

## ENG 2300 – FILM ANALYSIS (sec. 02E2), Summer A 2018

**Instructor Name: Cristina Ruiz-Poveda**

**Course meeting times & locations:** At ROL 0115. Class MTWRF 2 / Screenings MW 6-7

**Office hours:** Mondays and Wednesdays during period 3 and by appointment, location TBA.

**Course website:** Canvas

**Instructor email:** [cruizpoveda@ufl.edu](mailto:cruizpoveda@ufl.edu)

### **Course Description:**

ENG 2300 will introduce you to film vocabulary and film analysis. Films take many forms and are shaped by a wide range of cultural conditions. In this course, you will learn how to analyze films and their forms by examining how moving images create meanings and communicate to audiences in a variety of cinematic contexts. You will develop your analytical skills in the context of film history and film theory, and you will learn to appreciate film as more than merely a form of entertainment. This course is not a film appreciation class; besides dealing with the pleasures of cinema, we will learn about film theory and study film as a cultural form. By analyzing how films create meaning, you will become a literate spectator and not a consumer of images and sounds.

In addition, this course will challenge you as a writer and a creator. Throughout the semester, you will develop techniques of persuasive writing as you work to compose compelling, evocative analyses of the films you view. You will also make small creative exercises to understand how films are articulated and to put in practice the concepts learned in class.

**Course Goals and Outcomes:** By the end of the semester you should be able to...

- Articulate how films create meanings through their formal elements
- Be aware of the power of cinematic language
- Understand film as a cultural product and form of knowledge rather than only entertainment
- Understand the creative production process of films
- Engage with films that depart from conventions that you may now take for granted
- Understand your own experience as a spectator
- Adapt your writing style to varied genres and audiences

### **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:

- Timothy Corrigan & Patricia White, *The Film Experience*
- Yale Film Analysis site: <http://filmanalysis.yctl.org/>
- The instructor will provide other required materials through Canvas.

## Recommended Texts:

- Corrigan, Timothy. *Short Guide to Writing About Film*, 8<sup>th</sup> Boston: Pearson, 2012.

## Assignments:

- Participation and preparedness - 15%  
Students should be prepared to discuss the materials and actively participate in class activities. Always bring the readings to class. Group work is an important component of the participation grade. Absences, tardiness, and lack of preparedness will lower your participation grade. (See Course Policies, below.) You will take notes during the screenings on worksheets provided by the instructor, which will be part of the participation grade.
- Film Vocabulary Quiz(zes) - 10 % There will be an announced film vocabulary quiz to ensure that you understand the basic film vocabulary. There might also be unannounced reading quizzes to ensure you complete and understand the readings.
- Formal Responses (3 x 500 words, 1500 words total) - 20%  
Brief analytical responses about the film of the week or close readings of individual scenes with a focus on the topic covered in that unit (editing, sound...).
- Moon-watching Exercise (500 words) -10%  
Using the technique described in the Duckworth reading, pick one scene from any of the films watched to date and record your observations of the scene for five days.
- Mini-essays: (4x 250 words) - 20%  
Weekly mini-essays responding to two clips and a specific question about them. In these mini-essays, you apply the analytical skills used in your formal responses to start creating arguments and relating the films seen in class to one another. These essays will prepare you to create arguments and connections in your final project.
- Final Project: Film Analysis Essay (3500 words) - 25%  
Research paper and presentation. This project will combine group work with individual writing. The group will agree on a topic and create an overarching argument together. With your peers, you will collaborate to find sources to support your argument and you will all read them. You will then divide the paper in different sections of equal length and importance that will be assigned to different members of the group. You will report to me

who wrote each section. Each student will be graded for a combination of the group work and their individual writing.

- Optional Extra Credit:

A short formal or analytical response to one of the film talks and events happening on campus or in Gainesville throughout the semester OR music in film activity.

### Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* This is a participation-driven course. Missing class will affect your grade negatively and it will deprive your classmates of your contribution to discussion.
  - Absence does not justify late submissions. If you are absent, it is your responsibility to remain informed and come to the next class prepared.
  - **Four** missed periods will result on a failing grade. Note that this policy includes screening sessions and that **each screening consists of two periods.**
  - Justified absences only involve university-sponsored events, religious holidays, serious family emergencies, special curricular requirements, military obligation, court-imposed legal obligations (e.g., jury duty or subpoena), or campus closure. These absences must be discussed with the instructor in advance.
  - **Being tardy** or leaving early **twice** will count as an absence. Unjustified absences will lower your participation grade.
  - **Communication** with the instructor is crucial to avoid misunderstandings related to absences. To avoid technical problems, use email to contact me, not Canvas. These policies are consistent with the UF's attendance policies. For more information on these policies, please visit:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> (Links to an external site.)
3. *Paper Format & Submission:*
  - **Assignments should be submitted** in MLA format, in Times New Roman 12-point font, double-spaced, 1" margins on all sides, name/instructor's name/course/date in upper left corner of first page, last name and page number located in top right of every page.
  - Assignments will be submitted online through the e-learning Canvas site by the assigned due date. If you experience technical problems, email your paper to [cruizpoveda@ufl.edu](mailto:cruizpoveda@ufl.edu) to ensure that your instructor receives your work on time.
4. *Late Papers/Assignments:* Late submissions will not be accepted, unless one of the justified causes for absence is involved. Late work cannot be made up for a lower grade.
5. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *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/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

9. *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.
10. *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>
11. *Classroom etiquette:*
  - The use of cell phones, computers, or other electronic gadgets is not allowed. Please silence your phones. **Texting in class will count as an absence.**
  - UF policy prohibits students from eating in class. It is distracting and will make your classmates hungry!
  - Integrity and diversity: Please keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. This class is discussion-based, and conflicting opinions may arise. Some of the texts and films we will discuss engage in controversial topics and opinions, sometimes representing violence or controversial situations graphically. Diverse student backgrounds combined with sometimes provocative texts require that you demonstrate respect for ideas that may differ from your own. Active learning requires students to respectfully engage with each other's opinions. In addition, a truly responsive learning environment requires the teacher to adapt to the students' needs. Make mindful use of the opportunities provided by your instructor to improve the class and adapt the materials to the group.
12. *Screening policy:*
  - To analyze films successfully you should be actively engaged during the viewing. Take notes during the screening to be prepared for class discussion and response essays. The instructor will provide worksheets for each screening that will be evaluated throughout the semester.
  - Keep in mind that some of the films might contain "adult" themes, explicit language, sexual scenes, or physical and verbal violence. **If you suspect that any of the films contains scenes you cannot watch with a group, you may ask the instructor about watching the film on your own.**
  - Use of cell-phones is NOT PERMITTED during the screenings either. **Cell phone use will result in being marked absent for the period.**
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. You can contact me via email or during my office hours. Please allow 24 hours to respond. If my office hours do not work for you, we can schedule an appointment.
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/>

**Course Schedule:** This schedule is subject to change. The readings from the book are listed as FE. The rest of the readings can be found on Canvas. Usually we will have a maximum of 2 readings each week. Each unit is designed to introduce a cinematic technique (such as, for example, editing) but also a critical issue (such as, for example, representations of history).

### Week One: Introduction to Film + Editing

| Day       | Lesson and Reading  | Due |
|-----------|---|-----|
| M May 14  | Introduction to the class and presentations<br>Screening: <i>The Godfather</i> (Francis Ford Coppola, 1972)   |     |
| T May 15  | Basic film history and cinematic language<br><u>Read: Section "Basic Terms" on Yale's website</u>   |     |
| W May 16  | Basic notions of editing and IMR<br><u>Read FE. Ch. 4 – Relating Images</u><br><u>Section "Editing" of Yale's film website</u><br>Discussion of the film<br>Screening: <i>In the Mood for Love</i> (Wong Kar Wai, 2000)<br>Excerpts from <i>High Sierra</i> (Walsh, 1941)<br>Excerpts from <i>The Maltese Falcon</i> (Huston, 1941) |     |
| TR May 17 | Narrative structures and the hero's journey<br>Discussion of the film<br>Film Vocabulary Quiz   |     |
| F May 18  | Alternative editing<br>Writing about film<br>Introducing FR 1<br><u>Read: Corrigan's <i>Short Guide to Writing about Film – Introduction</i></u>  |     |

### Week Two: Cinematography + Mise-en-scene

| Day       | Lesson and Reading  | Due  |
|-----------|---|------|
| M May 21  | Basic elements of cinematography<br><u>Read: FE. Ch. 3 – Framing What We See</u><br><u>Section "Cinematography" of Yale's website</u><br>Screening: <i>Vertigo</i> (Alfred Hitchcock, 1958) | FR1  |
| T May 22  | Basic elements of cinematography II<br>Discussion of the film<br><u>Read: Laura Mulvey's <i>Visual Pleasure and Narrative Cinema</i></u>  |      |
| W May 23  | Group activity: script and storyboard<br>Screening: <i>Citizen Kane</i> (Orson Welles, 1941)  |      |
| TR May 24 | Defining mise-en-scene<br><u>Read: FE. Ch.2 - Exploring the Material World</u><br><u>Read: Section "Mise-en-scène" of Yale's website</u>  |      |
| F May 25  | "Theatrical" vs. "naturalist"<br>Introducing FR2  | ME 1 |

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|  | Discussion of the film<br><u>Read/Watch: Clips for the mini-essay and submit your response</u> |  |
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### Week Three: Auteur Theory + Sound

| Day       | Lesson and Reading   | Due  |
|-----------|--|------|
| M May 28  | No class   |      |
| T May 29  | Auteur theory<br><u>Read: Andrew Sarris' Notes on Auteur Theory</u><br><u>Read/Watch: <i>Breathless</i> (Jean Luc Godard, 1960) (available on UF Kanopy)</u> | FR2  |
| W May 30  | Auteur theory II<br>Discussion of the film<br>Screening: <i>The Secret Life of Words</i> (Coixet, 2006)<br>Excerpts from <i>Rififi</i> (Dassin, 1955)        |      |
| TR May 31 | Basic sound notions<br><u>Read: FE. Ch. 5 - Listening to the Cinema</u><br><u>Section "Sound" of Yale's Film website</u>                                     |      |
| F Jun. 1  | Sound and voice in film<br>Introducing VR3<br>Discussion of the film<br><u>Read/Watch: Clips for the mini-essay and submit your response</u>                 | ME 2 |

### Week Four: Music + Acting

| Day      | Lesson and Reading  | Due |
|----------|---|-----|
| M Jun. 4 | Music in silent films and IMR<br>Introducing the music in film activity<br><u>Read: Why does music work?</u><br>Screening: <i>Marie Antoinette</i> (Sofia Coppola, 2006)<br>Excerpts from <i>Run Lola Run</i> (Tykwer, 1998)  | VR3 |
| T Jun. 5 | Music in modernity and MTV aesthetics<br>Introducing the final paper  |     |
| W Jun. 6 | Discussion of the film<br><u>Read: Anna Backman's <i>The Historical Threshold</i></u><br>Research paper example<br>Screening: <i>A Woman under the Influence</i> (Casavettes, 1974)<br>Excerpts from <i>Orlando</i> (Potter, 1992) and <i>My Left Foot</i> (Sheridan, 1989) |     |

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|-----------|---|--|
| TR Jun. 7 | Introduction to performance. Stanislavski and method acting<br><u>Read: Andrew Klevan's <i>Introduction: Interpreting Performance</i></u> |  |
| F Jun. 8  | Acting activity<br>Introducing moon-watching exercise<br><u>Read/Watch: Clips for the mini-essay and submit your response</u>             | ME 3<br>Viewing notes<br>Music in film<br>(optional) |

### Week Five: Documentaries + Animation

| Day        | Lesson and Reading  | Due                       |
|------------|---|---------------------------|
| M Jun. 11  | Documentary modes I<br><u>Read: FE. Ch. 7- Representing the Real</u><br>Screening: <i>Grizzly Man</i> (Werner Herzog, 2005)                                 |                           |
| T Jun. 12  | Documentary modes II<br>Reporting on the final paper (update 1)   | Final paper<br>update 1   |
| W Jun. 13  | Discussion of the film<br><u>Reading: No reading, start working on the final paper</u><br>Screening: <i>Persepolis</i> (Marjane Strapi, 2007)               |                           |
| TR Jun. 14 | Basic theory of animation<br><u>Read: Paul Wells' <i>Towards a Theory of Animation</i></u>  | Moon-watching<br>exercise |
| F Jun. 15  | Basic theory of animation II<br>Discussion of the film<br>Character design activity<br><u>Read/Watch: Clips for the mini-essay and submit your response</u> | ME 4                      |

### Week Six: Digital cinema, VFX, photographic images + Final project

| Day       | Lesson and Reading  | Due                     |
|-----------|---|-------------------------|
| M Jun. 18 | What defines cinema?<br><u>Read: Andre Bazin's <i>Ontology of the Photographic Image</i></u><br>Screening: <i>Inception</i> (Christopher Nolan, 2010) | Final paper<br>update 2 |
| T Jun. 19 | Visual effects and the cinema of the attractions<br>Discussion of the film  |                         |
| W Jun. 20 | In-class writing session and conferences<br>Screening: Conferences  |                         |

|            |  |             |
|------------|--|-------------|
| TR Jun. 21 | Final review<br>Audiovisual literacy in the 21 <sup>st</sup> century | Final paper |
| F Jun. 22  | NO CLASS   |             |

**Grade Scale and Rubric:**

**A:** You fulfilled the guidelines of the assignments properly, and your work shows originality and creativity. Your papers demonstrate that you took extra steps to compose your writing by integrating ideas studied in class. A range papers must be free of typos and grammatical errors. You read the assigned materials, write interesting and well-thought responses, and engage in productive class discussion.

**B:** You fulfilled the guidelines of the assignments. Your work has a few minor grammar or spelling errors, but is complete and well organized. Your papers incorporate critical concepts studied in class, but it is slightly ineffective due to formal errors or to weak arguments. You read the materials, write correct responses, and participate in class.

**C:** You fulfilled the guidelines of the assignments but your work needs significant revision. Your papers are logical in content, but your writing is wrong. You sometimes fail to read the materials, write basic responses, and you participate in class with superficial contributions.

**D:** You neglected basic requirements of the assignments and completed them at a poor quality level. Your papers need significant revision. The content is incomplete and the organization unclear. You do not address concepts studied in class in depth. You barely do the readings, your responses are very poor or inexistent, and you do not participate in class.

**E:** An E is usually reserved for people who do not do the work or do not come to class. However, students will earn an E if their work clearly shows little effort, if they do not communicate with the instructor about their work or absences, and if they don't read the materials.

|    |        |    |       |    |       |    |       |
|----|--------|----|-------|----|-------|----|-------|
| A  | 93-100 | B  | 83-86 | C  | 73-76 | D  | 63-66 |
| A- | 90-92  | B- | 80-82 | C- | 70-72 | D- | 60-62 |
| B+ | 87-89  | C+ | 77-79 | D+ | 67-69 | E  | 0-59  |

For information about UF grading policies, visit:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> (Links to an external site.)

**Final 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 grade.