

Instructor. Natalie Goodman

Class Meetings. T/R, Periods 5-6/6, TUR 2322

Film Screenings. W, Periods 9-11, TUR 2322

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Office. TUR 4359

Office Hours. MW 10-11 AM

Course Description.

The goal of ENG 2300 is to provide students with a working knowledge of film form, history, and theory – including a terminology for film analysis. This course will allow you to begin your exploration of the field by watching, discussing, and writing about films, and by engaging critical readings of texts in film theory and criticism. By the end of this course, you will not only have a greater knowledge of how to talk about films, but also how to read, analyze, and write about films. The course has an intensive writing component and will devote time to research and writing strategies.

General Education Objectives.

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6000 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 WR 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.

Corrigan, Timothy and Patricia White. *The Film Experience*, 5th edition. Boston: Bedford/St. Martin's, 2018.

Additional readings will be made available on Canvas.

Course Projects.

- **Class Participation (200 pts)** This is a discussion-based class. Therefore, I expect you to come prepared to contribute meaningfully to the discussion at hand. This does not only refer to large group discussions – small groups and in-class writing assignments are also considered participation and will be factored into your final grade. **If I see you on your phone or otherwise engaging in non-class-related activities, you will receive a 5-point deduction from your overall participation grade and you will not be notified.**
- **Analytical Film Journals (2000 words total, 200 pts)** Over the course of the semester, you will post a total of **eight critical responses** to a given week's film screening. These journal posts should be at minimum **250 words each** and must be submitted to the designated Canvas discussion board **by 5 pm Thursday** of that week. Your responses must go beyond plot summary and should apply concepts explored in class

to critically analyze the formal and thematic aspects of the given film.

- **Essay 1: Sequence Analysis (800 words, 100 pts)** For this essay, you will complete a short, focused analysis of one scene from a film we've viewed in class. Your essay should pay special attention to mise-en-scène, cinematography, and editing. A full assignment prompt will be available on Canvas.
- **Essay 2: Short Analysis (1200 words, 200 pts)** This essay will build on the skills you honed in the writing of your sequence analysis paper, and apply them to a film in its entirety. Again focusing on one of the films we've viewed in class, and using specific film terminology, you will pay special attention to how particular aspects of film form create the total structure. While some degree of plot summary will be necessary to guide your reader, you will go beyond merely reiterating the sequence of events. Instead, you make an argument about how these plot elements fit together to achieve a particular effect. A full assignment prompt will be available on Canvas.
- **Final Paper Prospectus (200 words, 50 pts)** Here, you will propose a topic for your final paper. This proposal must go beyond general descriptions, topics, and films to analyze – you must also trace the critical/historical argument you plan to make. A full assignment prompt will be available on Canvas.
- **Essay 3: Research Paper (1800 words, 250 pts)** In the final essay of the course, you will make an argument focused on a specific topic of your choice within film studies. You may incorporate multiple films in this analysis, including films we have not viewed in class. You must include at least three scholarly, peer-reviewed sources. A full assignment prompt will be available on Canvas.

Grading Scale.

A	93-100	B	83-86.9	C	73-76.9	D	63-66.9
A-	90-92.9	B-	80-82.9	C-	70-72.9	D-	60-62.9
B+	87-89.9	C+	77-79.9	D+	67-69.9	E	0-59.9

Course Policies.

I. Assignments.

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

2. Attendance Policies.

ENG 2300 is a participation-oriented, skills-based writing course, which means that you will build your skills incrementally and systematically in each class throughout the semester. Much of the learning that takes place is spontaneous and difficult to reproduce outside of class.

- If you miss more than 6 class periods (this includes screenings), you will fail the course. Each absence beyond 4 will lower your grade by half a letter.
- Being late to class by 5 minutes or more will be marked as half an absence.
- Only absences involving religious holidays or university-sponsored events are exempt.
- If you must miss a screening, please contact me ahead of time so other arrangements can be made.
- When you are absent, it is your responsibility to find out what you've missed *and* come to the next class prepared; contact a classmate to find out what work you've missed.
- Absence is not an excuse for late work. You are still responsible for turning assignments in on time.

It is your responsibility to keep track of your absences and late attendances. I will not notify you when you have been marked late or absent. If you would like to discuss your attendance or view your attendance record, you may see me before or after class or during my office hours.

3. Paper Format & Submission.

Papers will be double-spaced, and in a readable 12-point font. They must be submitted via the designated Canvas dropbox and should follow this filename template: *LastnameENG2300Essay#*.

4. Late Work.

Meeting all assignment deadlines is key to avoid falling behind. However, if you find yourself unable to turn an assignment in on time, the procedure is as follows:

- You must notify me at least 24 hours in advance.
- The assignment must then be turned in no later than three days after the initial due date.
- The maximum score possible for any late work is an 80%, or a B-
- After the late assignment has been turned in, you must schedule a meeting with me to discuss paper feedback, and to make a plan for turning future assignments in on time. (**note:** you are required to **email me** to set up this appointment.)

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. Plagiarism & Academic Honesty.

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- Quoting oral or written materials, whether published or unpublished, without proper attribution.
- Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire [Student Honor Code](#).

7. Classroom Behavior.

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Laptops and phones are only open for composing research or reading. No Internet scrolling during class.

8. Students with Disabilities

Students with disabilities who are requesting accommodation 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.

9. UF Grading Policy

For more information, 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. Otherwise, *all grades are final and non-negotiable by any other means (such as emailing me.)*

11. 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>

12. Sexual Harassment.

It is the policy of the University of Florida to provide an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. In accordance with federal and state law, the University prohibits discrimination on the basis of sex,

including sexual harassment. Sex discrimination and sexual harassment will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University encourages students, faculty, staff, and visitors to promptly report sex discrimination and sexual harassment.

13. Policy on Environmental Sustainability.

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic versions of print 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).

14. U Matter, We Care.

The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact umatter@ufl.edu so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

Tentative Schedule.

Subject to change.

Week 1. Introductions.

T. Syllabus

W. SCREENING: *Sunset Boulevard* (Billy Wilder, 1950)

TR. Discuss film; Introduce basic film vocabulary

Read: Yale Film Analysis Website, sections “Basic Terms,” “Mise-en-scène,” “Editing,” and “Cinematography” (<http://filmanalysis.yctf.org>)

Week 2. Early Cinema.

T. Read: *TFE*, Ch. 1: “Studying Film: Culture and Experience,” pp. 17-53

Clips: Lumiere Brothers films (1895), *Metropolis* (1927)

Writing workshop: Essay 1

W. SCREENING: *Das Cabinet des Dr. Caligari* (Robert Wiene 1920)

TR. Discuss Film

Read: [“Magic and Illusion in Early Cinema,” Dan North](#)

Clips: *Nosferatu* (1922)

Week 3: Mise-en-scène

T. Read: *TFE*, Ch. 3: “Exploring a Material World: Mise-en-Scène,” pp. 97-127

Clips: *Citizen Kane* (Orson Welles 1941)

W. SCREENING: *L’Avventura* (Michaelangelo Antonioni 1960)

TR. Discuss film

Week 4. Cinematography

T. Read: *TFE*, Ch. 4: “Cinematography: Framing What We See,” 129-165

Clip: *M* (Fritz Lang 1931)

W. SCREENING: *Vertigo* (Alfred Hitchcock 1958)

TR. Read: “Visual Pleasure in Narrative Cinema,” Laura Mulvey

Week 5. Editing.

T. No class—conferences for Essay I

W. SCREENING: *Cléo à 5 de 7* (Agnes Varda 1964)

TR. Discuss film

Read: *TFE*, Ch. 5: “Editing: Relating Images,” 167-207

Clips: *Modern Times* (Charlie Chaplin 1936), *2001: A Space Odyssey* (Stanley Kubrick 1968)

Clips: *Man with a Movie Camera* (Dziga Vertov 1929), *Breathless* (Jean-Luc Godard 1960)

****ESSAY I DUE FRIDAY, FEB. 1, 11:59 PM****

Week 6. Sound.

T. Read: *TFE*, Ch. 6: “Film Sound: Listening to the Cinema,” pp. 209-241

Clips: *The Conversation* (Francis Ford Coppola 1974)

W. SCREENING: *Singin’ In The Rain* (Gene Kelly and Stanley Donen 1952)

TR. Discuss film

Read: Mary Ann Doane, “Ideology and the Practice of Sound Editing and Mixing”

Week 7. Narrative

T. Read: *TFE*, Ch. 6: “Writing a Film Essay: Observations, Arguments, Research, and Analysis,” 441-452

Read: *TFE*, Ch. 7: “Narrative Films: Telling Stories,” pp. 243-281
Writing Workshop 2

W. SCREENING: *Do the Right Thing* (Spike Lee 1989)

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

Week 8. Narrative II.

T. Screen in class: *Un Chien Andalou* (Luis Buñuel 1929)

Read: Cornelia Klecker, “Chronology, Causality... Confusion: When Avant-Garde Goes Classic”

Clips: *La Jetée*

W. SCREENING: *Mulholland Drive* (David Lynch 2001)

TR. Read: Jennifer A. Hudson, “‘No Hay Banda, and yet We Hear a Band’: David Lynch’s Reversal of Coherence in *Mulholland Drive*.”

Week 9. **SPRING BREAK.**

Week 10. Genre.

T. Read: *TFE*, “Movie Genres: Conventions, Formulas, and Audience Expectations,” 311-349

Clips: *Brazil* (Terry Gilliam 1980), *Point Break* (Katherine Bigelow 1991)

Writing Workshop

W. SCREENING: *Alien* (Ridley Scott 1979)

TR. Read: Linda Williams, “Film Bodies: Gender, Genre, and Excess”

****ESSAY 2 DUE FRIDAY, MARCH. 15, BY 11:59 PM****

Week 11. Animation

M. Read: Alan Cholodenko, “First Principles’ of Animation,” *Animating Film Theory*, 98-109

Clip: *Toy Story*

W. SCREENING: *Spirited Away* (Hayao Miyazaki 2001)

TR. Discuss film

Read: Scott Bukatman, “Some Observations Pertaining to Cartoon Physics; or, The Cartoon Cat in the

Machine,” *Animating Film Theory*, 301-315

Clips: Selections from *Looney Tunes* and *Tom and Jerry*

Week 12. The Gaze.

T. Read: Laura Mulvey, “Afterthoughts on ‘Visual Pleasure in Narrative Cinema’ Inspired by King Vidor’s *Duel in the Sun* (1946)”

W. SCREENING: *Daughter of the Dust* (Julie Dash 1991)

TR. Discuss film

Read: bell hooks, “The Oppositional Gaze: Black Female Spectators”

Week 13. Affect & The Senses

T. Read: Sara Ahmed, *The Cultural Politics of Emotion* excerpt

W SCREENING: *In the Mood for Love* (Wong Kar-Wai 2001)

TR. Read: Laura U. Marks, *The Skin of the Film*, “Haptic Cinema”

Week 14. Queer & Independent Cinema

T. Read: Lauren Berlant & Michael Warner, “Sex in Public”

Clips: *Moonlight* (Barry Jenkins 2016), *Call Me by Your Name* (Luca Guadagnino, 2017)

Writing Workshop: Essay 3

W. SCREENING: *Pariah* (Dee Rees 2009)

TR. Read: Yannis Tzioumakis, “Between ‘Indiewood’ and ‘Nowherewood’: American Independent Cinema in the Twenty-First Century”

Week 15. The Movie Theater

T. Read: Siegfried Kracauer, “Cult of Distraction,” *The Mass Ornament*

Clips: *The Truman Show* (1998), *Exit Through the Gift Shop* (2010)

Paper Prospectus Roundtable

W. SCREENING: *Holy Motors* (Leos Carax 2012)

TR. Read: Roland Barthes, “Leaving the Movie Theater”

****FINAL PAPER PROSPECTUS DUE FRIDAY, APRIL 19, 11:59 PM****

Week 15. Course Wrap-Up

T. Last day of class: course wrap-up and evaluations

W SCREENING: Class choice

****FINAL PAPER DUE FRIDAY, MAY 3, BY 11:59 PM****