

# Film Analysis

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**Instructor Name:** Remus Jackson

**Course meeting times & locations:** MWF Period 4 TUR 2322; Screenings R 9-11 ROL 0115

**Office Location and Hours:** TBA

**Course website:** Canvas

**Instructor Email:** jackson.k@ufl.edu

## Course Description:

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In this introduction to film studies, students will learn how to analyze, rather than merely summarize, film. Thus this course focuses on building a working understanding of film form (including mise-en-scène, cinematography, and editing) and vocabulary (for example, the distinction between a dissolve and wipe; a long take and long shot). We then learn how to apply these analytical tools in the context of film history, theory, and cultural analysis. We will practice analysis throughout the course in both class discussion and written analysis, and develop the ability to think, research, and write about how the form of a particular film reflects larger cultural perspectives. Upon completing ENG 2300 you should have a sense of film form (poetics), a general outline of film history, and a beginning understanding of applying critical/theoretical perspectives to film. In the Film Studies program, ENG 2300 offers key preparation for the film history sequence (ENG 3121, 3122, and 3123) and film theory (ENG 3115).

## Course Objectives:

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### 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:**

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Corrigan, Timothy, and Patricia White. *The Film Experience*, 4th Edition. Boston: Bedford/St. Martin's, 2014. ISBN-13: 978-1457663543

**Additional readings will be available through Canvas.**

### **Assignments (see below for Grading Rubric):**

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#### **Short Responses (8 x 150 words, 1200 words total, 15%)**

To develop our analytical skills, students will complete a minimum of **eight short responses** to any of our films over the course of the semester. These responses should not summarize the film, but offer brief argumentative analysis of specific moments or scenes. Particularly thoughtful responses will link our screenings to our class readings, but all responses should engage the formal qualities of film we are studying. These responses will be due before class on Monday.

#### **Formal Analysis Essays (2, 2000 words total, 25%)**

##### **Sequence Analysis (700 words)**

Students will choose a short sequence from one of our screened films and develop an essay that closely analyzes that sequence's mise-en-scène, editing and cinematography.

##### **Formal Analysis (1300 words)**

Students will choose one of our screened films and develop an essay that analyzes the film's formal qualities as a whole, considering the relationship between the film's narrative structure and mise-en-scène, editing, and cinematography.

#### **Prospectus for Film Analysis Essay (300 words, 15%)**

Prior to beginning the final analysis essay, students will be asked to complete a short prospectus to help outline their ideas. This prospectus should clearly explain the student's chosen film, their intended argument, and include at least one preliminary academic source. We will discuss the prospectus together in class later in the semester.

### **Film Analysis Essay (2000 words, 30%)**

In this final paper, students will develop a sustained, in-depth, researched analysis of a film of their choosing we have *not* viewed in class. The film analysis essay will include at least four scholarly and peer-reviewed sources, and should demonstrate a strong grasp on the formal elements of film and critical analysis.

### **Visual Journal (10%)**

The visual journal is a semester-long project designed to help build our analysis skills and develop an easily referenceable body of knowledge for the course. The notes you take during screenings and in response to our readings will go in this journal, as will all eight of your short responses at the end of the semester. The visual journal will also contain two analytical components:

\* Moon Watching Exercise (250 words): Select one scene from our course and record your observations of this scene for five consecutive days. These observations should focus on your initial response to the scene, drawing from the film vocabulary we have developed in class; do not focus on significance or interpretation. After you complete the five days of observation, you will write a paragraph detailing the scene's significance and how your perspective of the scene developed over time.

\* Storyboard Exercise (250 words): Chose one film from our course and break down a sequence into a storyboard of 10-30 beats, paying attention to the formal qualities of that sequence. Once you have completed the storyboard you will write a paragraph analyzing the visual components of the scene and how you chose to translate the scene into the storyboard.

The visual journal & these specific components will be discussed further in class.

### **Participation (5%)**

Because this course is designed to be collaborative in nature, 5% of the final grade will be put towards participation. Students should come with their assigned work completed, ready to engage in dialogue with their peers.

## **Course Policies:**

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

*Attendance:* As this is a collaborative, discussion-oriented class, your attendance is both required and a key component to your success, and hopefully, you want to be there! As per UF's policy **you are permitted up to 5 unexcused absences throughout the semester**. 6 unexcused absences without a University approved reason will result in an automatic failure of the course, or an incomplete if documentation is provided after the fact. For more information on the University's attendance policy, see: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

2. *Tardiness*: Arriving to class more than 5 minutes late counts as being tardy. Latecomers should come into class quietly so as not to disturb their peers, be prepared to participate, and see me after class so I know you've attended. **3 tardies constitutes one absence.**
3. *Late Papers/Assignments*: Assignments are due by the start of class on the day indicated, unless otherwise noted on the syllabus. **Late work is not accepted.** If you have extenuating circumstances that require an extension, reach out to me **before** the deadline to discuss.
4. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
5. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'"

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

UF Student Honor Code:

A Student must 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. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
6. 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 early in the semester.
  7. *Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
  8. *Students experiencing food insecurity* may visit the Field and Fork Food Pantry. There is no proof of need required in order to shop at the Pantry; you need only bring in your valid UFID card. For more information: <https://pantry.fieldandfork.ufl.edu>
  9. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
  10. *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.
  11. *Course Evaluations*. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from

GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.a.ufl.edu/public-results/>.

12. *Inclusivity*: This classroom affirms diversity, including but not limited to race, gender, sexual orientation, (dis)ability, and intersections therein. It is expected that students approach each other and course materials with open minds. Some of the works we will study contain potentially difficult material; where possible, content warnings will be provided, so that students can be prepared to engage with our texts appropriately.
13. *Classroom Etiquette*: Students are expected to conduct themselves maturely, contribute to class discussions and activities, and refrain from infringing on their peers right to learn.
14. 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/>
15. *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.)

## Class Schedule

Readings and Assignments are due by the start of class time on the date listed.

This schedule may be subject to change – refer to Canvas for the most up to date schedule.

### UNIT ONE: FORMAL ANALYSIS

WEEK 1	INTRO TO FILM + KEY CONCEPTS	DUE
<i>Monday 1/6</i>	Introduction to the class	
<i>Wednesday 1/8</i>	Watch clips: Lumière films, Edison films Introduction to film vocabulary & early cinema history	<i>The Film Experience</i> (TFE) “Early Cinema”, “Cinema Between the Wars” (pp.357-363)  Yale Film Analysis, Sections “Basic Terminology”
<i>Thursday 1/9</i>	 <i>Queen Christina</i> (1933)	
<i>Friday 1/10</i>	Overview: Early Hollywood & the star system How to analyze a film / introduction to analytical circle	Yale, “Mise-en-Scène”, “Cinematography,” “Editing”
WEEK 2	MISE EN SCENE	DUE
<i>Monday 1/13</i>	Continue discussion of mise-en-scène Introduction to the visual journal & visual notetaking	<i>TFE</i> “Exploring a Material World: Mise-en-Scène”

<i>Wednesday 1/15</i>	Overview: Early European cinema, Weimar cinema + German expressionism Watch clips: <i>The Cabinet of Dr. Caligari</i> , <i>Nosferatu</i>	<i>TFE</i> “Writing an Analytical Film Essay” & “Preparing to Write about a Film”
<i>Thursday 1/16</i>	🎬 <i>Metropolis</i> (1927)	
<i>Friday 1/17</i>	Discuss: <i>Metropolis</i> Introduction to the Sequence Analysis	Huysen, “The Vamp and the Machine: Technology and Sexuality in Fritz Lang’s <i>Metropolis</i> ”
<b>WEEK 3</b>	<b>MISE EN SCENE + CINEMATOGRAPHY</b>	<b>DUE</b>
<i>Monday 1/20</i>	<b>No Class</b>	
<i>Wednesday 1/22</i>	Workshop: Thesis writing + practice analysis with <i>Metropolis</i>	<i>TFE</i> “Framing What We See: Cinematography” Deren, “Cinematography: The Creative Use of Reality”
<i>Thursday 1/23</i>	🎬 <i>An Autumn Afternoon</i> (1964)	
<i>Friday 1/24</i>	Discuss: <i>An Autumn Afternoon</i> , cinematography	Bingham, “The Spaces In-Between: The Cinema of Yasujiro Ozu”
<b>WEEK 4</b>	<b>CINEMATOGRAPHY + EDITING</b>	<b>DUE</b>
<i>Monday 1/27</i>	Discuss: Cinematography & editing techniques in <i>An Autumn Afternoon</i> ; continuity editing & montage	<b>Short Response #1</b> <i>TFE</i> “Relating Images: Editing” Bazin, “The Evolution of the Language of Cinema”
<i>Wednesday 1/29</i>	Watch clips: <i>Battleship Potemkin</i> , <i>October</i> Discuss: Soviet Montage Theory Comparative Analysis Activity	<i>TFE</i> “Early and Classical Film Theory” Sergei Eisenstein, “Methods of Montage”
<i>Thursday 1/30</i>	🎬 <i>Man with a Movie Camera</i> (1929)	
<i>Friday 1/31</i>	Continue discussion of editing techniques with <i>Man with a Movie Camera</i>	
<b>WEEK 5</b>	<b>EDITING + SOUND</b>	<b>DUE</b>
<i>Monday 2/3</i>	Continue discussion of editing Workshop: Sequence Analysis	<b>Short Response #2</b> Turvey, “Can the Camera See? Mimesis in ‘Man with a Movie Camera’”
<i>Wednesday 2/5</i>	Watch clips: <i>Singin’ in the Rain</i> , <i>Gravity</i> Discuss sound in cinema; sound editing	<i>TFE</i> “Listening to the Cinema: Sound”
<i>Thursday 2/6</i>	🎬 <i>Jalsagar</i> (Eng: <i>The Music Room</i> ) (1958)	
<i>Friday 2/7</i>	Discuss: Sound in <i>The Music Room</i>	<b>Sequence Analysis</b>

WEEK 6	NARRATIVE	DUE
Monday 2/10	Discuss: Narrative in <i>The Music Room</i> Introduction to the Formal Analysis	<b>Short Response #3</b> <i>TFE</i> “Telling Stories: Narrative Films” Metz, “Some Points in the Semiotics of Cinema”
Wednesday 2/12	Narrative structures in films – mapping activity Overview: French New Wave film	<i>TFE</i> , “Postwar Cinemas” & “Contemporary Cinemas”
Thursday 2/13	🎬 <i>Cleo de 5 a 7</i> (1962)	
Friday 2/14	Discuss: Narrative structure in <i>Cleo de 5 a 7</i>	Flitterman-Lewis, “Agnès Varda and the Woman Seen”

## UNIT TWO: FILM THEORY

WEEK 7	AUTEUR THEORY	DUE
Monday 2/17	Discuss: Auteur theory & Spike Lee Watch clips: <i>She’s Gotta Have It</i> , <i>Black KkKlansman</i>	<b>Short Response #4</b> <i>TFE</i> “Postwar Film Culture and Criticism” & “Critical Questions in Cinema”
Wednesday 2/19	Workshop: Essay structure & topic sentences Continue discussion of theory + narrative	Wollen, “The Auteur Theory”, Sarris, “Notes on Auteur Theory in 1962”
Thursday 2/20	🎬 <i>Do The Right Thing</i> (1989)	
Friday 2/21	Discuss: <i>Do The Right Thing</i>	<b>Visual Journal Check-In</b> <b>** Moon-watching exercise completed by this date</b> Palis, “The Economics and Politics of Auteurism: Spike Lee’s <i>Do The Right Thing</i> ”
WEEK 8	GENRE THEORY	DUE
Monday 2/24	Workshop: Formal Analysis Introduction to Prospectus & Final paper	<b>Short Response #5</b> <i>TFE</i> “Rituals, Conventions, Archetypes, and Formulas: Movie Genres”
Wednesday 2/26	Genre conventions & hybrid genres Developing analysis of genre	Staiger, “Hybrid or Inbred? The Purity Hypothesis and Hollywood Genre History”
Thursday 2/27	🎬 <i>Blade Runner</i> (1982)	
Friday 2/28	Discuss: Genre in <i>Blade Runner</i> , Neo-Noir & Science Fiction	<b>Formal Analysis</b>

		Doll & Faller, “Blade Runner and Genre: Film Noir and Science Fiction” View <i>Blade Runner</i> storyboards on Canvas
<b>WEEK 9</b>	<b>**SPRING BREAK**</b>	<b>DUE</b>
<i>Monday 3/2</i>	No class	
<i>Wednesday 3/4</i>	No class	
<i>Thursday 3/5</i>	🚫No Screening	
<i>Friday 3/6</i>	No class	
<b>WEEK 10</b>	<b>DOCUMENTARY FILM</b>	<b>DUE</b>
<i>Monday 3/9</i>	Overview of documentary	<b>Short Response #6</b> <i>TFE</i> “Representing the Real: Documentary Films” Roy & Vanderbeeken, “The Documentary Real: Thinking Documentary Aesthetics”
<i>Wednesday 3/11</i>	Watch clips: <i>Nanook of the North</i> , <i>Vernon, Florida</i> Continue discussion of documentary	Minh-Ha, “The Totalizing Quest of Meaning”
<i>Thursday 3/12</i>	🚫 <i>Paris is Burning</i> (1990)	
<i>Friday 3/13</i>	Discuss: Documentary aesthetics & ethics in <i>Paris is Burning</i>	<b>Prospectus</b> Butler, “Gender is Burning: Questions of Appropriation and Subversion”
<b>WEEK 11</b>	<b>AVANT GARDE + EXPERIMENTAL FILM</b>	<b>DUE</b>
<i>Monday 3/16</i>	Watch clips: <i>Scorpio Rising</i> , <i>Rabbit’s Moon</i> , <i>Meshes of the Afternoon</i> , <i>Witches’ Cradle</i> Overview of experimental film forms	<b>Short Response #7</b> <i>TFE</i> “Challenging Form: Experimental Film and New Media”
<i>Wednesday 3/18</i>	Continue discussion of experimental film forms They Say/I Say activity	Thier, “Surrealism’s Enduring Bite: <i>Un Chien andalou</i> ”
<i>Thursday 3/19</i>	🚫 <i>Un Chien Andalou</i> (1929), <i>Eraserhead</i> (1977)	
<i>Friday 3/20</i>	Discuss: <i>Un Chien Andalou</i> & <i>Eraserhead</i> Review of formal elements of film	Favaro, “Whose’s Story is This? The Non-Existence of the Eternal Gaze in David Lynch’s Films”

### UNIT THREE: CULTURAL STUDIES

<b>WEEK 12</b>	<b>THE MALE GAZE + FEMINIST CINEMAS</b>	<b>DUE</b>
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<i>Monday 3/23</i>	Discussion: Representation & “recovered” film histories	<b>Short Response #8</b> <i>TFE</i> “The Lost and Found of Film History”
<i>Wednesday 3/25</i>	Watch clips: <i>Illusions, Jennifer’s Body</i> Discuss: Gaze theory & feminist analysis	Mulvey, “Visual Pleasure and Narrative Cinema” hooks, “The Oppositional Gaze”
<i>Thursday 3/26</i>	🎬 <i>Rear Window</i> (1954)	
<i>Friday 3/27</i>	Discuss: <i>Rear Window</i> and the male gaze	Dolin, “ <i>Rear Window</i> : The Ethics of Seeing and Telling”
<b>WEEK 13</b>	<b>BLACK CINEMAS</b>	<b>DUE</b>
<i>Monday 3/30</i>	Workshop: Structure & revision for final paper Overview: Black film	<b>Short Response #9</b> Lott, “A No-Theory Theory of Contemporary Black Cinema”
<i>Wednesday 4/1</i>	Watch clips: <i>Cotton Comes to Harlem, Pariah, Black Panther</i> Continue discussion of Black film & particularly contemporary Black cinema	hooks, “Representing Whiteness in the Black Imagination” Lawrence & Butters Jr., “Introduction: Blaxploitation Cinema”
<i>Thursday 4/2</i>	🎬 <i>Get Out</i> (2017)	
<i>Friday 4/3</i>	Discuss: <i>Get Out</i> , horror & black cinema	Carew, “American Horror: Genre and the Post-Racial Myth in <i>Get Out</i> ”
<b>WEEK 14</b>	<b>QUEER CINEMAS</b>	<b>DUE</b>
<i>Monday 4/6</i>	Overview: New Queer Cinema & LGBTQ films	<b>Short Response #10</b> Selections from Rich, <i>New Queer Cinema</i>
<i>Wednesday 4/8</i>	Watch clips: <i>Moonlight, My Own Private Idaho</i> , Continue discussion of queer film	Quinlivan, “On How Queer Cinema Might Feel” (Potentially) Selections from Galt & Schoonover, <i>Queer Cinema in the World</i>
<i>Thursday 4/9</i>	🎬 <i>Y Tu Mamá También</i>	
<i>Friday 4/10</i>	Discuss: <i>Y Tu Mama Tambien</i> (2001)	TBA
<b>WEEK 15</b>	<b>TRANSNATIONAL CINEMAS</b>	<b>DUE</b>
<i>Monday 4/13</i>	Overview: <i>Y Tu Mama Tambien</i> and transnational cinema Workshop: Film Analysis Paper – Reverse Outlining (**Have a final or almost-final draft by this date)	<b>Short Response #11</b> [Baer & Long, “Transnational Cinema and the Mexican State in

		Alfonso Cuarón's <i>Y tu mamá también</i> "] Shaw & De La Giza, "Introducing <i>Transnational Cinemas</i> "
Wednesday 4/15	Diaspora, National, World, and Transnational cinemas	<i>Bergfelder</i> , "National, transnational or supranational cinema? Rethinking European film studies"
Thursday 4/16	🎬 <i>My Beautiful Laundrette</i> (1985)	
Friday 4/17	Discuss: <i>My Beautiful Laundrette</i>	<b>Visual Journal **</b> <b>Storyboard completed by this date</b> Gairola, "Capitalist houses, queer homes: National belonging and transgressive erotics in <i>My Beautiful Laundrette</i> "
<b>WEEK 16</b>	<b>CLASS WRAP UP</b>	<b>DUE</b>
Monday 4/20	Final workshop on Film Analysis Paper	
Wednesday 4/22	Course wrap-up & evaluations	<b>Film Analysis Paper</b>

### Grading/Assessment Rubric

**A work** shows a clear, well-thought out thesis, supported by specific, adequately cited primary and secondary sources. Additionally, this work engages with the rhetorical, formal, and visual properties of the primary sources, is original in its approach, and demonstrates mastery over grammar and writing conventions (a few errors are acceptable).

**B work** shows a clear thesis, supported by adequately cited primary and secondary sources. Additionally, this work engages with the rhetorical, formal, and when applicable, visual properties of the primary sources, and mostly demonstrates mastery over grammar and writing conventions.

**C work** contains a thesis, though it may not be clear or fully realized yet, and attempts to support it with primary and secondary sources. Additionally, this work references the rhetorical and formal properties of the primary sources. Grammar and writing conventions may not be fully mastered.

**D work** may not yet present a thesis, but does attempt to engage with primary and secondary sources, and reference the rhetorical and formal properties of the primary sources. Grammar and writing conventions may not be fully mastered.

**E work** does not engage with the formal or rhetorical properties of the primary sources.

Grading Scale

A / 100 - 94

**A-** / 93 - 90  
**B+** / 89 - 86  
**B** / 85 - 83  
**B-** / 82 - 80  
**C+** / 79 - 76  
**C** / 75 - 73  
**C-** / 74 - 70  
**D+** / 69 - 66  
**D-** / 65 - 60  
**E** / 59 - 0