

ENG 2300- FILM ANALYSIS (section 7485), Fall 2017

Instructor Name: Derrick King

Course meeting times & locations: Rolfs Hall, room 115. Class: M-W-F, Period 7 (1:55-2:45pm); Screening: R, Periods E1-E3 (7:20-10:10pm)

Office Location and Hours: Turlington 4103. Friday, Periods 5-6 and by Appointment

Course website: <https://ufl.instructure.com/courses/337174>

Instructor Email: Dk987@ufl.edu

Course Description:

This course is an introduction to thinking and writing about the cinema by means of film theory and history. As an introduction to film analysis, ENG 2300 provides students with a working knowledge of film vocabulary (e.g., the distinction between a “long take” and a “long shot”). As opposed to the “film appreciation” model, this course develops these analytic tools in the context of film history and film theory. Having completed this course, students will have a sense of both film history’s general outline and some of film theory’s most important issues. However, the main purpose of this class is to develop a more engaged analysis of a given film’s style and structure, and how to write about that elegantly.

General Education Objectives:

- 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).
- *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 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.
- 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:

- **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:

David Bordwell and Kristin Thompson, *Film Art: An Introduction*. McGraw-Hill. (ISBN: 9780073535104)

Additional Readings will be made available to you via [Canvas](#)

Assignments (see below for descriptions and grading scale):

Points

100 Attendance and Participation

100 Reading Quizzes (10 total)

150 Thirteen Viewing Journals (300 words each)

150 Essay 1: Sequence Analysis (1000 words)

200 Essay 2: Short Analysis (1500 words)

50 Proposal for Final Essay (500 words)

250 Essay 3: Research Paper (2000 words)

1000 Points Total

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Attendance is mandatory and will be taken daily. You will lose 5% from your final grade after three unexcused absences. If you have more than six unexcused absences, you will automatically fail the course. This includes both regular class periods and screening periods. Late arrivals to class will count as half an absence. Absences will be excused only in accordance with UF policy. Acceptable reasons, such as illness and religious holidays, are detailed here: <https://catalog.ufl.edu/ugrad/current/regulations/info/Attendance.aspx>. Should you miss a class, you are still responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.
3. *Paper Format & Submission:* All papers should be in .doc, .docx, or .rtf format and will be submitted via Canvas. All Papers must be submitted on time; late work will not be accepted. Failure of technology is not an excuse.
4. *Paper Maintenance Responsibilities:* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
5. *Academic Honesty and Definition of Plagiarism:* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
6. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.

7. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
8. *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 Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
9. *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>
10. 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 Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
11. *Classroom behavior and etiquette*: I will not tolerate any rude, coarse, or offensive language based upon race, gender, ability, or sexual identity, either in class discussion or in written assignments. In addition, please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about may engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.
12. *Cell Phone and Computer Policy*: Students must turn cell phones to silent before coming to class. Cell phones may never be used in class. Each time a student's cell phone rings or each time that a student texts during class, 1% will be deducted from that student's final grade. Students may use laptops, e-readers, or tablets in class only to view texts under discussion. A student who surfs the internet or uses Facebook, etc. in class will lose 1% from the final grade for each occurrence. This policy includes all film screenings.
13. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty:
<http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>.

Course Schedule:

Note: read all the texts listed for each day prior to that day's discussion.

Part 1: Components of Film Form

Week 1

M 8/21 Introduce Course; Syllabus

W 8/23 Introduce Basic Film Analysis Vocabulary

Read: Yale Film Analysis Website, sections "Mise-en-Scene," "Editing," and "Cinematography" (<http://filmanalysis.yctl.org/>)

R 8/24 **Screening: *All the President's Men* (Alan J. Pakula, 1976)**

F 8/25 Practice Film Analysis Vocabulary
Due: Viewing Journal

Week 2

M 8/28 Film Form as a System of Meaning
Read: *Film Art* Chapter 2, "The Significance of Film Form"

W 8/30 Introduce Mise-en-Scene; Realism and Mise-en-Scene
Read: *Film Art* Chapter 4, "The Shot: Mise-en-Scene"

R 8/31 **Screening: *Duelle* (Jacques Rivette, 1976)**

F 9/1 *Duelle's* Fantasy Mise-en-Scene
Due: Viewing Journal

Week 3

M 9/4 *NO CLASS- University Holiday*

W 9/6 Introduce Cinematography
Read: *Film Art* Chapter 5, "The Shot: Cinematography"

R 9/7 **Screening: *Mädchen in Uniform* (Leontine Sagan, 1931)**

F 9/8 Camera Movement and Framing in *Mädchen*
Due: Viewing Journal

Week 4

M 9/11 Reading the Image: Deep Space and Long Takes in *Mädchen*
Read: André Bazin, "The Evolution of the Language of Cinema" (Canvas)

W 9/13 Use of the Close-Up in *Mädchen*
Read: Béla Balász, "The Close-Up"

R 9/14 **Screening: *Dames* (Ray Enright, 1934)**

F 9/15 Cinematography and Spectacle in Hollywood Cinema
Due: Viewing Journal

Week 5

M 9/18 Introduce Editing; Editing in the Continuity System
Read: *Film Art* Chapter 6, "Relation of Shot to Shot: Editing"

W 9/20 Editing in *Dames*: Comparing Narrative Sections and Musical Numbers

R 9/21 **Screening: *Late Autumn* (Yasujiro Ozu, 1960)**

F 9/22 Ozu's Editing as Alternative to Classic Hollywood
Due: Viewing Journal

Week 6

M 9/25 Ozu's Editing and Overall Style
Read: Adam Bingham, "The Spaces in-Between: the Cinema of Yasujiro Ozu"
(Canvas)

W 9/27 Space and Time in Editing
Read: Noel Burch, "Spatial and Temporal Articulations" (Canvas)

R 9/28 **Screening: *Summertime* (Catherine Corsini, 2015)**

F 9/29 "Intensified Continuity": Editing in Contemporary Cinema
Due: Viewing Journal

Week 7

M 10/2 Introduce Film Sound; Music and Sound Effects in *Summertime*
Read: *Film Art* Chapter 7, "Sound in the Cinema"
Due: Essay 1

W 10/4 Introduce Narrative; *Summertime*'s Narrative Spaces
Read: *Film Art* Chapter 3, "Narrative Form"

R 10/5 **Screening: *Only Angels Have Wings* (Howard Hawks, 1939)**

F 10/6 *NO CLASS- University Holiday*

Week 8

M 10/9 Classical Narrative Form
Due: Viewing Journal

W 10/11 Film Authorship and Narrative Structure
Read: Andrew Sarris, "Notes on the Auteur Theory" (Canvas) and Peter Wollen,
"The Auteur Theory" (Canvas)

Part 2: Types of Film: Genre, Animated, Documentary, and Experimental

R 10/12 **Screening: *The Haunting* (Robert Wise, 1963)**

F 10/13 Film Genre
Read: *Film Art* Chapter 9, "Film Genres"

Due: Viewing Journal

Week 9

M 10/16

Genre and the Body in *The Haunting*

Read: Linda Williams, "Film Bodies: Gender, Genre, and Excess" (Canvas)

W 10/18

Animated Film; **In-Class Screening: clips from selected animated films**

Read: *Film Art* Chapter 10, section on "Animated Film"

R 10/19

Screening: *Routine Pleasures* (Jean-Pierre Gorin, 1986) and *Sink or Swim* (Su Friedrich, 1990)

F 10/20

Documentary Film; Discuss *Routine Pleasures*

Read: *Film Art* Chapter 10, section on "Documentary Film"

Due: Viewing Journal

Week 10

M 10/23

Experimental Film; Discuss Avant-Garde Aesthetics in *Sink or Swim*

Read: *Film Art* Chapter 10, section on "Experimental Film"

Part 3: Film History: Aesthetics, Ideology, and Systems of Production

W 10/25

Introduce Early Cinema; **In-Class Screening: selected films, 1890s-1910s**

Read: *Film Art* Chapter 12, sections "Early Cinema" and "The Development of the Classical Hollywood Cinema 1908-1927"

Due: **Essay 2**

R 10/26

Screening: *Earth* (Alexander Dovzhenko, 1930) and clips from *The End of St. Petersburg* (Vsevolod Pudovkin, 1927) and *October* (Sergei Eisenstein, 1928)

F 10/27

Introduce Soviet Montage

Due: Viewing Journal

Week 11

M 10/30

Form and History of Soviet Montage

Read: *Film Art* Chapter 12, section "Soviet Montage" and Leo Kuleshov, "Montage as the Foundation of Cinematography" (Canvas)

W 11/1

Theories of Soviet Montage

Read: Vsevolod Pudovkin "On Editing" (Canvas) and Sergei Eisenstein, "A Dialectic Approach to Film Form"

R 11/2

Screening: *The Ox-Bow Incident* (William Wellman 1943) and *Force of Evil* (Abraham Polonsky, 1948)

F 11/3 *NO CLASS (I will be out of town)*

Week 12

M 11/6 The Classical Hollywood System
Read: *Film Art* Chapter 12, section “Classical Hollywood After the Coming of Sound” and Thomas Elsaesser, “Why Hollywood?” (Canvas)
Due: Viewing Journal

W 11/8 Social Commentary in Hollywood Genre Cinema
Read: Robin Wood, “Ideology, Genre, Auteur” (Canvas)

R 11/9 **Screening: *Cléo from 5 to 7* (Agnès Varda, 1962)**

F 11/10 *NO CLASS- University Holiday*

Week 13

M 11/13 The French New Wave
Read: *Film Art* Chapter 12, “The French New Wave”
Due: Viewing Journal

W 11/15 Defining “Art Cinema”
Read: David Bordwell, “Art Cinema as a Mode of Film Practice” (Canvas)
Due: Proposal for Final Essay

R 11/16 **Screening: *Killer of Sheep* (Charles Burnett, 1978)**

F 11/17 Introduce American Independent Film
Read: *Film Art* Chapter 12, section “New Hollywood and Independent American Film”
Due: Viewing Journal

Week 14

M 11/20 Form in *Killer of Sheep*
Read: Paula J Massood, “An Aesthetic Appropriate to Conditions: *Killer of Sheep*, (Neo)Realism, and the Documentary Impulse” (Canvas)

11/22-11/24 *NO CLASS- University Holiday*

Week 15

M 11/27 Final Paper Workshop I: Drafting the Introduction

W 11/29 Final Paper Workshop II: Drafting the Outline
Read: *Film Art* Chapter 11, Film Criticism: Sample Analyses

R 11/30 **Screening: *White Material* (Claire Denis, 2009)**

F 12/1 Introduce Globalization and Contemporary Transnational Cinema
Due: Viewing Journal

Week 16

M 12/4 Transnational Cinema
Read: Will Higbee and Song Hwee Lim, “Concepts of Transnational Cinema”
(Canvas)

W 12/6 Course Wrapup
Due: Essay 3

Assignment Descriptions:

Attendance and Participation: You are expected to read the assigned readings before class. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will contribute to this portion of your final grade. Bring texts to class every day—electronic copies, print-outs, or books.

Reading Quizzes: I will periodically begin the day with an unannounced quiz to ensure that everyone did the reading. These quizzes are randomly distributed throughout the semester, so always be prepared!

Viewing Journal: after each film screening period, you will write a 300 word response to the film in which you can discuss your reactions, raise questions, or put forth an interpretive argument. Please note that these responses are not summaries of the film’s plot. They are due before class Friday following a Thursday screening and will be uploaded to Canvas. If there is no class on Friday, they will be due before class the following Monday.

Essay 1: Sequence Analysis: this essay will test your ability to analyze a small filmic sequence from one of the films we viewed in class, paying particular attention to mise-en-scene, editing, and cinematography. A full assignment sheet will be available on Canvas.

Essay 2: Short Analysis: in this essay 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. A full assignment sheet will be available on Canvas.

Essay 3: Research Paper: this essay is a short researched argument about a film topic of your choice. You will make a single, focused argument backed up by research and your own close analysis of the film(s) you are writing about. I will ask you to submit a short proposal. A full assignment sheet will be available on Canvas.

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

Note: A grade of C– is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>