

Film Analysis

<i>Course Number</i>	ENG 2300-1809, Fall 2016
<i>Class Periods</i>	MWF 6 (12: 50~1: 40 pm) @ Rolfs Hall 115
<i>Screening</i>	M E1-E3 (7: 20~10: 10 pm) @Turlington 2322
<i>Instructor</i>	Trevor Weisong Gao
<i>Email</i>	gws525@ufl.edu
<i>Office</i>	Turlington 4212
<i>Office Hours</i>	F 11:40-12:40 pm

Course Description

Students in ENG 2300 will learn about concepts, techniques, and theories in film analysis. At the end of the course, they will be equipped with necessary vocabulary and analytical skills to formulate an argument for a film's technical, aesthetic, cultural and historical significance. They will familiarize themselves with both the technical elements (mise-en-scène, editing, genres, cinematography, etc.) and historical development of films and film theory. As this is also a writing course, through various writing assignments such as viewing responses and sequence analysis, students will learn to develop an engaged and detailed analysis of a given scene, sequence or film. Films selected are from multiple genres, countries and historical periods.

Learning Goals

By the end of the semester students will be able to:

- Analyze a given film using accurate and effective terminology.
- Produce essays that have well-developed arguments, coherent sentences and paragraphs, and active engagement with the existing repository of scholarship of film studies.
- Display the command of formal writing skills, including grammar, mechanics, and MLA format.

Required Texts

- Corrigan, Timothy and White, Patricia. *The Film Experience: An Introduction, 3rd Edition*. Bedford/St. Martin's, 2012. ISBN 978-0312681708 [TFE]

Note:

1. Additional required readings can be accessed through Canvas.
2. Kanopy Online Streaming: <http://ufl.kanopystreaming.com>
(If you access it from off campus, you need to use UF VPN. Instruction on setting up Cisco VPN service here: <https://connect.ufl.edu/it/wiki/pages/glvpn.aspx>)

Course Assignments

Viewing Response (3*500 = 1500 words total) 20%

Throughout the semester, you will write 3 viewing responses regarding the films that we watch. You can use these responses to address issues of cinematic techniques (mise-en-scène, camera work, etc.), or to reflect on plot structure and the cultural and historical significance of the film. Each response is a minimum of 500 words. Specific due dates are listed in the weekly schedule.

Sequence Analysis (2400 words total) 25%

You will compose 2 papers (1200 words each) analyzing a sequence from screened films. The purpose of this assignment is to urge close attention to filmic language and techniques, and how they work for the filmmaker to deliver meanings. In this assignment, you will need to construct an original argument about the ways in which the filmmaker arranges material settings for the particular sequence you choose, through discussing mise-en-scène, camera angle, camera movement, sound, editing, action, among others. Specific due dates are listed in the weekly schedule.

Research Paper (2100 words) 40%

In this project, you will pick a film and focus on a particular filmic element, for example, a shot, a scene, a detailed narration, sound, characterization, directorial signature, etc., and relate your analysis of it to the larger historical, cultural, artistic or ideological framework. You need to situate the film within a larger context and argue for its significance by paying close attention to the formal qualities of the film. In order to produce an effective essay, you will have to do research of the film, engage in the conversations with previous scholars writing about the chosen film, and construct your argument based on the research. You will also need to research into the film's cultural or historical context as well. Outstanding papers should be insightful, cogent, and detailed. Specific due date is listed in the weekly schedule.

Participation and Quizzes 15%

The success of our seminar is based vastly on student contributions to class discussion. You are expected to be an active participant in class. In order to do so, you will need to approach films with serious attitude, and take notes while watching. You also need to read and digest the readings before coming to class and prepare some questions to ask your classmates to stimulate discussion. You should also be prepared for occasional quizzes on assigned readings.

Unsatisfactory responses to quizzes will lower your final grade.

Some texts and films in this course are explicit in their depiction and discussion of sex, bodies, violence, and issues that are in their nature provocative. Together we will create a safe and comfortable space for expressing ideas, asking questions, and engaging in discussion. As such, mutual respect and confidentiality are of utmost importance. Failure to abide by these rules will result in significant deduction in your participation grade.

Assignment Submission Policies

All assignments should reflect your best writing, so you are expected to re-read, revise and edit your work before submitting it. All essays should be written according to Modern Language Association (MLA) format with proper font, font size, and margins. All due dates and times are specified below within the weekly schedule. No late submissions will be accepted unless prior arrangements have been made with the instructor. Any type of emergencies, including computer or printer failures, Canvas malfunctions, power outage and so on, will not be considered excuses for late submissions.

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 Rubrics

The A-range essay, scoring over 90% of its total value, articulates a clear and insightful position, develops the position fully with compelling reasons and/or persuasive examples and sustains a well-organized analysis. It will also demonstrate superior facility with the conventions of standard written English.

The B-range essay, scoring between 80%-89% of the total score, states a clear position, develops the position sufficiently with adequate reasons and/or examples and sustains a well-organized analysis. It will also demonstrate superior facility with the conventions of standard written English.

The C-range essay, scoring between 70%-79% of the total score, does not have a clear or focused argument, but manages in sustaining the analysis with several examples and reasoning. Too many errors in grammars, mechanics, and formatting.

The D-range essay, scoring between 60%-69% of the total score, does not have an argument, or the essay is not supported by any evidence or reasoning, or is completely off the topic. Severe problems with grammars, mechanics, and formatting.

Course Policies

Attendance and Punctuality

Attendance is mandatory and will be taken each class. Students are allowed to miss 3 of the regular classes, and 1 of the 3-hour screenings without negatively affecting the final course grade. If you miss more than 3 regular class periods, or 1 screening session during the semester, each additional absence will lower your overall grade by 50 points. If you miss more than 6 periods OR 3 screenings, you will fail the course. Exempt from this policy are only those absences involving university-sponsored events, such as athletics and band, and religious

holidays, family emergencies, and health issues for which you must provide appropriate documentation in advance of the absence.

Notes on the Use of Electronic Devices

Cellphones should be muted to silence, meaning no sound or vibration, as it is disruptive to the class. If you are expecting a call, please let me know before class starts.

You can use computers or tablets in classroom as reading devices if you decide not to print out the readings. Please keep in mind that the class is discussion based, so you are advised to fully participate and engage and only use these devices when necessary. The instructor reserves the right to suspend the usage of electronic devices in class if they are being abused or disruptive.

Statement of Student Disability Services

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.dso.ufl.edu/sccr/sexual/>

Statement on Academic Honesty

All students must abide by the UF Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Statement of Composition (C) and Humanities (H) credit




This course can satisfy the UF General Education requirement for Composition or Humanities.




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




Statement of Writing requirement (WR)




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/gordon.aspx>





Schedule and Due Dates

Week	Themes	DATES	READINGS/SCREENINGS	DUE
1	Introduction: (Basic Terms, Film History 1895-1926)	M(8.22)	<ul style="list-style-type: none"> • Course Overview 	
			 <i>City Lights</i> (1931, dir. Charlie Chaplin) *87 mins*	
		W(8.24)	<ul style="list-style-type: none"> • Discuss <i>City Lights</i> 	
		F(8.26)	<ul style="list-style-type: none"> • Continue discussion of <i>City Lights</i> 	
2	Silent to Sound Film Transition (Film History: 1930s-1960s)	M(8.29)	<ul style="list-style-type: none"> • VF Perkins, “Must We Say What They Mean?” (Canvas) • <i>Film Recommendations: The Hours</i> (2002) 	
			 <i>Singin’ in the Rain</i> (1952, dirs. Gene Kelly, Stanley Donen) *103 mins*	
		W(8.31)	<ul style="list-style-type: none"> • Discuss <i>Singin’ in the Rain</i> 	
		F(9.2)	<ul style="list-style-type: none"> • Continue discussion of <i>Singin’ in the Rain</i> 	
3	Writing about Film	M(9.5)	<ul style="list-style-type: none"> • Holiday - No Class/Screening  Watch on your own: <i>A Streetcar Named Desire</i> (1951, dir. Elia Kazan) *122 mins* 	
		W(9.7)	<ul style="list-style-type: none"> • [TFE] 435-450 • Discuss <i>A Streetcar Named Desire</i> 	
		F(9.9)	<ul style="list-style-type: none"> • Writing Workshop #1 	Viewing Response #1

4	Mise-en-scène (Setting, Props, Lighting, Costumes)	M(9.12)	<ul style="list-style-type: none"> • [TFE] 63-95 • Film Recommendations: <i>Tokyo Chorus</i> (東京の合唱) (1931); <i>The Goddess</i> (1934) 	
			<ul style="list-style-type: none"> •  <i>Raise the Red Lantern</i> (大红灯笼高高挂) (1991, dir. Yimou Zhang) *126 mins* 	
		W(9.14)	<ul style="list-style-type: none"> • Discuss <i>Raise the Red Lantern</i> 	
		F(9.16)	<ul style="list-style-type: none"> • Continue Discussion of <i>Raise the Red Lantern</i> 	
5	Mise-en-scène (Naturalistic & Theatrical Traditions)	M(9.19)	<ul style="list-style-type: none"> • Film Recommendations: <i>The Cabinet of Dr. Caligari</i> (1920); <i>The Scarlett Empress</i> (1934); <i>Bicycle Thieves</i> (1948); <i>Brutality in Stone</i> (1962); <i>Brokeback Mountain</i> (2005); <i>Hero</i> (2002) 	
			<ul style="list-style-type: none"> •  <i>Do the Right Thing</i> (1989, dir. Spike Lee) *125 mins* 	
		W(9.21)	<ul style="list-style-type: none"> • Discuss <i>Do the Right Thing</i> 	
		F(9.23)	<ul style="list-style-type: none"> • Continue Discussion of <i>Do the Right Thing</i> 	
6	Cinematography (History of Cinematic Image; Camerawork: Framing, Depth of Field, Color, Movement;)	M(9.26)	<ul style="list-style-type: none"> • [TFE] 95-133 	
			<ul style="list-style-type: none"> •  <i>Tokyo Story</i> (东京物语) (1953, dir. Yasujiro Ozu) *136 mins* 	
		W(9.28)	<ul style="list-style-type: none"> • Discuss <i>Tokyo Story</i> 	
		F(9.30)	<ul style="list-style-type: none"> • Continue Discussion of <i>Tokyo Story</i> • Film Recommendations: <i>M</i> (1931); <i>The Water Magician</i> (滝の白糸)(1933); <i>Psycho</i> (1960); <i>Y Tu Mamá También</i> (2002) 	Viewing Response #2

7	Editing (Continuity Editing & Montage; Cut, Transitions, Temporality)	M(10.3)	<ul style="list-style-type: none"> [TFE] 133-177 	
			 <i>Rear Window</i> (1954, dir. Alfred Hitchcock) *115 mins*	
		W(10.5)	<ul style="list-style-type: none"> Discuss <i>Rear Window</i> Film Recommendations: <i>Battleship Potemkin</i> (1925); <i>Sunset Boulevard</i> (1950) 	
		F(10.7)	<ul style="list-style-type: none"> Holiday - No Class 	
8	Sound (History, Synchronous & Asynchronous Sound, Diegetic & Non-Diegetic Sound, Voice, Music)	M(10.10)	<ul style="list-style-type: none"> [TFE] 177-211 Film Recommendations: <i>Nosferatu the Vampyre</i> (1979); <i>In the Mood for Love</i> (2000); <i>Birdman</i> (2014) 	
			 <i>Little Miss Sunshine</i> (2006, dirs. Jonathan Dayton, Valerie Faris) *101 mins*	
		W(10.12)	<ul style="list-style-type: none"> Discuss <i>Little Miss Sunshine</i> 	
		F(10.14)	<ul style="list-style-type: none"> Continue Discussion of <i>Little Miss Sunshine</i> 	Sequence Analysis #1
9	French New Wave	M(10.17)	<ul style="list-style-type: none"> Lecture on French New Wave Film Recommendations: <i>Breathless</i> (1960) 	
			 <i>Hiroshima Mon Amour</i> (1959, dir. Alain Resnais) *90 mins*	
		W(10.19)	<ul style="list-style-type: none"> Discuss <i>Hiroshima Mon Amour</i> 	
		F(10.21)	<ul style="list-style-type: none"> Continue Discussion of <i>Hiroshima Mon Amour</i> 	

10	New German Cinema	M(10.24)	<ul style="list-style-type: none"> Lecture on New German Cinema Film Recommendations: <i>Alice in the Cities</i> (1974); <i>Paris, Texas</i> (1984); <i>The Bitter Tears of Petra von Kant</i> (1972); <i>Ali: Fear Eats the Soul</i> (1974) 	
			 <i>Wings of Desire</i> (1987, dir. Wim Wenders) *127 mins*	
		W(10.26)	<ul style="list-style-type: none"> Discuss <i>Wings of Desire</i> 	
		F(10.28)	<ul style="list-style-type: none"> Continue discussion of <i>Wings of Desire</i> 	Viewing Responses #3
11	Animation	M(10.31)	<ul style="list-style-type: none"> Lecture on Animation 	
			 <i>Inside Out</i> (2015, dirs. Pete Docter, Ronnie Del Carmen) *102 mins*	
		W(11.2)	<ul style="list-style-type: none"> Discuss <i>Inside Out</i> 	
	F(11.4)	<ul style="list-style-type: none"> Writing Workshop #2 		
12	Experimental Film	M(11.7)	<ul style="list-style-type: none"> Lecture on experimental film 	
			 <i>The Blood of a Poet</i> (1932, dir. Jean Cocteau) *55 mins*	
		W(11.9)	<ul style="list-style-type: none"> Discuss <i>The Blood of a Poet</i> 	
		F(11.11)	<ul style="list-style-type: none"> Holiday – No Class 	

13	Spectatorship/ Women Filmmakers	M(11.14)	<ul style="list-style-type: none"> • Laura Mulvey, “Visual Pleasure and Narrative Cinema” (Canvas) • Film Recommendations: <i>Mädchen in Uniform</i> (1931); <i>Memoirs of a Geisha</i> (2005) 	
			 <i>Winter’s Bone</i> (2010, dir. Debra Granik) *100 mins*	
		W(11.16)	<ul style="list-style-type: none"> • Discuss <i>Winter’s Bone</i> 	
		F(11.18)	<ul style="list-style-type: none"> • Continue Discussion of <i>Winter’s Bone</i> 	Sequence Analysis #2
14	Holiday Week	M(11.21)	<ul style="list-style-type: none"> • Final Project Conference 	
			 Screening Canceled	
		W(11.23)	<ul style="list-style-type: none"> • Holiday – No Class 	
	F(11.25)	<ul style="list-style-type: none"> • Holiday – No Class 		
15	Students’ Pick	M(11.28)	 Screening film decided by students	
		W(11.30)	<ul style="list-style-type: none"> • Discuss the selected film 	
		F(12.2)	<ul style="list-style-type: none"> • Continue Discussion of the selected film 	
16	Final Week	M(12.5)	 In-class screening: short films in collection <i>Ten Minutes Older</i> (2001)	
		W(12.7)	<ul style="list-style-type: none"> • Last Class: Conclusion & Screening of students’ own project 	