

Film Analysis

Course Number	ENG 2300-4F09, Summer B 2017
Class Periods	MTWRF 3 (11~12:15 pm)
Screening	MW 6-7 (3:30~6:15 pm)
Location	Rolfs Hall 115
Instructor	Trevor Weisong Gao
Email	gws525@ufl.edu
Office	Turlington 4325
Office Hours	M&W 2:20pm-3:20pm and by appts

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 formulate an argument for a film's technical, aesthetic, cultural and historical significance. They will familiarize themselves with both the technical elements (mise-en-scène, editing, genres, cinematography, etc.) and historical development of films and film theory. As this is also a writing course, through various writing assignments such as response questions and sequence analysis, students will learn to develop an engaged and detailed analysis of a given scene, sequence or film. Films selected are from multiple genres, countries and historical periods.

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, critical thinking and writing skills:

- Content: Students demonstrate competence in the terminology, concepts, theories and methodologies used in film studies.
- Communication: Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to film studies. Students will participate in class discussions

throughout the semester to reflect on assigned readings. They will produce essays that have well-developed arguments, coherent sentences and paragraphs, and active engagement with the existing repository of scholarship of film studies.

- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.
- **Writing Skills:** 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

Analytical Response Questions [ARQ] (2400 words total) 30%

You will post 2-3 response questions regarding the selected films (6) that we watch. These questions will serve as springboard for our in-class discussions. Instead of asking open-ended or overly general 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 its cultural and historical significance. Well-considered and insightful ideas as well as grammatically and mechanically error-free writing is expected. Students should read all questions that other students have posted before class. Each entry of response questions is a minimum of 400 words. This is due at 11:55pm the night the selected film is screened.

Sequence Analysis (1200 words total) 20%

You will compose one paper 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 filmmakers to deliver meanings. In this assignment, you will need to construct an original argument about the ways in which the filmmakers arrange material settings for the sequence you choose, through discussing mise-en-scène, camera angle, camera movement, sound, editing, action, among others. Specific due date is listed in the weekly schedule and on Canvas.

Research Paper (2400 words) 35%

In this project, you will pick a film and focus on one 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. In order to produce an effective essay, you will have to do research of the film, engage in the conversations with previous scholars writing about the chosen film, and construct your argument based on the research. You will also need to research into the film's cultural or historical context as well. Outstanding papers should be insightful, cogent, and detailed. Specific due date is listed in the weekly schedule.

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 sexuality, 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.

COURSE POLICIES

Assignments

You must complete all assignments to receive credit for this course. All assignments should reflect your best writing capacity, so you are expected to make effort to polish your writing before submitting it. All assignments should be submitted electronically via Canvas. All due dates and times are specified below in weekly schedule, and no late submission will be accepted unless prior arrangements have been made with me. Any type of emergencies, including computer or printer failures, Canvas malfunctions, power outage and so on, will not be considered excuses for late submission.

Basic Formatting Guidelines:

- Your name, course title, name of instructor, date on the top left-hand side of the page
- Original or creative title for assignment (something that goes beyond “Reflection Papers 1”)
- 12 point Times New Roman font, double-spaced
- 1 inch margins all around
- MLA style headers with your last name and page number on the top right side of the page, beginning with second page
- MLA-style citations (in-text, and at the end of your paper on a separate Works Cited page)
- Please submit assignments in Microsoft Word format (.doc or .docx) or as PDFs.

Attendance and Punctuality

Attendance is mandatory and will be taken each class. Students are allowed to miss **TWO** of the regular classes, and **ONE** of the 3-hour screenings without negatively affecting the final course grade. If they miss more than 2 regular class periods, or 1 screening session during the semester, each additional absence will lower the overall grade by 50 points. If they reach the **FIFTH** absences including both regular classes and screenings, they 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 they must provide appropriate documentation in advance of the absence.

Students are expected to arrive on time; arriving more than 5 minutes after the start of class will result in a tardy. After 2 tardies, each additional tardy will lower their overall grade by 10 points. For more information: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Paper Maintenance Responsibilities

Students are responsible for maintaining copies of all work submitted in this course and retaining all returned and graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material. Students should also get in the habit of carefully naming and saving all writing assignments and paper drafts not only on a computer, but also on a flash drive, external hard drive, and/or a cloud-based service like Dropbox or Google Docs.

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: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

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/>

Grade Appeal

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.





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>





Notes on Electronic Devices

Cellphones should be turned off or muted to silence, meaning no sound or vibration, as it is disruptive to the class. 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.

SCHEDULE AND DUE DATES

WEEK	THEMES	DATES	READINGS/SCREENINGS	DUE
One	Film History 1895-1926 (Basic Terms)	M(6.26)	<ul style="list-style-type: none"> • Course Overview • In-class screening & discussion: <i>Hundred Flowers Hidden Deep</i> (2001) 	
			 <i>City Lights</i> (1931, dir. Charlie Chaplin) *87 mins*	
		T(6.27)	<ul style="list-style-type: none"> • Discuss <i>City Lights</i> 	
		W(6.28)	<ul style="list-style-type: none"> • VF Perkins, “Must We Say What They Mean?” (Canvas) • Continue discussion of <i>City Lights</i> • Analytical Response Questions Workshop • Film Recommendations: <i>The Hours</i> (2002) 	ARQ
			 <i>Singin’ in the Rain</i> (1952, dirs. Gene Kelly, Stanley Donen) *103 mins*	
		R(6.29)	<ul style="list-style-type: none"> • Discuss <i>Singin’ in the Rain</i> 	
		F(6.30)	<ul style="list-style-type: none"> • [TFE] 435-450 • Continue discussion of <i>Singin’ in the Rain</i> 	
Two	Mise-en-scène (Setting, Props, Lighting, Costumes)	M(7.3)	<ul style="list-style-type: none"> • [TFE] 63-95 • Film Recommendations: <i>Tokyo Chorus</i> (1931); <i>The Goddess</i> (1934) 	
			 <i>Raise the Red Lantern</i> (1991, dir. Yimou Zhang) *126 mins*	
		T(7.4)	<ul style="list-style-type: none"> • Holiday - No Class Meeting 	
		W(7.5)	<ul style="list-style-type: none"> • Discuss <i>Raise the Red Lantern</i> • Film Recommendations: <i>Bicycle Thieves</i> (1948); <i>Brutality in Stone</i> (1962); <i>Brokeback Mountain</i> (2005) 	ARQ
			 <i>The Grand Budapest Hotel</i> (2014, dir. Wes Anderson) *100 mins*	
		R(7.6)	<ul style="list-style-type: none"> • Discuss <i>The Grand Budapest Hotel</i> 	
		F(7.7)	<ul style="list-style-type: none"> • Continue discussion of <i>The Grand Budapest Hotel</i> 	

Three	Cinematography (History of Cinematic Image; Camerawork: Framing, Depth of Field, Color, Movement)	M(7.10)	<ul style="list-style-type: none"> • [TFE] 95-133 • Film Recommendations: <i>M</i> (1931); <i>The Water Magician</i> (1933); <i>Psycho</i> (1960); <i>Y Tu Mamá También</i> (2002) 	ARQ
			<ul style="list-style-type: none"> •  <i>Rear Window</i> (1954, dir. Alfred Hitchcock) *115 mins* 	
		T(7.11)	<ul style="list-style-type: none"> • Discuss <i>Rear Window</i> 	
	Editing (Continuity Editing & Montage; Cut, Transitions, Temporality)	W(7.12)	<ul style="list-style-type: none"> • [TFE] 133-177 • Continue Discussion of <i>Rear Window</i> 	
			<ul style="list-style-type: none"> •  <i>Gattaca</i> (1997, dir. Andrew Niccol) *121 mins* 	
		R(7.13)	<ul style="list-style-type: none"> • Discuss <i>Gattaca</i> 	
F(7.14)	<ul style="list-style-type: none"> • Continue Discussion of <i>Gattaca</i> 			
Four	Sound (History, Synchronous & Asynchronous Sound, Diegetic & Non-Diegetic Sound, Voice, Music)	M(7.17)	<ul style="list-style-type: none"> • [TFE] 177-211 • Film Recommendations: <i>Nosferatu the Vampyre</i> (1979); <i>In the Mood for Love</i> (2000); <i>Birdman</i> (2014) • Writing Workshop #1: ARQ 	ARQ
			<ul style="list-style-type: none"> •  <i>Little Miss Sunshine</i> (2006, dirs. Jonathan Dayton, Valerie Faris) *101 mins* 	
		T(7.18)	<ul style="list-style-type: none"> • Discuss <i>Little Miss Sunshine</i> 	
	French New Wave	W(7.19)	<ul style="list-style-type: none"> • Continue Discussion of <i>Little Miss Sunshine</i> • Sequence Analysis Writing Workshop 	
			<ul style="list-style-type: none"> •  <i>Hiroshima Mon Amour</i> (1959, dir. Alain Resnais) *90 mins* 	
		R(7.20)	<ul style="list-style-type: none"> • Discuss <i>Hiroshima Mon Amour</i> 	
F(7.21)	<ul style="list-style-type: none"> • Continue discussion of <i>Hiroshima Mon Amour</i> 	Sequence Analysis		

Five	New German Cinema	M(7.24)	<ul style="list-style-type: none"> • Writing Workshop #2 	
			 <i>Ali: Fear Eats the Soul</i> (1974, dir. Rainer Fassbinder) *94 mins*	ARQ
		T(7.25)	<ul style="list-style-type: none"> • Discuss <i>Ali: Fear Eats the Soul</i> • Film Recommendations: <i>Alice in the Cities</i> (1974); <i>Paris, Texas</i> (1984); <i>The Bitter Tears of Petra von Kant</i> (1972); <i>Wings of Desire</i> (1987) 	
	Spectatorship & Women Filmmakers	W(7.26)	<ul style="list-style-type: none"> • Continue discussion of <i>Ali: Fear Eats the Soul</i> 	
			 <i>Winter's Bone</i> (2010, dir. Debra Granik) *100 mins*	ARQ
		R(7.27)	<ul style="list-style-type: none"> • Laura Mulvey, "Visual Pleasure and Narrative Cinema" (Canvas) • Discuss <i>Winter's Bone</i> 	
	F(7.28)	<ul style="list-style-type: none"> • In-class screening: <i>Mesbes of the Afternoon</i> (1943, dir. Maya Deren, Alexander Hammid) *14 mins* • Film Recommendations: <i>Mädchen in Uniform</i> (1931); <i>Memoirs of a Geisha</i> (2005) 		
Six	Animation	M(7.31)	<ul style="list-style-type: none"> • Writing Workshop #3 	
			 <i>Inside Out</i> (2015, dirs. Pete Docter, Ronnie Del Carmen) *102 mins*	
		T(8.1)	<ul style="list-style-type: none"> • Discuss <i>Inside Out</i> 	
	Experimental Film	W(8.2)	<ul style="list-style-type: none"> • Continue Discussion of <i>Inside Out</i> 	
			 <i>The Blood of a Poet</i> (1932, dir. Jean Cocteau) *55 mins*	
		R(8.3)	<ul style="list-style-type: none"> • Discuss <i>The Blood of a Poet</i> 	Research Paper
	F(8.4)	<ul style="list-style-type: none"> • Class Canceled 		

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.

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