

ENG 2300: FILM ANALYSIS

FALL 2020

CLASS # 13161, SECTION 4C45

INSTRUCTOR NAME: FELIPE GONZÁLEZ SILVA (FGONZALEZSILVA@UFL.EDU)

ONLINE OFFICE HOURS: TUESDAY PERIOD 5 (11:45 AM – 12:35 PM) OR BY APPOINTMENT VIA ZOOM.

COURSE MEETING TIMES: TUESDAYS, PERIOD 4 (10:40 – 11:30 AM); THURSDAYS, PERIODS 4–5 (10:40 AM – 12:35 PM); THURSDAYS FOR SCREENINGS, PERIODS 9 – 11 (4:05 PM – 7:05 PM). ONLINE. SYNCHRONOUS AND ASYNCHRONOUS MEETINGS (CHECK COURSE SCHEDULE FOR DETAILS).

COURSE DESCRIPTION

ENG 2300 familiarizes students with the fundamentals of formal film analysis through the study and discussion of the medium's elements: mise-en-scène, cinematography, editing, and sound. In addition to teaching film language, the course offers a panoramic view of narrative form, genres, history, and critical approaches to this art.

Specifically, by the end of the course, a student will be able to:

1. Recognize and analyze the role that each element plays in any given scene and in the film in general. Correspondingly, the student will be able to assess the interaction among different elements.
2. Examine how a particular aesthetic decision, scene, or film as a whole works (or fails to work) to achieve a certain effect. For example, does the concealment of most graphic violence in *Saul fia* (2015) increase or diminish the film's impact about the preoccupation with the horrors of World War II?
3. Identify the basic characteristics tied to a particular genre. More importantly, discuss how any movie embraces, questions, or even rejects tropes related to its genre(s).
4. Understand that film can be made, enjoyed, and critiqued in multiple manners. In consequence, students shall be aware of the medium's power and its potential for creating, reproducing, teaching, confronting, disarming, and more.

COVID-19 STATEMENT

Due to the present challenging circumstances, the formerly F2F course transferred to an online setting for the fall. I will remain flexible and sympathetic to the issues that you might encounter during these weeks. Such change, however, does not suggest a lesser commitment to class objectives. This section will combine synchronous and asynchronous meetings. During asynchronous sessions, students will be responsible for doing readings, preparing assignments, watching videoclips. Attendance to nonsynchronous meetings will be recorded based on the completion of such activities.

If you have any COVID or non-COVID-related hardships that may obstruct your performance in the course—unexpected work or family obligations, financial struggles, mental or physical health issues, or lack of technological access—please reach out to me as well as make use of all UF

resources available to you. We can then work together to create a plan to help you complete the course and fulfill the necessary requirements.

Recorded Materials and Student Privacy

Our class sessions may be audio-visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their cameras engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the “chat” feature, which allows students to type questions and comments live.

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 MATERIAL:

Required textbook: Bordwell, David, et al. *Film Art: An Introduction*. 12th ed., McGraw-Hill, 2020.

Note: You may use the electronic or the print version of the textbook. You may also use an older edition of *Film Art: An Introduction*, but I do not recommend any copy older than the 8th edition. Finally, I encourage you to purchase used copies in good condition!

Required essays, articles, and book chapters: Additional assigned readings will be available through Canvas/Ares Course Reserves.

Required TV series: "Birth of the Cinema." *The Story of Film*, directed by Mark Cousins, 2011.

Note: I only require access to the first episode, but you may rent/buy the whole documentary series (15 episodes), which I strongly recommend, if you have a particular interest in film history.

The rest of the films will be available through Canvas course reserves whenever possible. Watching every film and doing so in time is fundamental for the successful development of class discussions and the course in general. I reserve the right to substitute some of the films (i.e. due to availability issues) during the semester. If such is the case, I will notify you promptly.

Please note that most films are not in English and thus will require subtitles. Also, the list contains a selection of films that might be challenging to watch for diverse reasons (e.g. due to implied or graphic violence, drug use). Take this into account to make an informed decision about whether to take this course or not.

Besides introducing the film's title, director, year of release, and country of origin, the following table also states general trigger warnings for your knowledge. I will share more specific information about films regarding these matters before their respective screening dates. Feel free, however, to contact me at any point if you have concerns about any of the films. I would also like to hear about specific warnings that you require. On some occasions I shall be able to provide alternatives.

Title	Director	Year	Country	Challenging material/Trigger Warnings:
<i>Rafiki</i>	Wanuri Kahiu	2019		
<i>Safety Last</i>	Fred C. Newmeyer	1923		
<i>The Florida Project</i>	Sean Baker	2017		
<i>Saul fia (Son of Saul)</i>	László Nemes	2015		Violence related to WWII concentration camps
<i>Moonlight</i>	Barry Jenkins	2016		Homophobic slurs
<i>Sedmikrásky (Daisies)</i>	Vera Chytilová	1966		
<i>La antena (The Aerial)</i>	Esteban Sapir	2007		
<i>Dar bāre-ye Elly (About Elly)</i>	Asghar Farhadi	2009		
<i>The Act of Killing</i>	Joshua Oppenheimer	2014		Extreme violence Reference to rape

<i>Khaneh siah ast (The House Is Black)</i>	Forough Farrokhzad	1963		
<i>Mustang</i>	Deniz Gamze Ergüve	2015		A suicide occurs offscreen.
<i>羅生門 (Rashomon)</i>	Akira Kurosawa	1950		
<i>À mon âge je me cache encore pour fumer (I Still Hide to Smoke)</i>	Rayhana	2016		Violence, death threats
<i>La mala educación (Bad Education)</i>	Pedro Almodóvar	2004		Reference to rape (this is a relatively major event in the plot)
<i>Roma</i>	Alfonso Cuarón	2018		

RECOMMENDED FILMS AND READINGS:

Bazin, André. *What Is Cinema?* University of California Press, 2005.

Cousins, Mark. *The Story of Film*. Thunder's Mouth Press, 2004.

Hill, Annette, et al., "Provocative engagement: Documentary audiences and performances in The Act of Killing and The Look of Silence." *International Journal of Cultural Studies*, vol 22, no. 5, 2019, pp. 662-677.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 4, 1975, pp. 6-18.

ASSIGNMENTS (SEE BELOW FOR GRADING RUBRIC):

The following are general descriptions of the assignments to be completed during the semester. Make sure to consult Canvas for updated requirements, rubrics, and deadlines. You may also contact me through email or during Zoom classes if you have any doubts about any of the assignments.

All assignments should be submitted on Canvas unless stated otherwise.

1. **Screening Posts:** Make a habit to write notes on every film required to watch for Thursday screenings (periods 9 – 11). Consider both "minor" details and large-scale annotations. Do not, however, overwhelm yourself recording every piece of information but rather focus on the elements/theories/genres being studied that week. With time you will become more effective at this!

Write a short post (200 words), for 7 of the 13 screenings weeks, highlighting a significant observation that you consider deserves further analysis/discussion. You may add an analytical question to your post. Do not use this space to summarize the plot but, rather, use this assignment as an opportunity to prepare yourself for the next class and, more importantly, to develop critical viewing skills.

Posts are due on Friday by midnight (one day after each screening).

2. **Scene/Sequence Analyses:** Write two short yet careful analyses of a specific scene or sequence from one of the screened films. Depending on the week assigned to you, develop a reading focusing on one of the four formal elements discussed in class: mise-en-scène, editing, sound, or cinematography.
3. **Short film Analysis:** Analyze a film in its entirety considering and assessing the interaction and effectiveness of the sum of its elements.
4. **Research Paper:** Choose a film topic, conduct research, and write a ~2,150-words paper where you propose and defend a particular argument. You may approach this exercise with the focus of your choice (poetic, cultural, mixed, etc.) but be mindful of selecting a manageable project in terms of time and length. For example, you would find it impossible to analyze a director's whole body of work.

You will first write a prospectus (250 words) presenting your topic, its relevance, and a tentative thesis statement. The prospectus also requires you to identify four scholarly secondary sources with which you will engage to create and support your argument.

Second, after I revise and approve your prospectus, write an annotated bibliography to describe and assess your four secondary sources. Finally, you will write the research paper.

5. **Quizzes:** Complete a quiz every Tuesday from weeks 3 – 12 (for a total of 10 quizzes). Quiz #1, for example, will cover the materials from week 2 and the recorded lecture from sept. 15th. You must complete each quiz on Canvas on Tuesdays by 11:59 pm. Each quiz has a 10-minute time limit.
6. **Participation:** This course includes a significant workload in terms of readings and screenings that serve as a starting point for productive dialogue. Come prepared to every meeting and be ready to engage in conversations about the required material. I will share lectures every week and lead class discussions, but the success of this class ultimately depends on every student's effort, voice, and participation.

ASSIGNMENT CHART WITH MINIMUM WORD COUNTS AND PERCENTAGES.

Assignment	Minimum Word Count	Percentage
Screening Posts	200 words * 7 posts = 1,400 words	2 * 7 posts = 14%
Scene/Sequence Analysis	500 words * 2 papers = 1,000 words	10 * 2 papers = 20%
Short film Analysis	1200 words	15%
Research Paper		
- Prospectus	250 words	5%
- Annotated Bibliography	N/A	10%
- Final Paper	2,150 words	20%
Quizzes	N/A	1 * 10 quizzes = 10%
Participation	N/A	6%
Total	6,000 words	100%

GRADING SCALE

A	100 – 94	C	75 – 73
A-	93 – 90	C-	72 – 70
B+	89 – 86	D+	69 – 66
B	85 – 83	D	65 – 63
B-	82 – 80	D-	62 – 60
C+	79 – 76	E	59 – 0

COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Attendance is fundamental for the successful development of the course. Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. You will fail the course if you accrue **six** 50-minute absences. Note that missing a *double* session counts as 2 absences.
3. Please be punctual. Arriving late at 3 sessions equal 1 absence. Make sure, however, to contact me through email or Canvas as soon as possible when something prevents you from arriving (in time) to class. Please communicate with me openly and honestly.
4. Students should be respectful of their peers and different viewpoints on subjects discussed, just as in face-to-face meetings. Disrespectful behavior is unprofessional and will result in lower participation grades or a meeting with the instructor to address the behavior. As mentioned previously, the class materials and topics might pose challenging and difficult discussions. This consideration, however, does not excuse mistreatment of any type.
Additionally, emails to the instructor must follow professional protocols of subject, grammar, and tone— including proper salutations and signature. Remember that all emails sent through our UFL accounts are Public Records (Florida Statutes, Chapter 119).
5. The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
6. *Paper Format & Submission*: All papers will be submitted electronically, via Canvas unless otherwise stated. Each submitted paper must be in .doc or .docx format.
7. *Late Papers/Assignments*: No late submissions will be accepted **unless** an extension has been previously agreed upon with the instructor. I am flexible and understanding especially considering our present circumstances, but, again, clear and prompt communication is essential for this course and elsewhere.
8. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *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.>
According to 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.>
10. 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 your instructor early in the semester.
 11. *Students who are in distress* or who are in need of counseling or urgent help: please contact 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/>
 12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 13. *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). Please contact Ms. Blount at cblount@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.
 14. *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.ua.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.ua.ufl.edu/public-results/> During our asynchronous sessions, make sure to follow Zoom etiquette, which we will discuss in the first class.
 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.)

SCHEDULE

Date	Reading/Activity	Zoom meeting	Assignment due
Week 1 – Introduction to Film Studies/History			
Sept. 1	Course introduction		
Sept. 3	Watch before class: <i>The Story of Film, "Birth of the Cinema"</i> (Mark Cousins, 2011).  Discussion about early cinema and brief introduction to mise-en-scène		
Sept. 3 (Screening)	 <i>Rafiki</i> (Wanuri Kahiu, 2019)   <i>Safety Last!</i> (Fred C. Newmeyer, 1923) 		Due Friday: Screening Post #1 (A with <i>Rafiki</i> and B <i>Safety Last!</i>)
Week 2 – Mise-en-scène (Part 1)			
Sept. 8	Continued discussion about early cinema and opening screenings.		
Sept. 10	<i>Film Art, "The Shot, Mise-en-scène,"</i> 111 – 132. Clips from <i>Jeanne Dielman, 23 Commerce Quay, 1080 Brussels</i> (Chantal Akerman, 1975) 		
Sept. 10 (Screening)	 <i>The Florida Project</i> (Sean Baker, 2017)  Also, see https://filmanalysis.yale.edu/		Due Friday: Screening Post #2 (A)
Week 3 – Mise-en-scène (Part 2)			
Sept. 15	Watch recorded lecture about mise-en-scène and <i>The Florida Project</i> .		Quiz #1

Sept. 17	<p><i>Film Art</i>, "The Shot, Mise-en-scène," 132 – 158.</p> <p>Thomas Harrison, "Offscreen Space, From Cinema and Sculpture to Photography, Poetry and Narrative." (Canvas)</p>		
Sept. 17 (Screening)	<p> <i>Saul Fia / Son of Saul</i> (László Nemes, 2015) </p>		<p>Due Friday: Screening Post #2 (B)</p> <p>Due Monday, Sept. 21: Scene/Sequence Analysis (if assigned to you)</p>
Week 4 – Cinematography			
Sept. 22	Watch recorded lecture about <i>Son of Saul</i> and more on mise-en-scène.		Quiz #2
Sept. 24	<p>Read <i>Film Art</i>, "The Shot: Cinematography," 159 – 215.</p> <p>Béla Balázs, "The Close-Up." (Canvas)</p>		
Sept. 24 (Screening)	<p> <i>Moonlight</i> (Barry Jenkins, 2016) </p>		<p>Due Friday: Screening Post #3 (A)</p> <p>Due Monday, Sept. 28: Scene/Sequence Analysis (if assigned to you)</p>
Week 5 - Editing			
Sept. 29	Watch recorded lecture about <i>Moonlight</i> and cinematography.		Quiz #3
Oct. 1	<p>Read <i>Film Art</i>, "The Relation of Shot to Shot: Editing," 216 – 262.</p> <p>In class: Clips from <i>Birdman</i> or <i>(The Unexpected Virtue of Ignorance)</i> (Alejandro González-Iñárritu)  </p>		

Oct. 1 (Screening)	 <i>Sedmikrásky / Daisies</i> (Vera Chytilová, 1966) 		Due Friday: Screening Post #3 (B) Due Monday, Oct. 5: Scene/Sequence Analysis (if assigned to you)
Week 6 - Sound			
Oct. 6	Watch recorded lecture about <i>Daisies</i> and editing. Clips from <i>Don't Look Now</i> (Nicolas Roeg, 1973) 		Quiz #4
Oct. 8	Read <i>Film Art</i> , "Sound in the Cinema," 263 – 302. Michel Chion, "Projections of Sound on Image" (Canvas)		
Oct. 8 (Screening)	 <i>La antena / The Aerial</i> (Esteban Sapir, 2007) 		Due Friday: Screening Post #4 (A) Due Monday, Oct. 12: Scene/Sequence Analysis (if assigned to you).
Week 7 – Narrative film			
Oct. 13	Watch recorded lecture about <i>The Aerial</i> and sound- including clips from <i>City Lights</i> (Charlie Chaplin, 1931) 		Quiz #5
Oct. 15	<i>Film Art</i> , "Narrative form," 72 – 110. Clips from <i>Inside Out</i> (Pete Docter and Ronnie del Carmen, 2015)  Clips from <i>Le fantôme de la liberté / The Phantom of Liberty</i> (Luis Buñuel, 1974)  as examples of narrative disruption		

Oct. 15 (Screening)	 <i>Darbareye Elly / About Elly</i> (Asghar Farhadi, 2009) 		Due Friday: Screening Post #4 (B)
Week 8 – Filmmaking modes (Documentary)			
Oct. 20	Watch recorded lecture about <i>About Elly</i> and narrative form.		Quiz #6
Oct. 22	<i>Film Art</i> , “Documentary film,” 353 – 371.		
Oct. 22 (Screening)	 <i>The Act of Killing</i> (Joshua Oppenheimer, 2012)   <i>Khaneh siah ast / The House Is Black</i> (Forough Farrokhzad, 1963) 		Due Friday: Screening Post #5 (A) (You may choose either film for your post)
Week 9 – Genres (Drama and Coming-of-Age)			
Oct. 27	Watch recorded lecture about documentaries.		Quiz #7
Oct. 29	<i>Film Art</i> , “Film Genres,” 327 – 351. Alistair Fox, “The Coming-Of-Age Film as a Genre: Attributes, Evolution, and Functions.” (Canvas)		
Oct. 29 (Screening)	 <i>Mustang</i> (Deniz Gamze Ergüven, 2015) 		Due Monday, Nov. 2: Short Film Analysis
Week 10 – Japanese Cinema and Adaptation			
Nov. 3	Watch recorded lecture about <i>Mustang</i> and genres.		Quiz #8
Nov. 5	Read Ryunosuke Akutagawa, “Rashomon” (Canvas)		
Nov. 5 (Screening)	 羅生門 / <i>Rashōmon</i> (Akira Kurosawa, 1950)  Read after watching Mitsuhiro Yoshimoto, “Rashomon.” (Canvas)		Due Friday: Screening Post #5 (B)
Week 11 – Women in African Cinema			
Nov. 10	Watch recorded lecture about film adaptation and <i>Rashōmon</i> .		Quiz #9
Nov. 12	Class about African cinema		

<p>Nov. 12 (Screening)</p>	<p>🎬 <i>À mon âge je me cache encore pour fumer / I Still Hide to Smoke</i> (Rayhana, 2016) 🇪🇬</p> <p>Read after watching: Read: Lizelle Bisschoff and Stefanie Van de Peer, "Female Friendships in Film: Affinities, Affiliations, and Activism." (Canvas)</p>		<p>Due Friday: Screening Post #6 (A)</p> <p>Due Monday, Nov. 16: Research Paper – Prospectus</p>
<p>Week 12 – Queer/Transgressive Cinema</p>			
<p>Nov. 17</p>	<p>Watch recorded lecture about <i>I Still Hide to Smoke</i> and African women filmmakers.</p>		<p>Quiz #10</p>
<p>Nov. 19</p>	<p>Class about queer and transgressive cinema</p>		
<p>Nov. 19 (Screening)</p>	<p>🎬 <i>La mala educación / Bad Education</i> (Pedro Almodóvar, 2004) 🇪🇸</p> <p>Read: Jorge Pérez, "The Queer Children of Almodóvar: <i>La mala educación</i> and the resexualization of biopolitical bodies." (Canvas)</p>		<p>Due Friday: Screening Post #6 (B)</p> <p>Due Monday, Nov. 23: Research Paper – Annotated Bibliography</p>
<p>Week 13 – Thanksgiving break</p>			
<p>Nov. 24</p>	<p>Thanksgiving break</p>		
<p>Nov. 26</p>			
<p>Nov. 28</p>			
<p>Week 14 – Bringing it all together</p>			
<p>Dec. 1</p>	<p>Workday</p>		
<p>Dec. 3</p>	<p>Conferences</p>		

<p>Dec. 3 (Screening)</p>	<p> <i>Roma</i> (Alfonso Cuarón, 2018) </p> <p>Read after watching: Amelie Hastie, "The Vulnerable Spectator: An Act of Will, a Testimony of Love: Alfonso Cuarón's <i>Roma</i>." (Canvas)</p> <p>Gabrielle O'Brien, "Remembrance as Reconstruction: Excavating Memory in <i>Roma</i>." (Canvas)</p>		<p>Due Friday: Screening Post #7 (A and B)</p>
<p>Week 15</p>			
<p>Dec. 8</p>	<p>Final class discussion</p> <p>Course evaluations</p>		<p>Due Friday, Dec. 11: Research Paper</p>