

Film Analysis

<i>Course Number</i>	ENG 2300-4F09, Summer B 2016
<i>Class Periods</i>	MTWRF3 (11~12:15 pm)
<i>Screening</i>	MW6-7 (3:30~6:15 pm) @Turlington 2322
<i>Instructor</i>	Trevor Weisong Gao
<i>Email</i>	gws525@ufl.edu
<i>Office</i>	Turlington 4212
<i>Office Hours</i>	M 1:20pm-3:20pm

Course Description

Students in ENG 2300 will learn about concepts, techniques, and theories in film analysis. At the end of the course, they will be equipped with necessary vocabulary and analytical skills to think with, talk about, and write through films in a scholarly manner. They will also familiarize themselves with both the technical elements (mise-en-scène, editing, genres, cinematography, etc.) and historical development of films and film theory. In order to diversify our course content, films selected are from multiple genres, countries and historical periods. As this is also a writing course, students will learn to develop an engaged analysis of the structure, artistic components, cultural context and aesthetic values of a given film.

Learning Goals

By the end of the semester students will be able to:

- Analyze a given film using accurate and effective terminology.
- Produce essays that have well-developed arguments, coherent sentences and paragraphs, and active engagement with the existing repository of scholarship of film studies.
- Display the command of formal writing skills, including grammar, mechanics, and MLA format.

Required Texts

- Corrigan, Timothy and White, Patricia. *The Film Experience: An Introduction, 3rd Edition*. Bedford/St. Martin's, 2012. ISBN 978-0312681708 [TFE]

Note:

1. Additional required readings can be accessed through Canvas.
2. Kanopy Online Streaming: <http://ufl.kanopystreaming.com>
(If you access it from off campus, you need to use UF VPN. Instruction on setting up Cisco VPN service here: <https://connect.ufl.edu/it/wiki/pages/glvpn.aspx>)

Course Assignments

Response Questions [RQ] (1200 words total) 15%

You will post 2-3 response questions regarding screening material that we watch. These questions will serve as springboard for our in-class discussions. Instead of simply asking questions, you are expected to reflect on your thoughts in an analytical manner. You can use these questions to address issues of cinematic techniques (mise-en-scène, camera work, etc.), or to reflect on plot and the cultural and historical significance of the story. There are no guidelines as to how you should organize your questions. Thoughtfulness and reflection takes precedence over style. Although the writing style can be informal, well-considered and insightful ideas as well as grammatically and mechanically error-free writing is expected. All students should read all questions that other students have posted before classes. **Each entry of response questions is a minimum 100 words. This is due at 11:55pm the night each film is screened.**

Sequence Analysis (2400 words total) 30%

You will compose 2 papers (1200 words each) analyzing a sequence from screened films. The purpose of this assignment is to urge close attention to filmic language and techniques, and how they work for the filmmaker to deliver meanings. In this assignment, you will need to construct an original argument about the ways in which the filmmaker arranges material settings for the particular sequence you choose, through discussing mise-en-scène, camera angle, camera movement, sound, editing, action, among others. Specific due dates are listed in the weekly schedule and on Canvas.

Research Paper (2400 words) 40%

In this project, you will pick a film and focus on a particular filmic element, for example, a shot, a scene, a detailed narration, sound, characterization, directorial signature, etc., and relate your analysis of it to the larger historical, cultural, artistic or ideological framework. You need to situate the film within a larger context and argue for its significance by paying close attention to the formal qualities of the film. Outstanding papers should be insightful, cogent, and detailed. Specific due date is listed in the weekly schedule and on Canvas.

Participation and Quizzes 15%

The success of our seminar is based vastly on student contributions to class discussion. You are expected to be an active participant in class. In order to do so, you will need to approach films with serious attitude, and take notes while watching. You also need to read and digest the readings before coming to class and prepare some questions to ask your classmates to stimulate discussion. You should also be prepared for occasional quizzes on assigned readings. Unsatisfactory responses to quizzes will lower your final grade.

Some texts and films in this course are explicit in their depiction and discussion of sex, bodies, violence, and issues that are in their nature provocative. Together we will create a safe and comfortable space for expressing ideas, asking questions, and engaging in discussion. As such, mutual respect and confidentiality are of utmost importance. Failure to abide by these rules will result in significant deduction in your participation grade.

Assignment Submission Policies

All assignments should reflect your best writing, so you are expected to re-read, revise and edit your work before submitting it. All essays should be written according to Modern Language Association (MLA) format with proper font, font size, and margins. All due dates and times are specified below within the weekly schedule. No late submissions will be accepted unless prior arrangements have been made with the instructor. Any type of emergencies, including computer or printer failures, Canvas malfunctions, power outage and so on, will not be considered excuses for late submissions.

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 Rubrics

For all written assignments, three major aspects of writing will be evaluated: content, paragraph development and mechanics.

The A-range essay, scoring over 90% of its total value, articulates a clear and insightful position, develops the position fully with compelling reasons and/or persuasive examples and sustains a well-organized analysis. It will also demonstrate superior facility with the conventions of standard written English.

The B-range essay, scoring between 80%-89% of the total score, means it needs a significant improvement in one of the three areas. Specific comments will be provided.

The C-range essay, scoring between 70%-79% of the total score, means it needs a significant improvement in two of the three areas. Specific comments will be provided.

The D-range essay, scoring between 60%-69% of the total score, means it needs a significant improvement in all of the areas. Specific comments will be provided.

Course Policies

Attendance and Punctuality

Attendance is mandatory and will be taken each class. Students are allowed to miss 3 of the regular classes, and 1 of the 3-hour screenings without negatively affecting the final course grade. If you miss more than 3 regular class periods, or 1 screening session during the semester, each additional absence will lower your overall grade by 50 points. If you miss more than 6 periods OR 3 screenings, you will fail the course. Exempt from this policy are only those absences involving university-sponsored events, such as athletics and band, and religious holidays, family emergencies, and health issues for which you must provide appropriate documentation in

advance of the absence.

Notes on the Use of Electronic Devices

Cellphones should be muted to silence, meaning no sound or vibration, as it is disruptive to the class. If you are expecting a call, please let me know before class starts.

You can use computers or tablets in classroom as reading devices if you decide not to print out the readings, and you can also keep notes electronically. Please keep in mind that the class is discussion based, so you are advised to fully participate and engage and only use these devices when necessary. The instructor reserves the right to suspend the usage of electronic devices in class if they are being abused or disruptive.

Statement of Student 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/>

Statement on 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/>

Statement on Academic Honesty

All students must abide by the UF 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>

Statement of Composition (C) and Humanities (H) credit

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

Statement of Writing requirement (WR)

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

Schedule and Due Dates

Week	Themes	DATES	READINGS/SCREENINGS	DUE
1	Understanding Film: Basic Terms	M(6.27)	<ul style="list-style-type: none"> • Course Overview 	
			 <i>City Lights</i> (1931) *87 mins*	RQ
		T(6.28)	<ul style="list-style-type: none"> • Discuss <i>City Lights</i> 	
		W(6.29)	<ul style="list-style-type: none"> • VF Perkins, “Must We Say What They Mean?” (Canvas) • Continue discussion of <i>City Lights</i> • <i>Clips: The Red Shoes (1948); The Hours (2002)</i> 	
			 <i>Singin’ in the Rain</i> (1952) *103 mins*	RQ
		Film History	R(6.30)	<ul style="list-style-type: none"> • TFE 355-380 • Discuss <i>Singin’ in the Rain</i>
		F(7.1)	<ul style="list-style-type: none"> • TFE 380-397 • Continue discussion of <i>Singin’ in the Rain</i> 	

2	Mise-en-scène	M(7.4)	<ul style="list-style-type: none"> • Holiday - No Class/Screening  Watch on your own: <i>Ali: Fear Eats the Soul</i> (1974); *93 mins* [Available on Kanopy]	RQ
		T(7.5)	<ul style="list-style-type: none"> • [TFE] 63-84 • Discuss <i>Ali: Fear Eats the Soul</i> • Clips: <i>The Cabinet of Dr. Caligari</i> (1920); <i>Tokyo Chorus</i> (東京の合唱) (1931); <i>The Scarlett Empress</i> (1934) 	
		W(7.6)	<ul style="list-style-type: none"> • [TFE] 85-95 • Clips: <i>The Goddess</i> (1934); <i>Bicycle Thieves</i> (1948); <i>Brutality in Stone</i> (1962); <i>Brokeback Mountain</i> (2005) 	
			 <i>Raise the Red Lantern</i> (大红灯笼高高挂) (1991) *126 mins*	RQ
	Writing about Film	R(7.7)	<ul style="list-style-type: none"> • Discuss <i>Raise the Red Lantern</i> 	
		F(7.8)	<ul style="list-style-type: none"> • Continue discussion of <i>Raise the Red Lantern</i> • Clips: <i>Hero</i> (2002) • [TFE] 435-450 	Sequence Analysis #1

3	Cinematography	M(7.11)	<ul style="list-style-type: none"> [TFE] 95-133 	
			 <i>Buitiful</i> (2010) *148 mins*	RQ
		T(7.12)	<ul style="list-style-type: none"> Discuss <i>Buitiful</i> 	
	French New Wave	W(7.13)	<ul style="list-style-type: none"> Gilberto Perez, “The Point of View of a Stranger” (Canvas) Continue Discussion of <i>Buitiful</i> Clips: <i>M</i> (1931); <i>The Water Magician</i> (滝の白糸)(1933); <i>Psycho</i> (1960); <i>Y Tu Mamá También</i> (2002) 	
			 <i>Hiroshima Mon Amour</i> (1959) *90 mins*	RQ
		R(7.14)	<ul style="list-style-type: none"> Discuss <i>Hiroshima Mon Amour</i> 	
F(7.15)	<ul style="list-style-type: none"> Clips: <i>Weekend</i> (1967); <i>The Confession</i> (1970); <i>Murmur of the Heart</i> (1971) 			
4	Editing	M(7.18)	<ul style="list-style-type: none"> [TFE] 133-177 	
			 <i>Do the Right Thing</i> (1989) *125 mins*	RQ
		T(7.19)	<ul style="list-style-type: none"> Sergei Eisenstein, “The Montage of Attractions” (Canvas) Discuss <i>Do the Right Thing</i> 	
	New German Cinema	W(7.20)	<ul style="list-style-type: none"> Continue Discussion of <i>Do the Right Thing</i> Clips: <i>Battleship Potemkin</i> (1925); <i>Sunset Boulevard</i> (1950) 	
			 <i>Wings of Desire</i> (1987) *127 mins*	RQ
		R(7.21)	<ul style="list-style-type: none"> Discuss <i>Wings of Desire</i> 	
F(7.22)	<ul style="list-style-type: none"> Continue discussion of <i>Wings of Desire</i> (1987) Clips: <i>Alice in the Cities</i> (1974); <i>Paris, Texas</i> (1984); <i>The Bitter Tears of Petra von Kant</i> (1972) 	Sequence Analysis #2		

5	Sound	M(7.25)	<ul style="list-style-type: none"> [TFE] 177-203 	
			 <i>Little Miss Sunshine</i> (2006) *101 mins*	RQ
		T(7.26)	<ul style="list-style-type: none"> [TFE] 203-211 Discuss <i>Little Miss Sunshine</i> 	
	Animation	W(7.27)	<ul style="list-style-type: none"> Continue Discussion of <i>Little Miss Sunshine</i> Clips: <i>Nosferatu the Vampyre</i> (1979); <i>In the Mood for Love</i> (2000); <i>Birdman</i> (2014) 	
			 <i>Inside Out</i> (2015) *102 mins*	RQ
		R(7.28)	<ul style="list-style-type: none"> Discuss <i>Inside Out</i> 	
	F(7.29)	<ul style="list-style-type: none"> Writing Workshop 		
6	Spectatorship/ Women Filmmakers	M(8.1)	<ul style="list-style-type: none"> Laura Mulvey, “Visual Pleasure and Narrative Cinema” (Canvas) Clips: <i>Mädchen in Uniform</i> (1931); <i>Memoirs of a Geisha</i> (2005) 	
			 <i>Winter’s Bone</i> (2010) *100 mins*	RQ
		T(8.2)	<ul style="list-style-type: none"> Discuss <i>Winter’s Bone</i> 	
	Experimental Film	W(8.3)	<ul style="list-style-type: none"> Continue Discussion of <i>Winter’s Bone</i> 	
			 <i>The Blood of a Poet</i> (1932) *55 mins* <i>Fireworks</i> (1947) *20 mins*	RQ
		R(8.4)	<ul style="list-style-type: none"> Discuss <i>The Blood of a Poet</i> and <i>Fireworks</i> 	
	F(8.5)	<ul style="list-style-type: none"> Continue Discussion of <i>The Blood of a Poet</i> and <i>Fireworks</i> Clips: <i>Third Eye Butterfly</i> (1968) 	Research Paper	