

ENG 2300 - FILM ANALYSIS, Section 4784, Spring 2018

Instructor Name: Lauren Cox

Course Meeting Times + Locations: MWF 4, TUR 2334

Screening T: E1-E3, TUR 2322

Course Website: Canvas

Instructor Email: lbcox@ufl.edu

Office: TUR 4343

Office Hours: M Period 3, W Period 5

Course Description

As an introduction to film studies, ENG 2300 teaches students how to analyze rather than merely summarize a film, engaging style and poetics. Thus, the course should provide a working knowledge of film form and film vocabulary (for example, the distinction between a dissolve and a wipe; a long take and a long shot). ENG 2300 introduces and develops these analytic tools in the context of film history and film theory. It is not a “film appreciation” course. Having completed this course, a student should have a sense of film form (poetics), a general outline of film history, and some critical/theoretical perspectives for analyzing film. In the Film Studies program, the film history sequence is intended to follow ENG 2300 (ENG 3121, 3122, and 3123). ENG 3115 a more in-depth treatment of film theory.

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 Text

Corrigan, Timothy, and Patricia White. *The Film Experience*, 3rd Edition. Boston: Bedford/St. Martin's, 2012.

Assignments

Participation and Film Responses (100 POINTS)

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.

****Film Responses:** Students must post a reaction to the Tuesday night screening of the film before Wednesday's class. This should not be merely a summary of the film or your opinion of the film. Use this space to raise questions or put forth an interpretive argument. You must do these for at least 10 of the films we watch in class. The response should be about 200-250 words.

Formal Aspects Responses (500 words, 100 POINTS)

During weeks 2-5, you will write two 250-word responses to the two of the four films we screen in class. Your response must focus on the particular formal aspect discussed in relation to the film in class (editing, mise-en-scène, cinematography, or sound). Describe and interpret the technique and function of the formal aspect by focusing on a single scene. These short responses must be written before class the Friday after the Tuesday screenings. To receive full credit, these responses should have a clear thesis and supporting examples.

Essay 1: Sequence Analysis (1000 words, 200 POINTS)

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 (1500 words, 275 POINTS)

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 Prospectus (250 words, 25 POINTS)

This assignment is a proposal for Essay 3. Include the topic and your proposed argument as well as potential sources. A full assignment sheet will be available on Canvas.

Essay 3: Research Paper (2500 words, 300 POINTS)

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.

Course Policies

1. You must complete all assignments to receive credit for this course.
2. Attendance
 - If you miss more than 6 class periods, you will fail the course. Screenings count as a class period.
 - Each absence beyond 4 will lower your final grade by half a letter.
 - If you have to miss a screening, please contact me ahead of time so other arrangements can be made.
 - 3 times late to class equals 1 absence.
 - Only absences involving documented medical issues, religious holidays, or university-sponsored events, such as athletics or band, are exempt.
 - Absence does not excuse late 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.
3. Screenings: no talking or cell phone use during screenings. Cell phone use will result in being marked absent for the period. You are expected to take notes during each screening. Your notes will be your launching point and guide for class discussion, response essays, and analyses.
4. Paper Format & Submission: ALL assignments should be submitted as a Microsoft Word document.-Electronic copies of written assignments must be submitted via the "Assignments" page on the e-learning Canvas site by the assigned due date. Hard copies are not required, with the exception of drafts that we peer review in class. Unless otherwise stated, every written assignment should use MLA formatting as follows: Times New Roman 12-point font; double-spacing; 1" margins on all sides; a heading with your name, the instructor's name, course title, and date in upper left corner of first page, and a header with your last name and the page number on the top right of every page.
5. Late Papers/Assignments: Late work will receive a 10% deduction for each day that it is late. If the assignment is over a week late, it will receive a 0. 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.
6. Paper Maintenance Responsibilities. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

7. 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 cannot visit me during office hours, contact me to schedule an appointment time.
8. 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/>.
9. 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.
10. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
11. 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.
12. 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>
13. 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>
14. Classroom behavior: NO LAPTOPS will be allowed in class unless required for group or individual activities. All cell phones and other hand-held devices must be set to silent ring during class. Cell phone use will result in dismissal from class and an absence for the class period. Because the class is discussion-based whenever possible, conflicting viewpoints may often 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.
15. 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/>

Spring 2018 Schedule

*subject to change at my discretion

Week One: Introduction

1/8 Introduce Course; Syllabus

1/9 Screening: *Sunset Boulevard* (Billy Wilder, 1950)

1/10 Basic Film Analysis Vocabulary + Film Discussion

Read: Yale Film Analysis Website (<http://filmanalysis.yctl.org/>)
section “Basic Terms,” “Mise-en-Scène,” “Editing,” “Cinematography,”
and “Sound”

1/12 Early Film

Read: *The Film Experience* “Introduction”

Week Two: Mise-en-Scène

1/15 **No Class: Holiday**

1/16 Screening: *Das Cabinet des Dr. Caligari* (Robert Wiene, 1920)

1/17 Discuss Mise-en-Scène in *Das Cabinet des Dr. Caligari*

Read: *The Film Experience* Ch. 2 “Exploring a Material World: Mise-en-Scène”

1/19 Weimar Film: Clips from *Metropolis* (1927) and *Nosferatu* (1922)

Read: “Suggestion, Hypnosis, and Crime: Robert Wiene’s *The Cabinet of Dr. Caligari*,” Stefan Andriopoulos

****Begin thinking about your topic for Essay 1**

Week Three: Cinematography

1/22 Introduction to Cinematography

Read: *The Film Experience* Ch. 3 “Framing What We See: Cinematography”

1/23 Screening: *Days of Heaven* (Terrence Malick, 1978)

1/24 Discuss Cinematography in *Days of Heaven*

1/26 History, Conventions, and Significance of Cinematography

Clips from *Citizen Kane* (1941)

Read: “Cinematography: The Creative Use of Reality,” Maya Deren

Week Four: Editing

1/29 Introduction to Editing: Shot/Reverse Shot and the Continuity System,
Crosscutting

In-Class Screening: *Suspense* (Lois Weber 1913)

Read: *The Film Experience* Ch. 4 “Relating Images: Editing”

1/30 Screening: *Cléo de 5 à 7* (Agnès Varda, 1962)

- 1/31 Discussion of Editing in *Cléo de 5 à 7*
Read: "From Deseer to Idee: *Cleo from 5 to 7*," Sandy Flitterman-Lewis *To Desire Differently*
- 2/2 Discussion of Montage Editing
Read: "On Editing," Vsevolod Pudovkin; "Beyond the Shot [The Cinematographic Principle and the the Ideogram]" and "The Dramaturgy of Film Form [The Dialectical Approach to Film Form]," Sergei Eisenstein

Week Five: Sound

- 2/5 Introduction to Sound
Read: *The Film Experience* Ch. 5 "Listening to the Cinema: Film Sound"
- 2/6 Screening: *Vivre sa vie* (Jean-Luc Godard, 1962)**
- 2/7 Discuss Sound in *Vivre sa vie*
Read: "The Voice in the Cinema: The Articulation of Body and Space," Mary Ann Doane
- 2/9 Film Movements and Auteur Theory: Left Bank Filmmakers and *La Nouvelle Vague*
Watch Outside of Class: *La Jetée* (Chris Marker, 1962) available on Kanopy

Week Six: Narrative

- 2/12 Introduction to Narrative
Read: *The Film Experience* Ch. 6 "Telling Stories: Narrative Films"
- 2/13 Screening: *Do the Right Thing* (Spike Lee, 1989)**
- 2/14 Discuss Narrative in *Do the Right Thing*
Read: "Baltimore 2015, Black Lives Matter and the Prescience of Spike Lee's *Do the Right Thing*," Brian C. Johnson
- 2/16 Continue Narrative in *Do the Right*
Read: "Spike Lee, Corporate Populist," Jerome Christensen
Essay 1 Due

Week Seven: Documentary

- 2/19 Introduction to Documentary
Read: *The Film Experience* Ch. 7 "Representing the Real: Documentary Films"
- 2/20 Screening: *The Act of Killing* (2012, Joshua Oppenheimer)**
- 2/21 Discuss *The Act of Killing*

Read: “Build My Gallows High: Joshua Oppenheimer on *The Act of Killing*,” Nick Bradshaw

<http://www.bfi.org.uk/news-opinion/sight-sound-magazine/interviews/build-my-gallows-high-joshua-oppenheimer-act-killing>

“The Image Mirrored: Reflexivity and the Documentary Film,” Jay Ruby

2/23 Werner Herzog and Errol Morris

Read: “Truth is Not Subjective: An Interview with Errol Morris,” Roy Grundmann

“On the Absolute, the Sublime, and the Ecstatic Truth,” Werner Herzog

In Class Screening: *Drive in Jesus* (Lauren DeFilippo)

Week Eight: Experimental Film

2/26 Introduction to Experimental Film

Screen in-class A Movie (1958, Bruce Conner)

Read: *The Film Experience* Ch. 8 “Challenging Form: Experimental Film and New Media”

2/27 Screening: *Meshes of the Afternoon* (1943, Maya Deren); *At Land* (1944, Maya Deren); *Rabbit’s Moon* (1972, Kenneth Anger); *Scorpio Rising* (1963, Kenneth Anger)

2/28 Discuss Experimental Films

Read: “The Appropriation of Signs in Scorpio Rising,” Ed Lowry *The Velvet Light Trap – A Critical Journal of Film and Television*

3/2 Continue Experimental Film Discussion

Read: “Frustrated Climaxes: On Maya Deren’s *Meshes of the Afternoon* and *Witch’s Cradle*,” Sarah Keller *Cinema Journal* 53, no. 3 (2013): 75-98.

Spring Break 3/5-3/9

Week Nine: Comedy

3/12 Introduce Comedy in film

Read: *The Film Experience* Ch. 9 “Rituals, Conventions, Archetypes, and Formulas: Movie Genres”

3/13 Screening: *Obvious Child* (2014, Gillian Robespierre)

3/14 Discuss *Obvious Child*

3/16 Continue discussion of romantic comedies and genre conventions

Clips from *City Lights* (1931, Charlie Chaplin), *When Harry Met Sally* (1989, Rob Reiner), and *You’ve Got Mail* (1998, Nora Ephron)

Essay 2 Due

Week Ten: Film *Noir*

3/19 Introduce Film *Noir*

Clips from *In a Lonely Place* (1950, Nicholas Ray), and *The Naked City* (1948, Jules Dassin)

Read: "The Lethal Film Fatale in the *Noir* Tradition," Jack Boozer

3/20 Screening: *Blue Velvet* (1986, David Lynch)

3/21 Discuss *Blue Velvet*

3/23 David Lynch, begin discussion of Auteur Theory

Clips from other David Lynch films

Read: "[David Lynch Keeps His Head](#)," David Foster Wallace

Week Eleven: Auteur Theory

3/26 Auteur Theory

Read: "Notes on Auteur Theory in 1962," Andrew Sarris; "The Auteur Theory," Peter Wollen

3/27 Screening: *Vertigo* (1958, Alfred Hitchcock)

3/28 Discuss *Vertigo*

3/30 Library Day – Meet at Library West

Submit Prospectus for Essay 3

Week Twelve: The Male Gaze Part I

4/2 The Male Gaze

Read: "Visual Pleasure and Narrative Cinema," Laura Mulvey

4/3 Screening: *Rear Window* (1954, Alfred Hitchcock)

4/4 Discuss *Rear Window*

4/6 Continue Discussion of *Rear Window*

Read: "The Master's Dollhouse," Tania Modleski

Week Thirteen: The Male Gaze Part II

4/9 The Male Gaze in music videos

4/10 Screening: *La Piel Que Habito* (2011, Pedro Almodóvar)

4/11 Discuss *La Piel Que Habito*

4/13 Review written work from the semester in preparation for Essay 3

Week Fourteen: The L.A. Rebellion and Women's Films

4/16 **In-class screening: *Lemonade* (2016, Beyoncé Knowles and Kahlil Joseph)**

4/17 **Screening: *Daughters of the Dust* (1991, Julie Dash)**

4/18 Discuss *Daughters of the Dust*
L.A. Rebellion

4/20 Continue *Daughters of the Dust*
Read: "Empowering the Eye," Toni Cade Bambara

Week Sixteen: Course Wrap-Up

4/23 In-Class presentations of final papers

4/24 **Screening - Class Choice**

4/25 Last Day of Class! Course Wrap-Up and Evaluations

*****Monday, April 30th*****

Due by 11:59pm Essay 3 - Film Analysis

Grading Scale

Grades will be evaluated on a 1000-point scale:

A	930-1000	4.0
A-	900-929	3.67
B+	870-899	3.33
B	830-869	3.0
B-	800-829	2.67
C+	770-799	2.33
C	730-769	2.0
C-	700-729	1.67
D+	670-699	1.33
D	630-669	1.0
D-	600-629	0.67
E	0-599	0.00

Your final grade will consist of the following:

Participation 100 pts/10%

Formal Aspects Responses (500 words) 100 pts/10%

Essay 1: (1000 words) 200 pts/20%

Essay 2: (1500 words) 275 pts/27.5%

Essay 3: (2500 words) 325 pts/32.5%

Total 1000 pts/100%

Grading Criteria

- If any assignment illustrates complete disregard for spelling, grammar, citations, or does not meet the word count requirement, it will be failed.

- 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 at the conclusion of the semester. - Revision is a must. 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.
- Students who show personal investment in the material and a dedication to their own growth will succeed.