

ENG 2300 [Section 1807]: Film Analysis, Fall 2017

Instructor: Thomas Johnson

Course meeting times and locations:

Monday: 10:40-11:30 AM, ROL 115; screening: 4:05-7:05 PM, TUR 2322

Wednesday: 10:40-11:30 AM, ROL 115

Friday: 10:40-11:30 AM; ROL 115

Office Location and Hours: Thursday 11 a.m. to 1 p.m.

Course Website: Canvas

Instructor Email: tdjohnson@ufl.edu

Course Description and Goals

ENG 2300 introduces students to engaging with film form and the historical contexts in which films are made. This will involve an education in the vocabulary of cinematic composition (e.g., “medium shot,” “two-shot,” “long shot” and “long take”). In addition to watching films that offer prime examples of certain aspects of film art – editing, directing, cinematography, etc. – students will read scholarship that gives insight into theoretical approaches to writing about film, including narratology, feminism, and psychoanalysis. Students will enter this critical conversation themselves through writing assignments, including discussion posts, a sequence analysis, a short analysis, and a research paper. By the end of the semester, students should have the tools to be active viewers of any film they watch, and be able to discuss both the artistic choices filmmakers make and how cultural conditions influence those choices.

General Education Objectives:

1. This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university’s 24,000-word writing requirement (WR).
2. < *CRW & ENC 2210 courses only: This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university’s 24,000-word writing requirement (WR).>
3. *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.
4. Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
5. 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 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

1. **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
2. **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.
3. **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

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

ASSIGNMENTS (1000 pts)

150 pts 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 important and assert why it deserves critical attention. Each must be at least **100** words, and no more than **300** words.

150 pts Sequence Analysis

You will analyze a short filmic sequence from one of the films we view in class, paying particular attention to editing, cinematography, sound, 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 pts Short Analysis

You will analyze a film in its entirety, paying particular attention to its overall narrative structure and how it achieves its effects through the poetics of film form. It is not a plot summary: you will not be discussing *what* happens, but *how* it happens. It must be at least **1500** and no more than **1750** words.

350 pts Research Paper

This essay is a researched argument about a film topic of your choice. You will make a single, focused argument backed up by research (5 scholarly sources) and your own close analysis of the film(s) you are writing about. Be sure to emphasize the different elements and theoretical

frameworks studied throughout the semester and focus on the technical components of film including editing, mise-en scene, cinematography, and/or sound. It should be at least **2000** and no more than **2250** words.

100 pts Participation

This will include class discussion, in class activities, etc.

TOTAL: 1000 pts

COURSE POLICIES

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

Paper Submission

1. Each assignment must be submitted on Canvas on the due date listed on the syllabus.
2. **NO LATE WORK WILL BE ACCEPTED.** I will consider requests for due date extensions, but they must be made at least 48 hours **PRIOR** to the original deadline of submission.

Final Grade Appeals

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 English Department. Grade appeals may result in a higher, unchanged, or lower final grade.

Paper Maintenance Responsibilities

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

Attendance and Tardiness

1. ENG 2300 is a discussion-based and activity class. Students will develop skills throughout the course that will be key in fulfilling course goals and completing major assignments. Students are allotted six unexcused absences in the course. Missing more than six 50-minute class periods will result in automatic failure of the course. Missing more than three 50-minute class periods will result in the automatic deduction of half a letter grade from a student's final grade.
2. Film screenings account for three hours of class weekly. As such, all film screenings are **MANDATORY**. Failure to attend screening time is the equivalent of missing three 50-minute class periods.
3. Exemptions from this policy include:
 - University-sponsored events, such as athletics and band
 - Religious holidays
 - Medical or family emergencies

In each of these instances, students must provide appropriate documentation. Students are also expected to contact the professor prior to the absence. In the case of emergency

circumstances, students must contact the professor as soon as possible.

4. In-class activities and assignments cannot be made up. However, students are responsible for the content of any missed class periods as well as submitting any assignments on time. Students are expected to contact the instructor or a peer about any missed content.
5. Students are expected to come class in a timely fashion. Arriving late disrupts class. Three tardies (of five or more minutes late) will result in one absence.

Classroom Behavior

1. Students are expected to come to class prepared. Students will be responsible for the readings listed on this syllabus **PRIOR** to the date of discussion. Students will be expected to participate in class discussion. Failure to do so will lower the student's final participation grade.
2. Students come from diverse cultural, economic, and ethical backgrounds. All class participants will be required to treat differing ideas with respect. Disrespectful behavior toward the instructor or peers may result in dismissal from class and an absence for the day. In addition, many of the texts in this class will engage with sensitive topics.
3. Recreational use of cell phones, computers, and technological (including texting, posting to social media, or web surfing) will not be permitted. Use of technology will be permitted for classroom activities only. Failure to comply may result in dismissal from class that will be considered an absence.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism: A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

1. Quoting oral or written materials, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007)

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/honorcodes/honorcode.php> (Links to an external site.).

Important Tip: You should never copy and paste something from the Internet without providing the exact location from which it came.

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if you fail to understand and employ proper documentation techniques. When in doubt, ask for help!

Sexual Harassment

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/studentguide/studentconductcode.php#s4041> (Links to an external site.).

Students with Disabilities

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/> (Links to an external site.). The office will provide you with appropriate documentation, and you must then provide this documentation to me when requesting accommodation. Please schedule a meeting with me to discuss any accommodations within the first week of class.

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>

Schedule is subject to revision

Week 1: Introduction to Film History

Mon. 8/21 **4:05 PM Screening:** *The Cabinet of Dr. Caligari* (Wiene, 1920)

Course Introduction: Review Syllabus

Clips: Lumiere Brothers Films, “The Trip to the Moon”

Wed. 8/23 *The Film Experience*, “Studying Film: Culture and Experience,” 5-18.

Yale Film Website: Basic Terms (Links to an external site.); How to “Read” Film Handout

Key Film Terminology/How to Analyze Films

Discuss *Caligari* and Early Film History

Fri. 8/25 “*Caligari* in its Time,” from BFI *Caligari* Handbook, 50-63.

Discuss Key Silents

Clips: *Intolerance* and *The Cameraman*

Discussion Post #1

Week 2: Mise en scène

Mon. 8/28 *The Film Experience*, “Mise-en-scène: Exploring a Material World,” 63-94.

4:05 PM Screening: *The Third Man* (Reed, 1949)

Introduction to mise en scène

Wed. 8/30 Excerpts of BFI Film Guide for *The Third Man*

Discuss mise en scène in *The Third Man*

Fri. 9/1

Discuss mise en scène in modern cinema: mainstream vs. independent

Clips: *Marie Antoinette* (Coppola, 2006) and *War of the Worlds* (Spielberg, 2005)

Discussion Post #2

Week 3: Cinematography

Mon. 9/4 **No class - Labor Day**
Watch the film on your own

	4:05 PM Screening: <i>Mildred Pierce</i> (Curtis, 1945)		
Wed. 9/6	<i>The Film Experience</i> , "Cinematography: Framing What We See," 95-132. Yale Film Website: Cinematography	Discuss Cinematography in <i>The Hitchhiker</i>	
Fri. 9/8	Patrick Keating, "Out of the Shadows: Noir Lighting and Hollywood Cinematography," in <i>A Companion to Film Noir</i> , 267-284.	Discuss Aesthetics of Film Noir Clips: <i>Double Indemnity</i> , <i>The Hitchhiker</i>	Discussion Post #3
Week 4:	Editing		
Mon. 9/11	<i>The Film Experience</i> , "Editing: Relating Images," 133-174. 4:05 PM Screening: <i>Battleship Potemkin</i> (Eisenstein, 1925)	Discuss Classical Hollywood Editing Clips: <i>Citizen Kane</i> , <i>Sullivan's Travels</i>	
Wed. 9/13	"A Dialectic Approach to Film Form," Sergei Eisenstein	Discuss <i>Battleship Potemkin</i> and Montage Editing Clips: <i>Man with a Movie Camera</i>	
Fri. 9/15		Discuss Alternatives to Classical Hollywood Editing Clips: <i>Breathless</i> , <i>Rope</i>	Discussion Post #4
Week 5:	Sound		
Mon. 9/18	<i>The Film Experience</i> , "Film Sound: Listening to the Cinema," 175-209. Yale Film Website: Sound 4:05 PM Screening: <i>M</i> (Lang, 1931)	Discuss history of sound in film, transition from silent to sound Clips: <i>The Jazz Singer</i> , <i>Steamboat Willie</i>	
Wed. 9/20	Mary Ann Doane, "Ideology and the Practice of Sound Editing and Mixing."	Discuss <i>M</i> , Diegetic vs. Non-diegetic Sound Clips: <i>The Conversation</i> , <i>Gravity</i>	

Fri. 9/22		Discuss music and tone, use of preexisting music in film Clips: <i>Marie Antoinette</i> , <i>2001: A Space Odyssey</i> , <i>The Tree of Life</i>	Discussion Post #5 Sequence Analysis due by 5 p.m. on Canvas
Week 6: Narrative I			
Mon. 9/25	<i>The Film Experience</i> , “Narrative Films: Telling Stories,” 213-252. 4:05 PM Screening: <i>All About Eve</i> (Mankiewicz, 1950)	Overview of Classical Hollywood Narrative Clips: <i>His Girl Friday</i> , <i>The Women</i>	
Wed. 9/27	Celestine Deleyto, “Focalization in Film Narrative.”	Discuss <i>All About Eve</i> , narratological criticism	
Fri. 9/29		Library Day (Subject to change according to the librarian’s schedule)	Discussion Post #6
Week 7: Narrative II			
Mon. 10/2	Cornelia Klecker, “Chronology, Causality... Confusion: When Avant-Garde Goes Classic.” 4:05 PM Screening: <i>Mullholland Drive</i> (Lynch, 2001)	Discuss Post-Classical Narrative Structure Clips: <i>Rashomon</i> , <i>La Jetée</i>	
Wed. 10/4	Jennifer A. Hudson, “‘No Hay Banda, and yet We Hear a Band’: David Lynch’s Reversal of Coherence in <i>Mullholland Drive</i> .”	Discuss <i>Mullholland Drive</i> and Surrealism	
Fri. 10/6	No class – Homecoming		Discussion Post #7
Week 8: Genre			
Mon. 10/9	Vicky Lebeau, “Through the Looking Glass: Mirror/Dream/Screen,” in <i>Psychoanalysis and Cinema: The Play of Shadows</i> , 32-60.	Discuss Construction of Dreams and Memory on Film, Psychoanalytic Criticism	

	4:05 PM Screening: <i>The Rocky Horror Picture Show</i> (Sharman, 1975)	Clips: <i>8 1/2</i> , <i>Brazil</i> , <i>Eternal Sunshine of the Spotless Mind</i>	
Wed. 10/11	<i>The Film Experience</i> , “Movie Genres: Conventions, Formulas, and Audience Expectations,” 311-349.	Discuss Genre Theory Clips: <i>Singin’ in the Rain</i> , <i>The Man Who Fell to Earth</i> , <i>Frankenstein</i>	
Fri. 10/13	Janet Staiger, “Hybrid or Inbred: The Purity Hypothesis and Hollywood Genre History.” <i>Film Genre Reader IV</i> , 203-217.	Discuss <i>Rocky Horror Picture Show</i> and Genre Hybridization Clips: <i>Alien</i> , <i>Blade Runner</i> , <i>Terminator</i>	Discussion Post #8
Week 9:	Documentary		
Mon. 10/16	<i>The Film Experience</i> , “Documentary Films: Representing the Real,” 253-282. 4:05 PM Screening: <i>The Gleaners and I</i> (Varda, 2000)	Introduction to Documentary Clips: <i>High School</i> , <i>Hearts and Minds</i>	
Wed. 10/18	Chris Cagle, “Postclassical Nonfiction: Narration in the Contemporary Documentary.”	Discuss <i>The Gleaners and I</i> and <u>narration in documentary</u>	
Fri. 10/20		Discuss “talking heads” v. <i>cinéma vérité</i> , ethical questions Clips: <i>Fahrenheit 9/11</i> , <i>The Jinx</i>	Discussion Post #9
Week 10:	Adaptation Theory		
Mon. 10/23	Linda Hutcheon, “Beginning to Theorize Adaptation,” <i>A Theory of Adaptation</i> , 1-33. 4:05 PM Screening: <i>Throne of Blood</i> (Kurosawa, 1957)	Introduction to Adaptation Theory Clips: <i>The Shining</i> , <i>Adaptation</i>	
Wed. 10/25	Erin Suzuki, “Lost in Translation: Reconsidering Shakespeare’s <i>Macbeth</i> and Kurosawa’s <i>Throne of Blood</i> .”	Discuss <i>Throne of Blood</i> and cross-cultural adaptation, appropriation Clips: <i>Macbeth</i> (Polanski, 1971), <i>Macbeth</i> (Kurzel, 2015)	
Fri. 10/27		Discuss auteur as adaptor, questions of authorship in adaptation	Discussion Post #10

		Clips: <i>Jodorowsky's Dune</i>	Short Analysis Due at 5 p.m. on Canvas
Week 11: The French New Wave			
Mon. 10/30	David Bordwell, "The Art Cinema as a Mode of Film Practice." Chris Darke, "The French New Wave." 4:05 PM Screening: <i>Jules et Jim</i> (Truffaut, 1962)	Introduction to French New Wave filmmakers and aesthetics Clips: <i>Hiroshima, Mon Amour</i> , <i>Pierrot le fou</i>	
Wed. 11/1	Sandy Flitterman-Lewis, "Fascination, Friendship, and the 'Eternal Feminine,' or the Discursive Production of (Cinematic) Desire."	Discuss <i>Jules et Jim</i> , feminist criticism	
Fri. 11/3	No class – Instructor away at conference		Discussion Post #11
Week 12: The New Hollywood			
Mon. 11/6	Jon Lewis, "Moving Toward a New Hollywood [1955-1967]" 4:05 PM Screening: <i>Midnight Cowboy</i> (Schlesinger, 1969)	Introduction to the New Hollywood Clips: <i>Chinatown</i> , <i>The Godfather</i>	
Wed. 11/8	Robert James Cardullo. "Through the Looking Glass: The American Art Cinema in an Age of Social Change."	Discuss <i>Midnight Cowboy</i> and the evolution of Hollywood's depictions of sexuality Clips: <i>The Celluloid Closet</i> , <i>Brokeback Mountain</i> , <i>Pariah</i>	
Fri. 11/10	No class – Veteran's Day		Discussion Post #12
Week 13: The Hollywood Blockbuster			
Mon. 11/13	Pete Kramer, "Big Pictures: Studying Contemporary Hollywood Cinema through Its Greatest Hits," <i>Screen</i>	Introduction to origins and conventions of the Hollywood Blockbuster	

	<i>Methods: Comparative Readings in Film Studies</i> , 124-131.	Clips: <i>Star Wars</i> , <i>Superman: The Movie</i>	
	4:05 PM Screening: <i>Jaws</i> (Spielberg, 1975)		
Wed. 11/15	William Brown, "It's a Shark Eat Shark World: Steven Spielberg's Ambiguous Politics."	Discuss <i>Jaws</i> , political criticism	
Fri. 11/17	Steven Neale and Sheldon Hall, "Ancillary Markets, Globalization, and Digital Technology," in <i>Epics, Spectacles, and Blockbusters: A Hollywood History</i> .	Discuss the modern blockbuster and the global market	Discussion Post #13
Week 14: Drafting			
Mon. 11/20		Consultations with instructor	Discussion Post #14: <i>How will your argument in your research paper engage with one or more of the theoretical approaches we've discussed in class?</i>
Wed. 11/22	No class – Thanksgiving		
Fri. 11/24	No class – Thanksgiving		
Week 15: Animation			
Mon. 11/27	Paul Wells, "Notes Toward a Theory of Animation."	Introduction to Animation	
	4:05 PM Screening: <i>Princess Mononoke</i> (Miyazaki, 1997)	Clips: <i>Silly Symphonies</i> , Fleischer Brothers Cartoons	
Wed. 11/29	Susan S. Bigelow, "Technologies of Perception: Miyazaki in Theory and Practice."	Discuss <i>Princess Mononoke</i> and international animation styles	
Fri. 12/1		Discuss technological developments in animation, fall of 2D and rise of 3D	Discussion Post #15
		Clips: <i>The Pixar Story</i> , <i>Dream on Silly Dreamer</i>	

Week 16: Wrap-Up

Mon. 12/4

Final discussion of parameters for research paper

Wed. 12/6

Peer review: Research Paper

Research Paper Due 12/11 at 5 p.m.

GRADING

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

Information on current UF grading policies for assigning grade points can be found here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> (Links to an external site.)

Rubric

An “A” assignment satisfies the requirements laid out by the assignment sheet at a high quality level and demonstrates creativity and innovation. Work is complete and well organized, and

moves beyond the expectations of the assignment. Work displays a thorough understanding of the stylistic conventions of its genre. Assignment critically engages with the concepts of the course and demonstrates a clear and logical rationality. Work is relatively free of error.

A “B” assignment satisfies the requirements laid out by the assignment sheet at a proficient level. Work is complete and reasonably organized. Work displays an adequate understanding of the stylistic conventions of its genre. Assignment engages with the concepts of the course and demonstrates some logical rationale. Work may contain a few errors or require minor revisions.

A “C” assignment satisfies the requirements laid out by the assignment sheet. Work is complete, but somewhat disorganized. Work attempts to engage with the stylistic conventions of its genre. Assignment attempts to engage with the concepts of the course but fails to demonstrate a clear rationale. Work contains errors and requires significant revisions.

A “D” assignment satisfies the requirements laid out by the assignment sheet a poor quality level. Work is disorganized to the point of feeling incomplete. Work fails to engage with the stylistic conventions of its genre. Assignment fails to engage with concepts of the course and lacks a clear rationale. Work contains errors and requires significant and even complete revision.

An “E” is primarily reserved for work that is incomplete or has not been turned in on time. Assignments at this level fail to meet the requirements laid out by the assignment sheet. However, work that is incoherent, shoddy, or shows a lack of understanding of the assignment may also receive a failing grade.