analyze film. This course will teach you how to see and hear film more effectively, how to use terminology for describing what you see, and to engage in film history and theoretical contexts that inform the making of film. Assignments will include discussion posts, short essays, and a final research paper. These writing assignments urge you to think about film argumentatively: rather than “reviewing” these films, you will construct contestable arguments that examine how film form develops concepts. You should thus gain appreciation for the analysis and composition of film as an artistic medium.

Course Resolutions

By the end of ENG 2300, you should be able to:

- Analyze films critically using film terminology
- Articulate how films convey meaning through meaningful composition
- Apply how films respond to social contexts through formal content
- Appreciate and enjoy film as art and not just entertainment
- Adapt and improve your skill as a writer to varied genres and audiences

General Education Objectives

This course confers General Education credit for Composition (C), and 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 will include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students will 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 6,000 words.

General Education 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 required print texts for this course will be available through the UF Bookstore in the Reitz Union, or online via www.uf.bkstr.com.

Corrigan, Timothy & Patricia White. *The Film Experience: An Introduction*. Boston: Bedford/St. Martin's, 2014. ISBN: 1457663546.

Other assigned readings will be made available via Canvas

Assignments (see below for Assessment Rubric)

(1000 total points possible)

200 Sequence Analysis

You will analyze a short filmic sequence from one of the films we view in class, paying particular attention to editing, cinematography, and mise-en-scène. Your paper should demonstrate your individual understanding of how to apply specific film terminology in a short, focused discussion of a scene. It must be at least **1000** and no more than **1250** words.

250 Film Analysis

You will analyze a film in its entirety, paying particular attention to its overall narrative structure and how it achieves its effects through filmic language. It is not a plot summary: you will not be discussing *what* happens, but *how* it happens. Your paper should utilize one theoretical essay assigned in class to nuance your discussion. It must be at least **1500** and no more than **1750** words.

300 Research Paper

You will compose a research paper that takes up an issue discussed in our critical texts and demonstrated in our filmic texts. Your paper should present an original argument that engages larger critical conversations by citing at least *three* theoretical essays assigned in class and at least *three* other scholarly sources found through your own research in its discussion of one or more of our assigned films. It must be at least **2000** and no more than **2500** words.

150 Discussion Posts

You will contribute a post based on your screening notes due each Friday to our weekly discussion board on Canvas. In these discussion posts, you should write about an aspect from the film you found interesting and assert why it deserves critical attention. Each must be at least **100** words.

100 Participation

You must be an active and engaged part of the course to not only receive participation credit but to ensure that our course will be an academically fruitful experience. This grade will be gauged by not only your attendance, but your contribution to in class group activities and larger discussions. **To guarantee receipt of a full grade, you must contribute within class meaningfully at least once a class period.**

Course Policies

Attendance

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Attendance is required. If you miss more than **five** classes during the semester, you will *fail the class*. I exempt from this policy only those absences involving university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed.

If you are absent for any reason, it is still your responsibility to remain aware of due dates and turn work in on time. You should contact fellow students to learn what you missed in class that day. In-class work cannot be made up.

If you enter class after roll has been called, you are late, which disrupts the entire class. Two instances of tardiness count as one absence. Should you reach the maximum number of absences via frequent instances of tardiness, I will deduct *one letter grade* per additional offense.

Classwork

All written assignments are due at the beginning of class on their assigned deadlines via Canvas. I will not accept hard copies of your work. Late work will be docked ten points for every day it is late until it loses all credit.

In-class assignments will consist of group activities and larger classroom discussion. Be prepared for each class by doing the assigned reading and being ready to contribute to class in a meaningful way each day.

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

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

Academic Honesty

Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. 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:

<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>.

Grading Policies

For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

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 (TUR 4008). Grade appeals may result in a higher, unchanged, or lower final grade.

Course Evaluations

Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>.

Provisions for Students with Documented Disabilities

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

Resources for Students in Need

Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness at (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>.

Classroom Behavior

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many of the films we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative films require that you demonstrate respect for ideas that may differ from your own.

Harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>.

Course Schedule (Subject to Change)

Introduction:

1/2 (Holiday Break)

1/4 Course Introduction

(screening) *Singin' in the Rain* (1952), USA: directed by Stanley Donen & Gene Kelly

1/6 *Singin' in the Rain; The Film Experience*, "Studying Film: Culture and Experience," 5-18

Mise-en-scène:

1/9 *The Film Experience*, "Mise-en-scène: Exploring a Material World," 63-94

1/11 "The Evolution of the Language of Cinema," André Bazin

(screening) *The Cabinet of Dr. Caligari* (1920), Germany: Directed by Robert Wiene

1/13 *The Cabinet of Dr. Caligari*; "Suggestion, Hypnosis, and Crime: Robert Wiene's *The Cabinet of Dr. Caligari*," Stefan Andriopoulos

Mise-en-scène, II:

1/16 (Martin Luther King Day)

1/18 "Notes on the Auteur Theory in 1962," Andrew Sarris

(screening) *Inglourious Basterds* (2009), USA: Directed by Quentin Tarantino

1/20 *Inglourious Basterds*; "Hyperreality in *Inglourious Basterds*: Tarantino's Interwoven Cinematic World in 1940s France," Kristen Coates

Cinematography, I:

1/23 *The Film Experience*, "Cinematography: Framing What We See," 95-132

1/25 "Cinematography: The Creative Use of Reality," Maya Deren

(screening) *The Red Shoes* (1948), United Kingdom: Directed by Michael Powell & Emeric Pressburger

1/27 *The Red Shoes*; "The Red Shoes: Dancing for Your Life," David Ehrenstein

Cinematography, II:

1/30 "Visual Pleasure and Narrative Cinema," Laura Mulvey

2/1 "Toward a General Theory of Film Spectatorship," Todd Oakley

(screening) *Videodrome* (1983), Canada: Directed by David Cronenberg

2/3 *Videodrome*; "Excess and Resistance in Feminized Bodies: David Cronenberg's *Videodrome* and Jean Baudrillard's *Seduction*," Martin Ham

Editing, I:

2/6 *The Film Experience*, "Editing: Relating Images," 133-174

2/8 "The Illusion of Continuity: Active Perception and the Classical Editing System," Todd Berliner & Dale J. Cohen

(screening) *Sullivan's Travels* (1941), USA: Directed by Preston Sturges

2/10 *Sullivan's Travels*; "What's the Matter with Capra?": *Sullivan's Travels* and the Popular Front," Kathleen Moran & Michael Rogin

Editing, II:

2/13 "On Editing," Vsevolod Pudovkin

2/15 "A Dialectic Approach to Film Form," Sergei Eisenstein

(screening) *Man with a Movie Camera* (1929), Russia: Directed by Dziga Vertov

2/17 *Man with a Movie Camera*; "Can the Camera See? Mimesis in *Man with a Movie Camera*," Malcolm Turvey

- **Sequence Analysis DUE**

Sound:

2/20 *The Film Experience*, "Film Sound: Listening to the Cinema," 175-209

2/22 "Ideology and the Practice of Sound Editing and Mixing," Mary Ann Doane

(screening) *Persona* (1966), Sweden: Directed by Ingmar Bergman

2/24 *Persona*; "Consequences of a Silent World," Adam Scovell

Narrative, I:

2/27 *The Film Experience*, "Narrative Films: Telling Stories," 213-252

3/1 "Some Points in the Semiotics of the Cinema," Christian Metz

(screening) *The Spirit of the Beehive* (1973), Spain: Directed by Victor Erice

3/3 *The Spirit of the Beehive*; "Les Enfants et les Cinéphiles': The Moment of Epiphany in *The Spirit of the Beehive*," Chris Darke

Spring Break:

3/6 (Spring Break)

3/8 (Spring Break)

(no screening)

3/10 (Spring Break)

Narrative, II:

3/13 "Film-Thinking and Narrative Indeterminacy," Jimmy Billingham

3/15 "Focalization in Film Narrative," Celestine Deleyto

(screening) *One Wonderful Sunday* (1947), Japan: Directed by Akira Kurosawa

3/17 *One Wonderful Sunday*; "Kurosawa Akira's *One Wonderful Sunday*: Censorship, Context, and 'Counter-Discursive' Film," Rachael Hutchinson

- **Film Analysis DUE**

Genre, I:

3/20 *The Film Experience*, "Movie Genres: Conventions, Formulas, and Audience Expectations," 311-349

3/22 "Notes on Film Noir," Paul Schrader

(screening) *Mulholland Drive* (2001), USA: Directed by David Lynch

3/24 *Mulholland Drive*; "No Hay Banda, and yet We Hear a Band': David Lynch's Reversal of Coherence in *Mulholland Drive*," Jennifer A. Hudson

Genre, II:

3/27 “Hybrid or Inbred: The Purity Hypothesis and Hollywood Genre History,” Janet Staiger

3/29 “Film Parody and the Resuscitation of Genre,” Dan Harries

(screening) *Blazing Saddles* (1974), USA: Directed by Mel Brooks

3/31 *Blazing Saddles*; “*Blazing Saddles* as Postmodern Ethnic Carnival,” Bill Hug

Animation:

4/3 “The Transforming Image: The Roots of Animation in Metamorphosis and Motion,” Tom Gunning

4/5 “Notes Toward a Theory of Animation,” Paul Wells

(screening) *Perfect Blue* (1998); *Millennium Actress* (2002), Japan: Directed by Satoshi Kon

4/7 *Perfect Blue*; *Millennium Actress*; “Satoshi Kon’s Otaku: The Dangers of Technological Fantasy,” Mary Beth McAndrews

Documentary:

4/10 *The Film Experience*, “Documentary Films: Representing the Real,” 253-282

4/12 “The Mockumentary,” Craig Hight

(screening) *Close-Up* (1990), Iran: Directed by Abbas Kiarostami

4/14 *Close-Up*; “On Abbas Kiarostami’s *Close-Up*,” Bernard Stiegler

Conclusion:

4/17 *The Film Experience*, “Writing a Film Essay: Observations, Arguments, Research, and Analysis,” 429-461

4/19 Course Conclusion

(screening) *Cinema Paradiso* (1988), Italy: Directed by Giuseppe Tornatore

4/21 (Reading Day)

Research Papers DUE 4/24

Assessment Rubric

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Grading Criteria

Grades will be given for each major assignment and correspond to the criteria shown below. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester. In order to receive the grade in the left hand column, the assignment must meet ALL of the criteria in the description.

Grade	Description
A	<ul style="list-style-type: none">• Follows ALL instructions specific to the assignment rubric• Generates and elaborates on original ideas relevant to the course content• Assignment is mechanically sound and free of distracting grammatical, stylistic, and/or technical errors• Assignment displays clear organizational forethought including attention to transitions, introduction, and conclusion.• Assignment is properly formatted in MLA or other style guide approved by instructor• Assignment incorporates source material appropriately and effectively• Assignment provides evidence to support claims
B	<ul style="list-style-type: none">• Follows most instructions specific to the assignment rubric

	<ul style="list-style-type: none"> • Incorporates and elaborates ideas relevant to the course content • Assignment may have a few minor errors but is free of distracting grammatical, stylistic, and/or technical errors • Assignment has an identifiable organizational structure • Assignment has a few minor formatting issues • Assignment incorporates source material appropriately • Assignment provides evidence to support most of its claims
C	<ul style="list-style-type: none"> • Follows some instructions specific to the assignment rubric • Incorporates ideas relevant to the course content • Assignment has a few distracting grammatical, stylistic, and/or technical errors • Assignment has an identifiable organizational structure • Assignment has a few minor formatting issues • Assignment incorporates source material • Assignment provides evidence to support some of its claims
D	<ul style="list-style-type: none"> • Follows very few instructions specific to the assignment rubric • Incorporates ideas irrelevant to the course content • Assignment has numerous distracting grammatical, stylistic, and/or technical errors • Assignment has an unclear organizational structure • Assignment has formatting issues • Assignment incorporates no (or very little) source material • Assignment provides little to no evidence to support its claims
E	<ul style="list-style-type: none"> • Does not follow instructions specific to the assignment rubric • Incorporates no ideas relevant to the course content • Assignment has numerous distracting grammatical, stylistic, and/or technical errors • Assignment has no identifiable organizational structure • Assignment has numerous formatting issues • Assignment incorporates no source material • Assignment provides no evidence to support its claims