

ENG 2300 - FILM ANALYSIS, Section 1793 (13617), Spring 2020

Instructor Name: Lauren Cox

Course Meeting Times + Locations: MWF 3, TUR2322

Screening: W 9-11, ROL0115

Course Website: Canvas

Instructor Email: lbcox@ufl.edu

Office: Walker 202

Office Hours: Wednesday 1-2pm and by appointment

Course Description

As an introduction to film studies, ENG 2300 teaches students how to analyze rather than merely summarize a film, engaging style and poetics. Thus, the course should provide a working knowledge of film form and film vocabulary (for example, the distinction between a dissolve and a wipe; a long take and a long shot). ENG 2300 introduces and develops these analytic tools in the context of film history and film theory. It is not a “film appreciation” course. Having completed this course, a student should have a sense of film form (poetics), a general outline of film history, and some critical/theoretical perspectives for analyzing film. In the Film Studies program, the film history sequence is intended to follow ENG 2300 (ENG 3121, 3122, and 3123). ENG 3115 a more in-depth treatment of film theory.

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 Text

Corrigan, Timothy, and Patricia White. *The Film Experience*, 5th Edition. Boston: Bedford/St. Martin's.

Assignments

Participation and Film Responses (1800 words, 100 POINTS)

Note: Being present in the class is more than just sitting at your desk. I expect students to be active participants in the class discussion. We all learn from each other. The more we converse, the more we will all learn.

****Film Responses:** Students must post a reaction on the Canvas discussion board to the Wednesday afternoon screening of the film **before** the next Friday's class. This should not be merely a summary of the film or your opinion of the film. Use this space to *raise questions or put forth an interpretive argument*. You must do these for at least 9 of the films we watch in class. The response should be about 200 words.

Formal Aspects Responses (1000 words, 100 POINTS)

During weeks 2-6, you will write two 500-word responses to the two of the four films we screen in class these weeks. Your response must focus on the particular formal aspect discussed in relation to the film in class (editing, mise-en-scène, cinematography, or sound). Describe and interpret the technique and function of the formal aspect by focusing on a **single scene**. These short responses must be written by the Friday after the Monday screenings. To receive full credit, these responses should have a clear thesis and supporting examples.

Short Analysis (1000 words, 275 POINTS)

In this essay you will analyze a film we have watched in its entirety, paying particular attention to its overall narrative structure and how it achieves its effects through filmic language. It is not a plot summary: you will not be discussing what happens, but how it happens. A full assignment sheet will be available on Canvas.

Research Paper Prospectus (200 words, 25 POINTS)

This assignment is a 200 word proposal for Essay 3. Include the topic and your proposed argument as well as potential sources. A full assignment sheet will be available on Canvas.

Research Paper (2000 words, 300 POINTS)

This final essay is a **2000 research paper**. As we have read and discussed throughout the semester, scholars in the humanities also perform research. Now it is your turn!

The topics for this essay can range from looking at a specific theme in multiple films (ex: race, gender, or economics) to a study of genre (romantic comedies, film noir, melodrama, musicals, or science fiction) to even looking at a specific director's work. You can use the films we have watched in class as a starting point, but I encourage you to seek out other films to write about as well. An essay that incorporates analysis of 2-3 films will probably be the appropriate length. For example, you could apply Laura Mulvey's theory of the male gaze to other films in Classical Hollywood cinema or films from a different kind of cinema altogether.

As this is a research essay, you will need to have at least **3-4 academic** sources to support your argument. These sources should be integrated into your essay. If you are unsure about a source being academic, please ask me. **You will be penalized significantly if you employ non-academic sources in your essay.**

I will ask you to submit a short proposal. A full assignment sheet will be available on Canvas.

Course Policies

1. You must complete all assignments to receive credit for this course.

2. Attendance

- If you miss more than 6 class periods, you will fail the course. Screenings count as a class period.
- Each absence beyond 4 will lower your final grade by half a letter.
- If you have to miss a screening, please contact me ahead of time so other arrangements can be made.
- 3 times late to class equals 1 absence.
- Only absences involving documented medical issues, religious holidays, or university-sponsored events, such as athletics or band, are exempt.
- Absence does not excuse late material.
- When absent from class, it is 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.

3. Screenings: no talking or cell phone use during screenings. Cell phone use will result in being marked absent for the period. You are expected to take notes during each screening. Your notes will be your launching point and guide for class discussion, response essays, and analyses.

4. Paper Format & Submission: ALL assignments should be submitted as a Microsoft Word document.-Electronic copies of written assignments must be submitted via the

“Assignments” page on the e-learning Canvas site by the assigned due date. Hard copies are not required, with the exception of drafts that we peer review in class. Unless otherwise stated, every written assignment should use MLA formatting as follows: Times New Roman 12-point font; double-spacing; 1” margins on all sides; a heading with your name, the instructor’s name, course title, and date in upper left corner of first page, and a header with your last name and the page number on the top right of every page.

5. Late Papers/Assignments: Late work will receive a 10% deduction for each day that it is late. If the assignment is over a week late, it will receive a 0. I will consider requests for due date extensions, but they must be made at least 48 hours in advance of the assignment’s original due date.

6. Paper Maintenance Responsibilities. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

7. Communicating with your instructor: The best way to contact me is via email. Please allow at least 48 hours for me to respond to all requests/questions/inquiries by email. If you cannot visit me during office hours, contact me to schedule an appointment time.

8. 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/>.

9. 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.

10. For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

11. 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.

12. 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>

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. Classroom behavior: NO LAPTOPS will be allowed in class unless required for group or individual activities. All cell phones and other hand-held devices must be set to silent ring during class. Cell phone use will result in dismissal from class and an absence for the class period. Because the class is discussion-based whenever possible, conflicting viewpoints may often arise. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the films and texts we will discuss and write about engage controversial topics and opinions.

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/>

Spring 2020 Schedule

*subject to change

Week One: Introduction and Classic Hollywood

M1/6 Introduce Course; Syllabus

W1/8 Basic Film Analysis Vocabulary

Read: Yale Film Analysis Website (<http://filmanalysis.yctl.org/>)
section “Basic Terms,” “Mise-en-Scène,” “Editing,” “Cinematography,”
and “Sound”

W1/8 Screening: *Sunset Boulevard* (Billy Wilder, 1950)

F 1/10 Discuss *Sunset Boulevard* and the Hollywood Studio System

Week Two: Silent Film, Classic Hollywood, and mise-en-scène

M1/13 Continue discussion of *Sunset Boulevard*

Read: *The Film Experience* “Introduction”

W1/15 Early Film and Introduction to mise-en-scène

Read: *The Film Experience* Ch. 3 “Exploring a Material World: mise-en-scène”

W1/15 Screening: *Das Cabinet des Dr. Caligari* (Robert Wiene, 1920)

F1/17 Discuss mise-en-scène in *Das Cabinet des Dr. Caligari*

Read: “Suggestion, Hypnosis, and Crime: Robert Wiene’s *The Cabinet of Dr. Caligari*,” Stefan Andriopoulos

Week Three: Cinematography

M 1/20 No Class: Holiday

W1/22 Weimar Film: Clips from *Metropolis* (1927) and *M* (1931)

Introduction to Cinematography

Read: *The Film Experience* Ch. 4 “Framing What We See: Cinematography”

W1/22 Screening: *Good Morning* (YASUJIRÔ OZU, 1959)

F1/24 Discuss cinematography in *Good Morning*

****Formal Aspect Response for *Caligari* due Friday 1/24, if you choose to write on it**

Week Four: Cinematography and Editing

M1/27 History, Conventions, and Significance of Cinematography

Read: “Cinematography: The Creative Use of Reality,” Maya Deren

W 1/29 Introduction to Editing: Shot/Reverse Shot and the Continuity System,
Crosscutting

Read: *The Film Experience* Ch. 5 “Relating Images: Editing”

W1/29 Screening: *Cléo de 5 à 7* (Agnès Varda, 1962)

F 1/31 Discuss editing in *Cléo de 5 à 7*

Read: “From Desee to Idee: *Cleo from 5 to 7*,” Sandy Flitterman-Lewis *To Desire Differently*

****Formal Aspect Response for *Good Morning* due Friday 1/31, if you choose to write on it**

Week Five: Editing and Sound

M2/3 Montage Editing

Read: “On Editing,” Vsevolod Pudovkin; “Beyond the Shot [The Cinematographic Principle and the the Ideogram]” and “The Dramaturgy of Film Form [The Dialectical Approach to Film Form],” Sergei Eisenstein
Clips from *Strike* and *Man with a Movie Camera*

W 2/5 Introduction to Sound

Read: *The Film Experience* Ch. 6 “Listening to the Cinema: Film Sound”

W2/5 Screening: *Vivre sa vie* (Jean-Luc Godard, 1962)

F 2/7 Discuss Sound in *Vivre sa vie*

Read: “The Voice in the Cinema: The Articulation of Body and Space,” Mary Ann Doane

****Formal Aspect Response for *Cleo* due on Friday 2/8, if you choose to write on it**

Week Six: Sound and Narrative Form

M2/10 Film Movements and Auteur Theory: Left Bank Filmmakers and *La Nouvelle Vague*

Watch Outside of Class: *La Jetée* (Chris Marker, 1962) available on Kanopy

W 2/12 Introduction to Narrative Form

Read: *The Film Experience* Ch. 7 “Telling Stories: Narrative Films”

W2/12 Screening: *Do the Right Thing* (Spike Lee, 1989)

F 2/14 Discuss Narrative Form in *Do the Right Thing*

Read: “Baltimore 2015, Black Lives Matter and the Prescience of Spike Lee’s *Do the Right Thing*,” Brian C. Johnson

****Formal Aspect Response for *Vivre sa vie* due Friday 2/14, if you choose to write on it**

Week Seven: Narrative Form and Documentary Film

M 2/17 Continue Narrative Form in *Do the Right Thing*

Read: “Spike Lee, Corporate Populist,” Jerome Christensen

W2/19 Introduce Documentary

Read: *The Film Experience* Ch. 8 “Representing the Real: Documentary Films”

In Class Screening: *Drive in Jesus* (Lauren DeFilippo, 2017)

W2/19 Screening *Grizzly Man* (Werner Herzog, 2005)

F 2/21 Discuss *Grizzly Man*

Read: “The Image Mirrored: Reflexivity and the Documentary Film,” Jay Ruby

Week Eight: Documentary and Experimental Film

M 2/24 Werner Herzog and Errol Morris

Read: “The Ecstatic Truth” Werner Herzog

W 2/26 Introduction to Experimental Film

Screen in-class A Movie (1958, Bruce Conner)

Read: *The Film Experience* Ch. 9 “Challenging Form: Experimental Film and New Media”

W2/26 Screening: *Meshes of the Afternoon* (1943, Maya Deren); *At Land* (1944, Maya Deren); *Rabbit’s Moon* (1972, Kenneth Anger); *Scorpio Rising* (1963, Kenneth Anger)

F 2/28 Discuss Experimental Films

Read: “The Appropriation of Signs in Scorpio Rising,” Ed Lowry *The Velvet Light Trap*

*****Short Analysis Due Friday 2/28 by 11:59PM**

No Class: Spring Break 3/2-3/6

Week Nine: Experimental Film and Romantic Comedy

M3/9 Discuss Experimental Films

W 3/11 Introduce Comedy in film

Read: *The Film Experience* Ch. 9 “Rituals, Conventions, Archetypes, and Formulas: Movie Genres”

W 3/11 Screening: *Obvious Child* (2014, Gillian Robespierre)

F3/13 Discuss *Obvious Child*

Read: "Not Here to Make Friends," Roxanne Gay

Week Ten: Comedy and Film Noir

M3/16 Continue discussion of romantic comedies and genre conventions

Clips from *City Lights* (1931, Charlie Chaplin), *When Harry Met Sally* (1989, Rob Reiner), and *You've Got Mail* (1998, Nora Ephron)

W 3/18 Introduce Film Noir

Clips from *In a Lonely Place* (1950, Nicholas Ray), and *The Naked City* (1948, Jules Dassin)

Read: "The Lethal Film Fatale in the *Noir* Tradition," Jack Boozer

W 3/18 Screening *Blue Velvet* (1986, David Lynch)

F 3/20 Discuss *Blue Velvet*

Read: "[David Lynch Keeps His Head](#)," David Foster Wallace

Week Eleven: Film Noir and Horror

M3/23 Discuss David Lynch

W 3/25 Introduce Horror

W3/25 Screening *The Host* (Bong Joon-Ho, 2006)

F 3/27 Discuss *The Host*

Week Twelve: The Male Gaze

M 3/30 Library Research Day – Meet in Library West

W 4/1 The Male Gaze

Read: "Visual Pleasure and Narrative Cinema," Laura Mulvey

W4/1 Screening *Rear Window* (1954, Alfred Hitchcock)

F 4/3 Discuss *Rear Window*, The Male Gaze

Read: "The Master's Dollhouse," Tania Modleski

Week Thirteen: The Male Gaze Continued

M4/6 Discuss *Rear Window*

*****Prospectus due Monday 4/6 by 11:59pm**

W4/8 Auteur Theory

Read: "Notes on Auteur Theory in 1962," Andrew Sarris; "The Auteur Theory," Peter Wollen

R4/8 Screening: *La Piel Que Habito* (2011, Pedro Almodóvar)

F 4/10 Discuss *La Piel Que Habito*

Week Thirteen: The Male Gaze

M 4/13 Discuss *La Piel Que Habito*

W 4/15 The Male Gaze in Music Videos

W 4/15 Screening Class Choice

F 4/17 Discuss Film

Week Fourteen: Course Wrap-Up

M4/20 In-Class Presentations

W 4/22 Last Day of Class! Discuss film, course wrap-up, and evaluations

*****Monday, April 27th*****

Due by 11:59pm Research Paper

Grading Scale

Grades will be evaluated on a 1000-point scale:

A	930-1000	4.0
A-	900-929	3.67
B+	870-899	3.33
B	830-869	3.0
B-	800-829	2.67
C+	770-799	2.33
C	730-769	2.0
C-	700-729	1.67
D+	670-699	1.33
D	630-669	1.0
D-	600-629	0.67
E	0-599	0.00

Your final grade will consist of the following:

Participation 100 pts/10%

Formal Aspects Responses (500 words) 100 pts/10%

Essay 1: (1000 words) 200 pts/20%

Essay 2: (1500 words) 275 pts/27.5%

Essay 3: (2500 words) 325 pts/32.5%

Total 1000 pts/100%

Grading Criteria

- If any assignment illustrates complete disregard for spelling, grammar, citations, or does not meet the word count requirement, it will be failed.
- Grading criteria change depending on the specific assignment. Please consult assignment sheets, the syllabus, and class instructions for this information.
- Each assignment is designed to build on previous assignments as a way to move you toward a well-developed Film Analysis + Research at the conclusion of the semester. - Revision is a must. It is important to continually rework your writing as I advise you and as you see fit. This includes both your larger ideas (argument/analytical claim or point) and your sentence-level constructions.
- Students who show personal investment in the material and a dedication to their own growth will succeed.