

# ENG 2300: Film Analysis

Section 8641  
M-W-F, Period 7  
Screening: Thursday, Periods 9-11  
Turlington, room 2334

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**Office:** Turlington 4409  
**Office Hours:** Wednesday Period 6 and by appt.

## Course Description and Goals:

This course is an introduction to thinking and writing about the cinema by means of film theory and history. 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 more engaged analysis of a given film's style and structure, and how to write about that elegantly.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

## Required Texts:

Braudy and Cohen, *Film Theory and Criticism*, 7<sup>th</sup> Edition. Oxford UP.  
Bordwell and Thompson, *Film Art: An Introduction*. McGraw-Hill.

Additional Readings will be made available to you on UF Library Course Reserves:  
<https://ares.uflib.ufl.edu/ares/>

## Assignments

### Points

**200** Essay 1: Scene Analysis (1000 words)  
**200** Essay 2: Genre/Movement Analysis (1200 words)  
**50** Proposal for Final Research Paper (50 words)  
**100** Annotated Bibliography for Final Research Paper (1200 words)  
**350** Essay 3: Research Paper (2700 words)  
**100** 10 Reading Quizzes (unannounced)

**1000 Total**

## Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
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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

### Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

### Absence and Tardy policies

Attendance is required. If a student misses more than **six** during the semester, he or she will fail the entire course. This includes both regular class days as well as film screenings. I exempt from this policy **only** those absences involving university-sponsored events, such as athletics and band, and religious

holidays. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed.

Please Note: if students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

*Tardiness: If students enters class after roll has been called, they are late, which disrupts the entire class. Two instances of tardiness count as one absence.*

### **Final Grade Appeals**

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

### **Classroom Behavior**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about 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. Keeping with broader standards in the academic community, students are expected to avoid derogatory, racist, sexist, or heterosexist language.

### **In-Class Work**

Assignments are due at the beginning of class at the assigned deadline. Late papers will not be accepted. Failure of technology is not an excuse.

Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions. Be prepared for unannounced quizzes or activities on the readings or classroom discussion. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up. In general, students are expected to contribute constructively to each class session.

### **Students with Disabilities**

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/>

### **Statement on Harassment**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>

### **Statement on Academic Honesty**

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

## Statement of Composition (C) and Humanities and Writing Credit

This course can satisfy the General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

This course can provide 6000 words toward fulfillment of the UF requirement for writing.

For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

## Schedule (Tentative)

**Note: you will be expected to have read all the texts listed on each day prior to that day's discussion.**

**All Readings in Braudy and Cohen unless otherwise noted.**

### Section 1: Introduction to Film Form: Mise-en-Scène and Editing

#### Week 1

Wed 8-21 Introduction. *Workers Leaving the Lumière Factory* (Lumière, 1895) and *A Trip to the Moon* (Méliès, 1902)

Thur 8-22 **Screening: *Citizen Kane* (Wells, 1941)**

Fri 8-23 Kracaur “Basic Concepts” (147-158)

#### Week 2

M 8-26 *Film Art* Chapter 4: Mise-en-Scène, pages 112-124

W 8-28 *Film Art* Chapter 6: Editing, pages 218-255

R 8-29 **Screening: *Battleship Potemkin* (Eisenstein, 1925)**

F 8-30 Pudovkin “On Editing” (7-12); Eisenstein “Montage” (27-34)

#### Week 3

M 9-2 **No Class-Labor Day**

W 9-4 *Film Art* Chapter 5: Cinematography, pages 160-175

R 9-5 **Screening: *Rules of the Game* (Renoir, 1939)**

F 9-6 Bazin “Evolution of the Language of Cinema” (41-53)

#### **Week 4**

M 9-9 *Film Art* Chapter 2: The Significance of Film Form (entire chapter)

### **Section 2: Classic Hollywood: Narrative, Authorship, Genre, and Spectatorship**

W 9-11 *Film Art* Chapter 3: Narrative Form, pages 87-99

R 9-12 **Screening: *Bringing Up Baby* (Hawks, 1938)**

F 9-13 Jewell “How Howard Hawks Brought Baby up” (515-522)

#### **Week 5**

M 9-16 Sarris “Notes on the Auteur Theory” (451-454); Wollen “The Auteur Theory” (455-470)

W 9-18 Haskell “Female Stars of the 1940s” (501-514)

R 9-19 **Screening: *Stagecoach* (Ford, 1939)**

F 9-20 Schatz “Film Genre and the Genre Film” (564-575)

#### **Week 6**

M 9-23 Browne “The Spectator in Text: the Rhetoric of *Stagecoach*” (125-140)

W 9-25 Wood “Ideology, Genre, Auteur” (592-601)

R 9-26 **Screening: *Rear Window* (Hitchcock, 1954)**

F 9-27 **Due: Essay 1**

#### **Week 7**

M 9-30 Belton, “Spectacle and Narrative” (1-20) in *Rear Window* (Ebook, Course Reserves)

W 10-2 Mulvey “Visual Pleasure and Narrative Cinema” (711-722)

### **Section 3: Postwar European Art Cinema: Aesthetic and Ideological Alternatives to Classic Hollywood**

R 10-3 **Screening: *Bicycle Thieves* (De Sica, 1948)**

F 10-4 *Film Art* Chapter 12: Film History “Italian NeoRealism”(483-485)

### **Week 8**

M 10-7 Bordwell “Art Cinema as a Mode of Film Practice” (649-658)

W 10-9 Tomasulo, “*Bicycle Thieves*: A Re-Reading” (Course Reserves)

R 10-10 **Screening: *Pierrot Le Fou* (Godard, 1965)**

F 10-11 *Film Art* Chapter 12: Film History “French New Wave” (485-488)

### **Week 9**

M 10-14 Wills “Introduction” (1-22) from *Pierrot le Fou* (Ebook, Course Reserves)

W 10-16 Leutrat “Godard's Tricolor” (64-80) from *Pierrot le Fou* (Ebook, Course Reserves)

R 10-17 **Screening: *Daisies* (Chytilová, 1966)**

F 10-18 Frank “Formal Innovation and Feminist Freedom” (Course Reserves)

### **Week 10**

M 10-21 Lim “Dolls in Fragments: *Daisies* as Feminist Allegory” (Course Reserves)

W 10-23 Soukup “Banquet of Profanities: Food as Subversion in *Daisies*” (Course Reserves)

R 10-24 **Screening: *Battle of Algiers* (Pontecorvo, 1966)**

F 10-25 **Due: Essay 2**

### **Week 11**

M 10-28 Harrison “Pontecorvo's 'Documentary' Aesthetics” (Course Reserves)

W 10-30 Haspel “Opposing Commanders as Warring Doubles in *Battle of Algiers*” (Course Reserves)

## **Section 4: Genre and Form in Contemporary Cinema**

R 10-31 **Screening: *Halloween* (Carpenter, 1978)**

F 11-1 *Film Art* Chapter 12: Film History “New Hollywood and Independent Filmmaking” (488-494)

**Week 12**

M 11-4 Hall “Carpenter's Widescreen Style” (Course Reserves)

W 11-6 **Due: Proposal for Final Paper**

R 11-7 **Screening: *Show Me Love* (Moodysson, 1998)**

F 11-8 **NO CLASS- Homecoming**

**Week 13**

M 11-11 **NO CLASS- Veteran's Day**

W 11-13 Stenport, from *Show Me Love* pages 28-34 (Course Reserves)

R 11-14 **Screening: *Meek's Cutoff* (Reichardt, 2010)**

F 11-15 J Hoberman “*Meek's Cutoff*: Western Disunion” (Course Reserves)

**Week 14**

M 11-18 Morrison “In Transit: Kelly Reichardt's *Meek's Cutoff*”

W 11-20 **Due: Annotated Bibliography**

**R 11-21 Screening: *Children of Men* (Cuarón, 2006)**

F 11-22 Rjurik “Hope in *Children of Men*” (Course Reserves)

**Week 15**

M 11-25 Boyle “*Children of Men* and *I am Legend*” (Course Reserves)

**W-F NO CLASS- Thanksgiving Break**

**Week 16**

M 12-2 Course wrap up

W 12-4 Final day of class **Due: Essay 3**