

FILM ANALYSIS

Instructor: Anthony Coman

Classroom: Turlington 2334

Contact: AWComan@ufl.edu

Meetings: MWF p5 (11:45 - 12:35)

Office: Turlington 4405

Screenings: M p9-11 (4:55 - 7:55)

Office Hour: F p6 (12:50-1:40)

Course Description:

ENG 2300 will introduce you to film analysis and film vocabulary. You will develop your analytic skills in the context of film history and film theory, give close consideration to a selection of classic and modern films, and study essays and arguments that have proved central to subsequent ways of thinking about the cinema.

In addition to developing your analytic skills, ENG 2300 will challenge you as a writer. Throughout the semester, you will develop and employ techniques of observational and persuasive writing as you work to compose compelling, evocative analyses of the films you view.

Course Texts:

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

Hacker, Diana; Stephen A. Bernhardt and Nancy Sommers. *Writer's Help* (with 2 year online access). Boston: Bedford/St. Martin's, 2012.

Course Goals:

As a student of ENG 2300, you will strive to achieve the following goals:

- To learn film vocabulary and to use it correctly in written descriptions of films
- To understand the importance of basic elements of filmmaking, especially editing, mise-en-scene and cinematography.
- To articulate how a given film creates meaning through use of its expressive elements
- To deeply engage with a specific film
- To compose an elegant analysis of both an individual scene and a whole film

Integrity Statement:

Successful students develop by reflecting on their own work and on the work of others, analyzing and carefully evaluating the arguments and rhetoric of their peers and of published authors. This form of active, academic reflection is only possible if students approach class discussion and course texts with sincerity, respect, and intellectual curiosity. As a student of this course, you will embrace these ideals each day in class by candidly sharing your thoughts and respectfully engaging with the thoughts of others.

FILM ANALYSIS

A note regarding our texts:

Students will approach course texts with maturity. Films may contain explicit sexual themes, nudity, graphic language, extreme violence (including violence towards animals), or controversial political and religious topics. We will acknowledge that these elements attract and deflect our attention, and we will consider the achieved effects in a given film.

Assignments:

Students will test their achievement of our course goals through a variety of written assignments and assessments:

<input type="checkbox"/> Film Vocabulary Quiz	50
<input type="checkbox"/> Reading Quizzes (10 5 question)	50
<input type="checkbox"/> Viewing Response (2 submissions)	200
<input type="checkbox"/> Shot Breakdown	100
<input type="checkbox"/> Scene Analysis	150
<input type="checkbox"/> Film Analysis	300
<input type="checkbox"/> Class Participation	150

Total Points Available: 1000

Grading Scale:

A: 930-1000	B: 830-860	C: 730-760	D: 630-660
A-: 900-920	B-: 800-820	C-: 700-720	D-: 600-620
B+: 870-890	C+: 770-790	D+: 670-690	E: 0-590

Attendance:

ENG 2300 is a participation-oriented course, which means that it is vital for you to contribute your thoughts in each class session. Please keep the following attendance policies in mind:

If you miss more than six meetings during the semester, you will fail the entire course.

Only those absences involving religious holidays or university-sponsored events, such as athletics or band, are exempt from this policy. Absences for illness or family emergencies will count toward your six allowed absences.

Each absence beyond three will lower your final grade by ½ letter. (NOTE: For attendance purposes, each screening counts as two class meetings).

3 times late to class equals 1 absence. Please do not arrive late to class. The door may be locked if we are screening a film or film clip.

Absence does not excuse late material. When absent from class it remains 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.

FILM ANALYSIS

Screening Policy:

Insightful film analysis requires active viewing. You should be actively engaged during our screening periods. Talking is discouraged, and use of cell-phones is forbidden. Cell phone use may result in being marked absent for the period.

You are expected to maintain a viewing notebook, and to take notes during each screening. Your notes will be your launching point and guide for class discussion, response essays, and analyses.

Which Type of Student Are You?

The table below indicates the typical Reading, Viewing, Writing, and In-Class Behavior habits of students who succeed in this course. Which type of student are you?

	The “A” Student:	The “B” Student:	The “C” Student:
Reading Habits	<p>Reads closely for comprehension</p> <p>Annotates the text with her own marks and comments</p> <p>Considers films from in- and outside of class while reading</p> <p>Mentally prepares questions and comments for class.</p>	<p>Reads all course material</p> <p>Mentally prepares questions and comments for class</p>	<p>Skims course texts looking for key points</p>
Viewing Habits	<p>Practices close-viewing, remaining fully immersed in the film</p> <p>Takes short-hand notes during the screening</p> <p>Reviews these notes before subsequent class sessions</p>	<p>Practices close viewing</p> <p>Takes short-hand notes during the screening</p>	<p>Is distracted during viewings by texts, phone calls, conversations, or interruptive comments</p> <p>Takes few notes while viewing</p>
Writing Habits	<p>Works through several drafts before handing in each written assignment</p> <p>Begins written assignments well in advance of due dates</p> <p>Solicits instructor feedback by visiting office hours with specific questions related to her written work</p> <p>Reviews past written feedback and applies the advice received</p> <p>Proofreads carefully for grammar and typographical errors</p>	<p>Composes a full rough-draft of each assignment to revise before submission</p> <p>Solicits instructor feedback by visiting office hours with specific questions related to her written work</p> <p>Reviews past written feedback while working on the subsequent assignment</p> <p>Proofreads for grammar and typographical errors.</p>	<p>Composes only one complete draft of written assignments, revising as she writes</p> <p>Works at the last minute to complete assignments</p> <p>May solicit instructor feedback, but is unprepared when doing so</p>

FILM ANALYSIS

Which Type of Student are you? (continued)

	The “A” Student:	The “B” Student:	The “C” Student:
In-Class Participation	<p>Arrives to class on time and maintains a good attendance record.</p> <p>Speaks daily in class</p> <p>Volunteers observations pertinent to current course texts</p> <p>Attempts to answer questions from the instructor</p> <p>Engages meaningfully and respectfully with other student comments</p> <p>Stays on-topic with class conversation</p>	<p>Arrives to class on time and maintains a good attendance record.</p> <p>Speaks regularly in class meetings.</p> <p>Attempts to answer questions from the instructor</p> <p>Engages respectfully with other student comments</p> <p>Stays on-topic with class conversations</p>	<p>Regularly arrives late, or misses class frequently</p> <p>Speaks occasionally in class meetings</p> <p>Rarely offers answers or asks questions</p> <p>Does not engage with other student comments, or does so in a disrespectful manner</p> <p>Poses questions or comments that are off the current topic of class conversation</p>

Course Schedule (Tentative):

Film Screening

Assignment Due

Studying Film

-Week 1-

W 8.21 *Sherlock Jr.* (1924)

F 8.23 Course Introduction: Syllabus Review and Expectations; 133-144 *TFE*

Editing

-Week 2-

M 8.26 133-162 *TFE*

M2 *Vertigo*(1958)

W 8.28 *Vertigo* class discussion

F 8.30 ARES Reading: Neil Potts – “Character Interiority”

FILM ANALYSIS

-Week 3-

M 9.2 (holiday)

W 9.4 ARES Reading: Laura Mulvey – “Visual Pleasure” (excerpts)

F 9.6 *Vertigo Shot Breakdown Due*

-Week 4-

M 9.9 164-174 *TFE*

M 2 *Death Proof (2007)*

W 9.11 *Death Proof* class discussion

F 9.13 ARES Reading: Richard Dyer – “Stars” (Excerpt); “Auteurism” 408-411 *TFE*

Mise-en-Scene and Cinematography

-Week 5-

M 9.16 62-85 *TFE*

M2 *Uzak (Distant) (2002)*

W 9.18 *Distant* class discussion; 86-93 *TFE*

F 9.20 *Viewing Response 1 Due*

-Week 6-

M 9.23 93-118 *TFE*

M2 *Der Himmel Uber Berlin (Wings of Desire) (1987)*

W 9.25 *Wings of Desire* class discussion

F 9.27 119-131 *TFE*

Writing About Film

-Week 7-

M 9.30 435-451 *TFE*

M2 *Do the Right Thing (1989)*

W 10.2 ARES Reading: Catharine Pouzoulet – “Images of a Mosaic City” (excerpt)

F 10.4 452-467 *TFE* (Library Research Day)

ENC 2300 Section 5911
FILM ANALYSIS

Narrative Films

-Week 8-

M 10.7 215-245 *TFE*

M2 *Citizen Kane* (1941)

W 10.9 *Citizen Kane* class discussion

F 10.11 **Viewing Response 2 Due**

-Week 9-

M 10.14 ARES Reading: V.F. Perkins – “Where is the World?”

M2 *Vagabond* (1985)

W 10.16 *Vagabond* class discussion

F 10.18 245-253 *TFE*

Documentary Films

-Week 10-

M 10.21 255-270 *TFE*

M2 *Hearts and Minds* (1974)

W 10.23 263-270 *TFE*

F 10.25 **Scene Analysis Due**

-Week 11-

M 10.28 ARES Reading: Andre Bazin - “An Aesthetic of Reality,” Excerpt (16, 22-30)

M2 *Medium Cool* (1969)

W 10.30 *Medium Cool* class discussion; 271-283 *TFE*

F 11.1 ARES Reading: Richard Corliss – “*Medium Cool*” (Review)

FILM ANALYSIS

Experimental and Avante Garde Films

-Week 12-

M 11.4 285-297 *TFE*

M2 *Holy Motors (2012)*

W 11.6 ARES Reading: Jean Epstein, "The Senses (1)b"

F 11.8 297-313 *TFE*

-Week 13-

M 11.11 (holiday)

W 11.13 *Sink or Swim (1990)*

F 11.15 ARES Reading: Jim Hillier – "Swimming and Sinking"

Film Genres

-Week 14-

M 11.18 315-324 *TFE*

M2 *To Be Determined*: The class will vote on which genre we survey.

W 11.20 ARES Reading: Thomas Schatz – "Film Genres and the Genre Film"

F 11.22 **Film Analysis Draft Due**

-Week 15-

M 11.25 324-341 *TFE*

M2 *TBD*

W 11.27 (holiday)

F 11.29 (holiday)

-Week 16-

M 12.2 341-351 *TFE*

M2 *TBD*

W 12.4 Course Review

EXAM WEEK 12.9-12.13

Film Analysis Final Due 12/10 at 7:30pm

FILM ANALYSIS

Semester Filmography:

Carax, Leos. *Holy Motors*. Los Angeles, CA: Indomina Group, 2013.

Ceylan, Nuri B. *Uzak: Distant*. Istanbul: NBC Ajans, 2005.

Davis, Peter. *Hearts and Minds*. New York: Criterion Collection, 2002.

Hitchcock, Alfred. *Vertigo*. Universal City, Calif: Universal, 2008.

Lee, Spike. *Do the Right Thing*. Universal City, Calif: Universal Studios Home Entertainment, 2009.

Friedrich, Su. *Sink or Swim*. New York: Outcast Films, 2005.

Tarantino, Quentin. *Death Proof*. New York: Weinstein Co, 2007.

Varda, Agnès. *Sans Toit ni loi*. Irvington, NY: Criterion Collection, 2000.

Welles, Orson. *Citizen Kane*. Burbank, CA: Warner Home Video, 2001.

Wenders, Wim. *Wings of Desire*. United States: Metro-Goldwyn-Mayer Studios, Inc, 2006.

Wexler, Haskell. *Medium Cool*. Hollywood, Calif: Paramount, 2001.

Film Chronology:

1924 – *Sherlock, Jr.* (USA)

1941 – *Citizen Kane* (USA)

1958 – *Vertigo*(USA)

1969 – *Medium Cool* (USA)

1974 – *Hearts and Minds* (USA)

1985 – *Vagabond* (France)

1987 – *Wings of Desire* (Germany)

1989 – *Do the Right Thing* (USA)

1990 – *Sink or Swim* (USA)

2002 – *Distant* (Turkey)

2007 – *Death Proof* (USA)

2012 – *Holy Motors* (France)

FILM ANALYSIS

Fine Print:

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):

a. Quoting oral or written materials, whether published or unpublished, without proper attribution.

b. Submitting a document or assignment that 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 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

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 the student fails to know and employ proper documentation techniques.

Unless otherwise indicated by the instructor for class group work, all work must be your own. Nothing written for another course will be accepted.

Academic Honesty:

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:

www.dso.ufl.edu/sccr/honorcodes/honorcode.php

Graded Materials:

It is the student's responsibility to maintain a record of their earned grades. Additionally, students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

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:

www.dso.ufl.edu/drc/

FILM ANALYSIS

Statement on Harassment:

UF provides an educational and working environment for its students, faculty, and staff members that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment see:

www.dso.ufl.edu/studentguide/studentconductcode.php#s4041

Grade Appeals:

Students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant. Appeals may result in a higher, unchanged, or lower final grade.

Grade Point Equivalencies:

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalences. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.htmls>

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:

www.registrar.ufl.edu/catalog/policies/advisinggened.html

Statement of Writing Requirement (WR):

This course can satisfy the UF requirement for Writing. For more information, see:

www.registrar.ufl.edu/catalog/policies/advisinggordon.html