

## **ENG 2300 [SECTION 1807]: FILM ANALYSIS**

Class: MWF period 4 [10:40am - 11:30am], Turlington 2322  
Screening: M periods 9-11 [4:05pm-7:05pm], Turlington 2322

Instructor: Leila Estes  
Email: leilajestes@ufl.edu  
Office: Turlington Hall, Room 4415  
Office Hours: Wednesday 11:45am-12:45pm and by appt.

### **COURSE DESCRIPTION**

ENG 2300 will teach you how to view, think about, discuss, and write about films in a scholarly manner. Films take many forms and are shaped by a wide range of cultural conditions and perspectives. In this course, you will learn how to analyze films and their forms by examining how moving images communicate to audiences in a variety of cinematic contexts.

Early in the course, you will learn the terminology needed to dissect the parts at work and techniques utilized in individual films. You will then practice applying these terms as you use them to describe and interpret particular shots and sequences in both class discussion and written assignments. This will begin with a focus on genre (specifically film noir) and then segue into explorations on race, gender and social structure. Later in the semester, you will begin to think, research, and write about how the form of a particular film reflects larger cultural conditions and perspectives.

### **REQUIRED TEXTS**

Corrigan, Timothy, and Patricia White. *The Film Experience*, 3<sup>rd</sup> Edition. Boston: Bedford/St. Martin's, 2012. [Referred to as TFE in the syllabus]

Yale Film Analysis site: <http://classes.yale.edu/film-analysis/>

Additional readings will be available on Canvas E-Learning: These will be noted with three asterisks \*\*\* on the syllabus

## **COURSE GOALS**

As a student of ENG 2300, you will strive to achieve the following goals:

- Learn film vocabulary and use it correctly in written descriptions of films
- Understand the importance of basic elements of filmmaking, especially editing, mise-en-scène, cinematography, narrative, and performance
- Articulate how a given film creates meaning through use of its expressive elements
- Become acquainted with theoretical approaches to cinema
- Deeply engage with a specific film
- Compose an analysis of both an individual scene and a whole film

## **ASSIGNMENTS**

### **Project 1: Sequence Journal "Moon Watching Exercise" [500 words]**

Using the technique described in the Duckworth reading, pick one scene from *Citizen Kane* and record your observations of the scene for **FIVE** [5] consecutive nights. You will watch the scene on your own and reflect in writing, in texts from several sentences to a paragraph in length, on your responses to the scene. As you record your observations, investigate closely what happens in the scene, what can be seen in it, how shots are framed, and what editing techniques are used. Also consider how your perspective changes after/during repeated viewings. After you have recorded your observations, write a short paragraph summarizing the significance of the scene.

### **Project 2: Response Papers [2 Papers x 500 words EACH] Total: [1000 Words]**

Brief close readings of individual moments or scenes with a focus on material covered during a given week of class. Though relatively brief, they should not be considered informal and should demonstrate the same care and engaged thoughtfulness as longer assignments.

### **Project 3: Sequence Analysis [750 words]**

To begin practicing your analytical skills, you will formally interpret a film sequence from any of the films we have viewed in class up until this point. To successfully complete this assignment, you will make a claim about what the sequence means (consider themes,

ideas, and tensions throughout the entire film) and provide close analysis of the sequence's editing, framing, mise-en-scène, sound, pacing, and placement within the overall film to support that claim. Well-developed assignments will also be attentive to the larger cultural conditions and perspectives influencing both the sequence and the film.

Note: It would be wise to select a sequence from the film that you hope to use for your final paper, but you will not be penalized if you use different films in later work for the course.

**Project 4: Paper Proposal [250 words] + Annotated Bibliography [500 words]: 750 Words Total**

Students must submit a proposal describing the subject of their final papers. The proposal must also submit an annotated bibliography with **FIVE [5]** secondary sources.

Note: The 500 word count does not include the bibliographic entry; you should be writing a minimum of 100 words for each source.

**Project 5: Film Analysis Final Paper [2000 words]**

For this final assignment, you will develop an argument about how the form of your film reflects and/or is shaped by a specific cultural context, such as production & exhibition details, genre conventions, history, ideology, politics, or any other aspect you find pertinent to the film's content. Your goal here is to locate where and how the film speaks to larger conversations, events, and movements taking place in the world, via precise close analyses of its formal elements. This project, while it builds upon earlier assignments, **MUST** provide a clear and specific argument that is validated throughout by a precise and developed analysis of the film's visual elements.

**Grading Breakdown**

Class Participation + Film Viewing Reactions: 15%

Note: Being present in the class is more than just sitting at your desk. I expect students to be active participants in the class discussion. We all learn from each other. The more we converse, the more we will all learn.

Students must post a reaction to the Monday night screening of the film by Wednesday morning's class.

Sequence Journal "Moon-Watching Exercise": 10%

Response Papers: 15%

Sequence Analysis: 20%

Paper Proposal + Annotated Bibliography: 10%

Film Analysis Paper + First Draft: 30%

**GRADING SCALE:**

A = 93% =	4.0	A- = 90% =	3.67
B+ = 87% =	3.33	B = 83% =	3.0
B- = 80% =	2.67	C+ = 77% =	2.33
C = 73% =	2.0	C- = 70% =	1.67
D+ = 67% =	1.33	D = 63% =	1.0
D- = 60% =	.67	E = >60% =	0.0

**LATE WORK POLICY**

**LATE WORK WILL NOT BE ACCEPTED.** I will consider requests for due date extensions, but they must be made at least 48 hours in advance of the assignment's original due date.

**GRADING CRITERIA**

- If any assignment illustrates complete disregard for spelling, grammar, required citations, or does not meet the word count requirement, it will receive a failing grade.
- Grading criteria change depending on the specific assignment. Please consult assignment sheets, the syllabus, and class instructions for this information.
- Each assignment is designed to build on previous assignments as a way to move you toward a well-developed Film Analysis + Research paper at the conclusion of the semester. Investing effort in each assignment is crucial to both your progress throughout the course and your overall grade.
- Revision is a must. Ideas do not develop overnight, and this is why each of the assignments builds upon one another. In order to make the

most of each assignment, it is important to continually rework your writing as I advise you and as you see fit. This includes both your larger ideas (argument/analytical claim or point) and your sentence-level constructions. I recommend going to the Writing Center to get more assistance on your writing.

## **ATTENDANCE**

- If you miss more than 6 class periods, you will fail the course. This limit includes the screening periods.
- Each absence beyond 4 will lower your final grade by half a letter.
- 3 times being late to class equals 1 absence.
- Only absences involving religious holidays or university-sponsored events, such as athletics or band, are exempt. Absences for family emergencies or short-term illnesses will count toward your 6 allowed absences. Illnesses severe enough to require absences over 3 days will be excused with proper documentation.
- Absence does not excuse late submissions of graded material.
- When absent from class, it is your responsibility to make yourself aware of all due dates and to hand assignments in on time. In-class activities and quizzes may not be made up unless the absence is exempt.

## **CLASSROOM DECORUM**

Because the class is discussion-based whenever possible, conflicting viewpoints may arise. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the films and texts we will discuss and write about engage controversial topics and opinions, sometimes representing powerful images or sounds of violence, hetero- and homosexuality, explicit language, and other adult themes such as mental illness. If you anticipate that you may be uncomfortable watching, discussing, or writing about this material critically in a professional scholarly context, you should reconsider taking this course. Diverse student backgrounds combined with provocative texts and frank discussion require that you be respectful toward others.

All cell phones and other hand-held devices must be set to silent ring during class. This is a basic courtesy that I expect of you, consistent with most professional environments. Unapproved cell phone use will result in being marked absent for the class period.

### **COMMUNICATING WITH YOUR INSTRUCTOR**

The best way to contact me is via email. Please allow at least 48 hours for me to respond to all requests/questions/inquiries by email. If you would like to meet in person, you can visit me during office hours or contact me to schedule an appointment time that works for best for both of us.

### **ASSIGNMENT FORMAT AND SUBMISSION**

Unless stated otherwise, all assignments should be submitted in accordance with MLA format, double-spaced, 1" margins on all sides, name/instructor's name/course/date in upper left corner of first page, last name and page number located in top right of every page. Electronic copies of papers must be submitted via the "Assignments" page on the e-learning Canvas site by the assigned due date.

### **ACADEMIC INTEGRITY**

Plagiarism is a violation of the Student Honor Code. All acts of plagiarism will result in a score of **ZERO** for the assignment, a formal report to the Dean of Students, and probable failure of the course. In order to avoid the potential for plagiarism, cite all sources that you use for an assignment; paraphrasing without proper citation constitutes plagiarism. You should never copy and paste something from the Internet without also giving a proper citation for that material. Ultimately, the consequences do not outweigh the benefits.

All students must 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/honorcodes/honorcode.php>

### **DISABILITY SERVICES**

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/>

## **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.dso.ufl.edu/sccr/sexual/>

## **COURSE SCHEDULE:**

### **WEEK 1: Welcome to Film Analysis! ☺☺**

M: 8/24 Introduction + Class Overview, Clips from *Metropolis* (1927),  
*Sherlock Jr.* (1924)

SCREENING: *Singin' In The Rain* (1952), Dir: Stanley Donen &  
Gene Kelly

W: 8/26 Discussion of *Singin' In The Rain*

F: 8/28 Film History Overview

Clips from "Everything Is A Remix", *All That Heaven Allows*  
(1955), *Ali: Fear Eats The Soul* (1974), *Far From Heaven*  
(2002)

Reading: TFE p. 355-397

## **UNIT A: FILM TERMINOLOGY**

### **Week 2: Mise-En-Scène**

M: 8/31 Lecture on Mise-En-Scène: Clips from *Moulin Rouge* (2001),  
*Written On The Wind* (1956), *Sunset Boulevard* (1950)

Reading: TFE p. 63-94

SCREENING: *Citizen Kane*, 1941 Dir: Orson Welles

W: 9/2 Discussion of *Citizen Kane*  
Reading: TFE p. 5-17, p. 56-57 p. 442-444  
Excerpt from *Citizen Kane* BFI Film Guide \*\*\*

F: 9/4 Writing Lesson: "Moon-Watching Exercise"  
Clips from *Le Rayon Vert* (1986)  
Reading: Eleanor Duckworth "Moon-Watching Exercise"\*\*\*

Please start assignment today and watch the same film sequence from *Citizen Kane* or *Singin' In The Rain* for FIVE (5) days in a row. After you finish your journal entries please write a paragraph on what you feel is the significance of this scene.

Sequence Journal will be due on Friday, 9/11.

### **Week 3: Cinematography**

M: 9/7 Labor Day - No Class! Watch Film On Your Own!

Screening: *City of God (Cidade De Deus)*, 2002  
Dir: Fernando Mereilles and Kátia Lund Please  
Note: This film is on Netflix Instant!

W: 9/9 Discussion of *City of God*

Reading: TFE p. 95-132

F: 9/11 SEQUENCE JOURNAL DUE VIA CANVAS

Recap of Mise-En-Scène & Cinematography Units, Clips from  
*American Beauty* (1999)

Writing Lesson:[In Preparation for First Response Paper]

### **Week 4: Classic Hollywood Editing**

M: 9/14 Lecture: Classical Hollywood Editing  
Clips from *Casablanca* (1942), *Now Voyager* (1942), *Rear Window* (1954), *North by Northwest* (1959)  
Reading: TFE p. 133-177

SCREENING: *Some Like It Hot*, 1959 Dir: Billy Wilder

W: 9/16 Discussion of *Some Like It Hot*  
Clips from *White Chicks* (2004)



F: 9/18 Lecture on Alternatives to Class Hollywood Editing, Long Takes, Rapid Editing, Discontinuous Editing

Film Clips of *Touch of Evil* (1958), *Spun* (2002), *Breathless* (1960), *Snatch*(2003)

**Week 5: Sound: Cinema's Audioscape**

M: 9/21 Lecture on Sound, Clips from *Playtime* (1967)

Reading: TFE p 177-211

SCREENING: *Psycho*, 1960 Dir: Alfred Hitchcock

W: 9/23 Discussion of *Psycho*

RESPONSE PAPER # 1 DUE VIA CANVAS

F: 9/25 Diegetic vs. Non-Diegetic Sound + Music

Clips from *Kill Bill* Vol 1. & 2 (2003 + 2004), *Goodfellas* (1990), *How To Steal A Million* (1966), *Jaws* (1975)

**Week 6: Narrative: How do we tell a cinematic story?**

M: 9/28 Lecture: French New Wave Cinema and its Influence Clips

from *Hiroshima Mon Amour* (1959), *400 Blows* (1959), *Pierrot Le Fou* (1965)

Reading: TFE 367-368 and watch YouTube video

["Breaking The Rules "French New Wave"](#)

SCREENING: *Umbrellas of Cherbourg* (1964) Dir: Jacques Demy

W: 9/30 Discussion of *Umbrellas of Cherbourg*

F: 10/2 LIBRARY DAY! [Please note this date is subject to change according to librarian's schedule]

**Week 7: Narrative II**

M: 10/5 Lecture on Narrative: Clips from *Cleo 5 to 7* (1962), *Ferris Bueller's Day Off* (1986)

Reading: TFE p. 212-253

Screening: *Run Lola Run*, 1998 Dir: Tom Tykwer

W: 10/7 Discussion of *Run Lola Run*  
Clips from *Groundhog Day* (1993)

Recap of Film Terminology Unit

F: 10/9 RESPONSE PAPER #2 DUE

Writing Lesson: In Preparation for Scene Analysis  
Clip from *Cat People* (1942)

## **UNIT B: GENRE FOCUS- FILM NOIR**

### **Week 8: Classic Film Noir + The Femme Fatale**

M: 10/12 Lecture on Genre + Traits of Film Noir  
Clips from *The Big Heat* (1953) and *Sunset Boulevard* (1950)  
Reading: p. TFE 315-342

SCREENING: *Scarlet Street* (1945), Dir: Fritz Lang Please  
Note: This film is on Netflix Instant!

W: 10/14 Discussion of *Scarlet Street* (1945)

Reading: "Some Visual Motifs on Film Noir" [Place and Peterson]\*\*\*

F: 10/16 Femme Fatales in Film Noir

Clips from *Gun Crazy* (1950), *Double Indemnity* (1944), *Gilda* (1946)

Reading: "The Lethal Femme Fatale and the Noir Tradition"  
(Boozer)

"Women in Film Noir" (Place)

### **Week 9: Hybrid Genres: Film Noir + Melodrama**

M: 10/19 SCENE ANALYSIS DUE VIA CANVAS

Lecture on Hybrid Film Genres

Clips from *Mildred Pierce* (1945) [Film Noir and Melodrama]

Clips from *Johnny Guitar* [Western and Melodrama]

Screening: *Blade Runner* [Director's Cut] (1982) Dir: Ridley Scott

W: 10/21 Discussion of *Blade Runner*

F: 10/23 Writing Lesson: Brainstorming Paper Topics/Paper Proposal

**Week 10: Critiquing Film Noir**

M: 10/26 Lecture on Neo Noir Cinema

Clips from *Sin City* (2005) and *The Man Who Wasn't There* (2001)

SCREENING: *Kiss Kiss, Bang Bang*, 2005 Dir: Shane Black

W: 10/28 Discussion of *Kiss Kiss, Bang Bang*

F: 10/30 PAPER PROPOSAL DUE

Summarize Film Noir Genre Unit

Clips from *Devil In a Blue Dress* (1995) and *Leave Her To Heaven* (1945)

FYI: On Friday 10/30 there will be a lecture in the Ustler Hall Atrium at 4:00pm. The guest speaker is Kathrin Sieg (Georgetown University). Her talk is called "Queering Asylum: Refugees in European Cinema." Please attend if you're interested! ☺☺

**UNIT C: Race, Gender & Social Structures**

**Week 11: The Male Gaze**

M: 11/2 Alfred Hitchcock & Auteur Theory

"Notes on Auteur Theory": Andrew Sarris

Clips from *Dial M For Murder* (1954), *Shadow of A Doubt* (1943), *The Birds* (1963)

SCREENING: *Vertigo* (1958, dir: Alfred Hitchcock)

W: 11/4 Discussion of *Vertigo*

Reading: "Visual Pleasure and Narrative Cinema" by Laura Mulvey \*\*\*

F: 11/6 Homecoming - No Class!

### **Week 12: "Passing" and the Crossing of Racial Lines**

M: 11/9 Lecture on the Multi-Faceted Nature of "Passing"

Clips from *Imitation of Life* (1934), *Sapphire* (1959), *Show Boat* (1951)

SCREENING: *Imitation of Life*, 1959 Dir: Douglas Sirk

W: 11/11 Veteran's Day NO CLASS

F: 11/13 Discussion of *Imitation of Life*

Reading: "What's the matter with Sara Jane?" by Marina Heung\*\*\*

### **Week 13: Social Structures**

M: 11/16 Annotated Bibliography Due

Writing Lesson: Preparing First Draft

Screening: *High and Low*, 1963 Dir: Akira Kurosawa

W: 11/18 Discussion of *High and Low*

Reading: Yoshimoto, Misuhiro. "High and Low": Kurosawa: Film Studies and Japanese Cinema. Durham: Duke University Press, 2000. \*\*\*

F: 11/20 Peer Work on First Draft

FYI: On Friday 11/20 at 7PM, Filmmaker Shannon Silva will have a screening at The Wooly [20 N Main Street]. Come if you're interested! 😊😊

Silva's films are the following:

*29 Places I Once Called Home* (2006)

*It's a Girl Thing: Tween Queens and the Commodification of Girlhood* (2012)

*Observational Narrative* (2015)

**Week 14 Thanksgiving Week: Holiday**

M: 11/23 FIRST DRAFT OF PAPER DUE BY 10:40AM: NO CLASS!

SCREENING: NO FILM SCREENING THIS EVENING - HAVE A NICE HOLIDAY!

W: 11/25 THANKSGIVING BREAK

F: 11/27 THANKSGIVING BREAK

**Week 15: Gender**

M: 11/30 Presentation Preparation

Clips from *The Skin I Live In* (2012)

SCREENING: *All About My Mother*, 1999 Dir: Pedro Almodóvar

W: 12/2 Discussion of *All About My Mother*

F: 12/4 PRESENTATIONS BEGIN

**WEEK 16: SEMESTER FINALE**

M: 12/7 PRESENTATIONS

SCREENING: FINISH PRESENTATIONS

W: 12/9: FINAL PAPER DUE VIA CANVAS + OVERVIEW OF COURSE

READING DAYS: 12/10 - 12/11

FINALS WEEK: 12/14 - 12/18

**Note: \*The schedule is subject to change at my discretion.**