

ENG 2300 – Film Analysis (Class # 13882), Fall 2018

Instructor Name: Romy Rajan

Course meeting times & locations: M, W, F - Period 8 (3:00 PM - 3:50 PM), W - Period E1 – E3 (7:20 PM - 10:10 PM)

Office Location and Hours: Wednesday and Friday Period 9. Location TBA

Course website: Canvas

Instructor Email: rrajan@ufl.edu

Course Description:

This course seeks to familiarize students with a broad range of cinematic techniques and genres. The course covers different periods and national traditions while retaining its primary focus on film form. We will analyze editing, sound, cinematography, among other elements. Students will learn to distinguish between different kinds of camera shots, the importance of narrative sequences and the generic locations of films. By the end of this course, students will be able to –

1. Understand techniques used in the production of film and developing a vocabulary to analyze film.
2. Distinguish between different genres of film
3. Conduct analyses of film sequences and their importance within the film's narrative
4. Understand film in its roles as art and commodity
5. Conduct research on film using secondary sources to write research papers

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:

David Bordwell and Kristin Thompson, *Film Art: An Introduction*. McGraw-Hill.

Assignments (see below for Grading Rubric; individual rubrics will be provided for the different assignments):

Short Critical Response papers (8x150=1200 words, 25 points each)

You will be required to submit 150 word-responses to any eight films from the course. You can focus on any particular aspect of the film (mise-en-scene, lighting, camera angles, editing, etc.) for writing this paper. The response needs to examine the function of the aspect that you analyze in the larger context of the sequence.

Analyzing a sequence – 500 words, 100 points

Write a 500-word essay about any sequence within a movie that we have discussed in the course. While you need to pay attention to the different components of the sequence you do not need to discuss all of them. Rather, you should focus on creating an argument about how elements of the scene are synthesized, and how they fit in with the rest of the sequences in the movie. Avoid describing the plot and ensure that the essay is able to show your understanding of the cinematic techniques that the sequence uses. Skills gained during classroom discussions will help in creating a strong thesis for your argument.

Context Analysis – 800 words, 150 points

This assignment will require students to situate the film in its social and historical context. You will need to write an 800-word essay about the period in which the movie was produced and the generic conventions that dictate its production. You may choose any film that we have discussed, for this assignment. I will provide a worksheet beforehand to help with the process of drafting the essay.

Attendance and Class Participation – 100 points

Your active participation is necessary in order for the class to be productive. This requires you to raise points in class while also being attentive to those shared by your classmates. Classroom discussions will only be successful when you contribute to questions that are introduced by your classmates. Ensure that you have read the course material prescribed for each class beforehand – preparation for class forms an important part of class participation.

Prospectus – 250 words, 50 points

This assignment comprises a summary of the argument that you will elaborate upon in the final paper. For this, you will select a movie or a genre and state your primary argument. This requires you to use skills of sequence-analysis and context-analysis in order to create a thesis regarding the film that you choose to analyze.

Annotated Bibliography – 750 words, 150 points

You will need to use four secondary sources (the films themselves do not count towards this number) for the final paper. In this assignment, you will provide a list of the sources that you will be using for the final research paper. Provide an annotation for each source which explains its primary argument and its relevance to your work.

Final Research Paper – 2500 words, 250 points

In this assignment, you will synthesize the skills that you have acquired during this course to create a well-researched argument about the film or genre that you choose to analyze. Your claims will need to be supported by reasons and evidence from primary and secondary sources. A careful reading of cinematic techniques and the historical context of the film/genre would be needed to illustrate your arguments.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. **Attendance:** Attendance is mandatory and will be taken daily. Three late arrivals to class will count as an absence. Arriving later than 15 minutes will count as a complete absence. Students will lose 10 points each for every absence after the third. **A total of six absences results in a failure of the course.** Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>. Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class and for completing the missed assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.
3. **Paper Format & Submission:** You will need to submit all papers through canvas, as word documents. Do not submit your work in any other format.
4. **Late Papers/Assignments:** Late submissions will not be accepted except under extenuating circumstances. A late penalty of 5 points will be deducted for every day that the assignment is late.
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/), 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. 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>
12. Classroom behavior: Offensive remarks based upon race, gender, ability, or sexual identity, in written assignments or during classroom discussions will not be permitted. Diverse opinions on the film under discussion are vital to lively classroom discussions. Intolerant remarks about peers' comments are not allowed. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.
Cell phone and Laptop policy: Students must turn cell phones to silent mode before coming to class. Cell phones cannot be used in class. Laptops, e-readers, or tablets can be used only to view material that is pertinent to the texts under discussion. Students found in violation of this policy will not be allowed to use their electronic devices for the rest of the class.
13. *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/>
14. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

SYLLABUS

Date	Reading/Screening	Assignment Due
Week 1		
8/22, W	Introduction to Course and Survey of syllabus. In-class Screening of "1895, Lumiere, Workers Leaving the Lumiere Factory (Louis Lumiere, 1895)."	
8/24, F	"Part 2: Mise-en-scene" from Yale Film Studies Film Analysis Web Site 2.0 (http://filmanalysis.yctl.org/), Bordwell &Thompson (BT) Chapter-4, "The Shot: Mise-en-Scene" pp112-122	
Week 2		
8/27, M	BT Chapter 4, "The Shot: Mise-en-Scene" pp122-157	
8/29, W	Sergei Eisenstein, "Beyond the Shot [The Cinematographic Principle and the Ideogram]" (Canvas)  : <i>Battleship Potemkin</i> (Sergei Eisenstein, 1925)	
8/31, F	Vsevolod Pudovkin, "On Editing" (Canvas)	Critical Response 1
Week 3		

9/3, M	No Class – Labor Day	
9/5, W	BT Chapter 5, “The Shot: Cinematography”, pp 160 -175	
9/7, F	Work, Ideology and Chaplin's Tramp – Charles Musser (Canvas)	
Week 4		
9/10, M	BT Chapter 5, “The Shot: Cinematography”, pp 176-216	Analysis of a sequence
9/12, W	BT Chapter 2: “Significance of Form”, pp 50-63  : <i>City Lights</i> (Charlie Chaplin, 1931)	
9/14, F	Mulvey, “Narrative Cinema and Visual Pleasure” (Canvas)	Critical Response 2
Week 5		
9/17, M	BT Chapter 3, “Narrative Form,” pp 97-110	
9/19, W	BT Chapter 6 “The Relation of Shot to Shot: Editing,” pp 218-235  : <i>Metropolis</i> (Fritz Lang, 1927)	
9/21, F	Andreas Huyssen, “The Vamp and the Machine: Technology and Sexuality in Fritz Lang's <i>Metropolis</i> ” (Canvas)	Critical Response 3
Week 6		
9/24, M	Jorge Luis Borges, “An Overwhelming Film” (Canvas)	
9/26, W	Bordwell, David. “An excessively obvious cinema” (Canvas)  : <i>Citizen Kane</i> (Orson Welles, 1941)	
9/28, F	BT Chapter 6 “The Relation of Shot to Shot: Editing,” pp 218-235	
Week 7		
10/1, M	BT Chapter 7 “Sound in the Cinema” pp 266-280	Context Analysis
10/3, W	BT Chapter 11 pp 420-425  : <i>Tokyo Story</i> (Yasujiro Ozu, 1953)	
10/5, F	“Ozu and the Poetics of Cinema”, David Bordwell (Canvas)	
Week 8		
10/8, M	BT Chapter 9, “Film Genres” pp 483-485	Critical Response 4
10/10, W	Bert Cadullo, “What is Neorealism?” (Canvas)  : <i>Bicycle Thieves</i> (Vittorio De Sica, 1948)	

10/12, F	No Class – Homecoming	
Week 9		
10/15, M	Listen to online podcast - Thorburn, D. (2007). Italian Neorealism, Part I. (Canvas) 🎬: <i>Jalsaghar</i> (1958)	
10/17, W	BT Chapter 7 “Sound in the Cinema” pp 281-306	
10/19, F	“The Music Room,” Andrew Robinson (Canvas)	Critical Response 5
Week 10		
10/22, M	BT Chapter 9, “Film Genres,” pp 328-341	Prospectus
10/24, W	A Fistful of Yojimbo: Appropriation and Dialogue in Japanese Cinema 🎬: <i>Yojimbo</i> (Akira Kurosawa, 1961)	
10/26, F	Rey Chow, “Film and Cultural Identity” (Canvas)	Critical Response 6
Week 11		
10/29, M	BT Chapter 8, “Summary: Style and Film Form”	
10/31, W	Manthia Diawara, “Black Spectatorship: Problems of Identification and Resistance” (Canvas) 🎬: <i>Touki Bouki</i> (Djibril Diop Mambéty, 1973)	
11/2, F	Robert Stam and Louise Spence, “Colonialism, Racism, and Representation: An Introduction”	Critical Response 7
Week 12		
11/5, M	BT Chapter 9, “Film Genres” pp 483-485	
11/7, W	Francois Truffaut, “A Certain Tendency of French Cinema” (Canvas) 🎬: <i>Weekend</i> (Jean-Luc Godard, 1967)	
11/9, F	James Roy Macbean, “Godard’s Week-end, or the Self Critical Cinema of Cruelty,” (Canvas)	Critical Response 8
Week 13		
11/12, M	No Class – Veterans Day	
11/14, W	BT Chapter 9, “The Horror Film”, In-class screening of excerpts from <i>Nosferatu</i> (F.W. Murnau, 1922)	
11/16, F	BT Chapter 10, “Documentary, Experimental, and Animated Films,” pp 351-369	Annotated Bibliography

Week 14		
11/19, M	BT Chapter 10, "Documentary, Experimental, and Animated Films," pp 369-386 🎬: <i>Close-Up</i> (Abbas Kiarostami, 1990)	
11/21, W	No Class - Thanksgiving	
11/23, F	No Class - Thanksgiving	
Week 15		
11/26, M	Discussion of <i>Close-Up</i>	
11/28, W	Writing Workshop Read online reviews of the movies (will be uploaded on Canvas) 🎬: <i>Ghost Dog</i> (Jim Jarmusch, 1999)	
11/30, F	Discussion of <i>Ghost Dog</i>	
Week 16		
12/3, M	"Slavoj Žižek: Blofeld rides again" (Canvas) 🎬: Excerpts from <i>The Pervert's Guide to Ideology</i> (Sophie Fiennes, 2013)	
12/5, W	Course Evaluation	
		Final Paper due Monday, December 10.

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

Grading Rubric

- A- The paper displays conceptual clarity and is familiar with the film in question. Details from the film and its techniques are skillfully included in order to substantiate the claims made. There are few grammatical or syntactical errors in the paper.

- B- The paper attempts to construct an argument using evidence from the film and secondary sources and is reasonably successful. There are grammatical and syntactical errors that disrupt the flow of the essay.
- C- The paper is confused regarding its argument and is unable to synthesize textual and contextual material well. There are grammatical and syntactical mistakes that affect the accessibility of the argument.
- D - The paper displays little knowledge of the film, its techniques or the period during which it was produced. It is unable to construct a coherent argument and is replete with grammatical and syntactical errors.