

ENG 2300 – Film Analysis (Section 7485, Class #13162), Fall 2020

Instructor Name: Ryan Kerr

Online meeting times: Lecture MWF Period 6 (12:50-1:40 pm)

Screening M Period E1-E3 (7:20-10:10 pm)

Office Hours: MW Period 5 (11:45 am to 12:35 pm) via Zoom and by appointment

Course website: Canvas

Instructor Email: ryankerr@ufl.edu

Course Description: This class is not concerned with film appreciation or the film production. Rather, the goals of this course will be to understand a general historical overview of the evolution of cinema, the vocabulary of film studies (“cinematography,” “editing,” etc.), and film form in order to analyze a film’s aesthetic, historical, and cultural significance. The course will also introduce a variety of theoretical perspectives from film studies, and we will examine different critical approaches to the medium.

COVID Statement: The sessions for this course will occur both asynchronously and synchronously throughout the semester. Monday and Wednesday will be synchronous sessions and Fridays will be recorded asynchronous video lectures. Students will need to let instructors know as soon as possible if technical difficulties are preventing them from engaging in course work.

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 camera 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. Students participating in the chat will also have their comments recorded. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

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:

Timothy Corrigan and Patricia White, *The Film Experience: An Introduction*, 5th ed., New York: Palgrave Macmillan, 2018.

Other texts will be available on canvas.

Assignments (see below for Grading Rubric):

Quizzes- 10%- 100 points

There will be occasional quizzes posted on canvas surrounding vocabulary terms from your textbook and concepts discussed in class.

Weekly Online Posts- 25%- 5% per post- 250 points

200 words per post, 1000 words total

Students will be assigned five different weeks over the course of the semester wherein they will be expected to write a short discussion post on Canvas. These posts should *not* be summaries. Instead, students should comment on aspects of the most recently screened film that they found to be interesting or thought-provoking, and students should attempt to analyze or speculate on various elements of the film. If there is reading due the following class period, students should briefly incorporate their thoughts on the reading into the discussion post. These students may be asked to give a brief informal overview of their thoughts on the film during the following class period.

DUE: Students will be required to post discussion posts by 11:59 pm the Tuesday night after the film screening.

First Paper- 15%- 150 points

1000 words

Students will pick an aspect of film form (cinematography, editing, etc.) and analyze one of the films in Unit #1. Students will argue that a film's use of a particular film technique connects to one of the main themes or ideas in the film. Students will demonstrate a thorough understanding of film terminology.

DUE: OCTOBER 11

Second Paper- 20%- 200 points

1500 words

Students will analyze the film techniques used in one of the films in Unit #2. Students will discuss three different elements of the film—the narrative strategies and at least two different film techniques—to make an argument about how the film’s structure and style connect to its thematic content.

DUE: NOVEMBER 1

Final Research Paper- 30%- 300 points

2500 words

Students will choose a film from the semester and make a clear, thorough argument about the film using one of the critical perspectives discussed in Unit #3. Students must position their argument within an already ongoing critical conversation. Students will use the vocabulary of film studies as well as the film’s narrative style and thematic elements to make an argument about a film’s relevance for a specific critical method in film studies (How does the film support or disrupt genre theory or auteur theory? What happens when we read the film through a Marxist perspective, critical race perspective? etc.). Students must cite at least 5 secondary critical sources in the paper in order to have a well-rounded, thoroughly argued research paper.

DUE: DECEMBER 14

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* **Four** or more absences will result in a lowered final course grade. Students who miss **six** class periods will fail the course.
3. Tardiness disrupts the class and should be avoided. Being tardy **three** times will count as **one**
4. During class discussions, students are expected to be respectful to their peers. Online posts and e-mails should be courteous and respectful.
5. *UF’s policy on Sexual Harassment:* 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/> (Links to an external site.)
6. *Paper Format & Submission:* Students are expected to turn in assignments on time and they must communicate with me as soon as possible if extenuating circumstances (more about disability accommodations below) or technical difficulties are preventing them from completing assignments by the deadline.

7. *Late Papers/Assignments*. Late papers or assignments will be counted off half of a letter grade for every day it is late.
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/> (Links to an external site.)) specifies a number of behaviors that are in violation of this code and the possible sanctions.

The UF Student Honor Code defines plagiarism as follows:

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:

1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
2. 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.
3. Submitting materials from any source without proper attribution.
4. 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.
5. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, dso.ufl.edu/drc/ (Links to an external site.)), which will provide appropriate documentation to give your instructor early in the semester.
6. *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/> (Links to an external site.)
7. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> (Links to an external site.)
8. *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.

9. *Course Evaluations.* Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx> ([Links to an external site.](#))
10. *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](#) ([Links to an external site.](#)) annual book sale.)
11. For face to face courses a statement informing students of COVID related practices such as:

We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

1. You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
 2. This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
1. Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
 2. If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#) ([Links to an external site.](#))), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#) ([Links to an external site.](#)).
 1. Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#) ([Links to an external site.](#)).

Content Warning: The films in this course contain depictions of, among other sensitive topics, violence, racism, and sexual assault. See me privately if you feel as though a film might be triggering for you so arrangements can be made. Students who feel as though many of the films will be problematic for them to watch may want to consider taking a different course.

SYLLABUS

Mon. Aug. 31

Syllabus Overview, Course Expectations

Screening: *La Sortie de l'Usine Lumière à Lyon* (Louis Lumière, France, 1895)

<https://www.youtube.com/watch?v=NwRAUniWJPY> (Links to an external site.)

L'Arroseur arrosé (Louis Lumière, France, 1895)

<https://www.youtube.com/watch?v=IooPPi1YzkM> (Links to an external site.)

L'arrivée d'un train en gare de La Ciotat (Auguste and Louis Lumière, France, 1896)

<https://www.youtube.com/watch?v=1dgLEDdFddk> (Links to an external site.)

The Kiss (William Heise, United States, 1896)

<https://www.youtube.com/watch?v=Q690-IexNB4> (Links to an external site.)

La Voyage dans la Lune (Georges Méliès, France, 1902)

<https://www.youtube.com/watch?v=xLVChRVfZ74> (Links to an external site.)

The Great Train Robbery (Edwin S. Porter, United States, 1903)

<https://www.youtube.com/watch?v=In3mRDX0uqk> (Links to an external site.)

Un Chien Andalou (Louis Buñuel and Salvador Dali, Spain/France, 1929)

<https://www.youtube.com/watch?v=vJKNp7v5FOg> (Links to an external site.)

Wed. Sept. 2

Overview of film studies, film analysis and its significance, film writing

Fri. Sept. 4

Preproduction, distribution, censorship, public opinion

Read: *The Film Experience* Chapter One: Encountering Film- From Preproduction to Exhibition, 17-52

Mon. Sept. 7—HOLIDAY, NO CLASS, NO SCREENING

Wed. Sept. 9

Silent Cinema and Hollywood Cinema

Clips from *Das Cabinet des Dr. Caligari* (Robert Wiene, Germany, 1920)

Metropolis (Fritz Lang, Germany, 1927)

The Wizard of Oz (Victor Fleming, United States, 1939)

Read: *The Film Experience* Chapter Two: History and Historiography, 55-66

Fri. Sept. 11

Modern Cinema Overview

Clips from *Taxi Driver* (Martin Scorsese, United States, 1976)

Pulp Fiction (Quentin Tarantino, United States, 1994)

Read: *The Film Experience* Chapter Two: History and Historiography, 67-86

Mon. Sept. 14

UNIT ONE: FILM FORM

Mise-en-Scène

Clips from *The Gold Rush* (Charlie Chaplin, United States, 1925)

Some Came Running (Vincente Minnelli, United States, 1958)

Sátántangó (Béla Tarr, Hungary, 1994)

Read: *The Film Experience* Chapter Three: Mise-en-Scène- Exploring a Material World, 97-126

Screening: *Do the Right Thing* (Spike Lee, United States, 1989)

Wed. Sept. 16

Discuss *Do the Right Thing*

Clips from *The Night of the Hunter* (Charles Laughton, United States, 1955)

Read: Marilyn Fabe, "Political Cinema: Spike Lee's *Do the Right Thing*"

Fri. Sept. 18

Connecting Mise-en-Scène to thematic elements and politics of film

Mon. Sept. 21

Cinematography

Clips from *The Graduate* (Mike Nichols, United States, 1967)

Goodfellas (Martin Scorsese, United States, 1990)

Victoria (Sebastian Schipper, Germany, 2015)

Read: *The Film Experience* Chapter Four: Cinematography- Framing What We See, 129-164

Screening: *In the Mood for Love* (Wong Kar-wai, Hong Kong, 2000)

Wed. Sept. 23

Discuss *In the Mood for Love*

Fri. Sept. 25

In the Mood for Love and the Politics of Cinematography

Read: Lynda Chapple, "Memory, Nostalgia, and the Feminine: *In the Mood for Love* and Those *Qipaos*"

Mon. Sept. 28

Editing

Clips from *Battleship Potemkin* (Sergei Eisenstein, Soviet Union, 1925)

Requiem for a Dream (Darren Aronofsky, United States, 2000)

Moulin Rouge! (Baz Luhrmann, United States/Australia, 2001)

Read: *The Film Experience* Chapter Five: Editing- Relating Images, 167-207

Screening: *Lola Rennt* (Tom Tykwer, Germany, 1998)

Wed. Sept. 30

Discuss *Lola Rennt*

Read: Vasco Hexel, "The Use of Dance Music and the Synergy of Narrative in *Run Lola Run*"

Fri. Oct. 2—HOMECOMING, NO CLASS

Mon. Oct. 5

Sound in Film

Clips from *Bande à Part* (Jean-Luc Godard, France, 1964)

Blowup (Michelangelo Antonioni, England/Italy, 1966)

Mulholland Drive (David Lynch, United States, 2001)

Read: *Film Experience* Chapter Six: Film Sound- Listening to Cinema, 209-238

Screening: *Singin' in the Rain* (Gene Kelly and Stanley Donen, United States, 1952)

Wed. Oct. 7

Discuss musicals, *Singin' in the Rain*, the sound revolution

Read: Excerpt, Scott Eyman, *The Speed of Sound: Hollywood and the Talkie Revolution, 1926-1930*

Fri. Oct. 9

Discuss *Singin' in the Rain*, sound and race/gender

Sun. Oct. 11—FIRST PAPER DUE

Mon. Oct. 12

UNIT TWO: ANALYZING NARRATIVE THEMES

Narrative film

Read: *The Film Experience* Chapter Seven: Narrative Films- Telling Stories, 243-281

Screening: *City Lights* (Charlie Chaplin, United States, 1931)

https://www.youtube.com/watch?v=TkF1we_DeCQ (Links to an external site.)

Wed. Oct. 14

Discuss *City Lights*, narrative segments, character development

Read: Frank Scheide, “Charlie Chaplin”

Fri. Oct. 16

Experimental film, narrative alienation, non-narrative cinema, finding meaning in the absence of narrative

Clips from *Empire* (Andy Warhol, United States, 1964)

Blue (Derek Jarman, England, 1993)

Read: *The Film Experience* Chapter Nine: Experimental Film and New Media- Challenging Form, 311-337.

Mon. Oct. 19

Postmodernism, Surrealism, Jameson

Clips from *Scream* (Wes Craven, United States, 1996)

Read: Jameson, “Postmodernism and Consumer

Society” <https://analepsis.files.wordpress.com/2011/01/jameson.pdf> (Links to an external site.)

Screening: *Blue Velvet* (David Lynch, United States, 1986)

Wed. Oct. 21

Discuss *Blue Velvet*, Lynchian elements

Read: Excerpt, David Foster Wallace, "David Lynch Keeps his Head" <http://www.lynchnet.com/lh/lhpremiere.html> (Links to an external site.)

Fri. Oct. 23

Discuss *Blue Velvet*, the politics of nostalgia and narrative

Read: Jameson on *Blue Velvet*

Mon. Oct. 26

Nonlinear narrative

Clips from *Pulp Fiction* (Quentin Tarantino, United States, 1994)

Irreversible (Gaspar Noé, France, 2002)

Read: M. Keith Booker, "Breaking Up is Hard to Avoid: Fragmentation in Postmodern Film"

Screening: *Memento* (Christopher Nolan, United States, 2000)

Wed. Oct. 28

Discuss *Memento*

Fri. Oct. 30

Postmodernism wrap-up, the politics of postmodernity

Sun. Nov. 1—SECOND PAPER DUE

Mon. Nov. 2

Auteur Theory

Clips from *Kill Bill, Vol. 1* (Quentin Tarantino, United States, 2003)

The Grand Budapest Hotel (Wes Anderson, United States, 2014)

Read: *The Film Experience* Chapter Eleven: Reading about Film- Critical Theories and Methods, "Auteur Theory," 386

Screening: *À Bout de Souffle* (Jean-Luc Godard, France, 1959)

Wed. Nov. 4

Discuss *À Bout de Souffle*

Pam Cook, "Authorship and Cinema"

Fri. Nov. 6

The Limitations of Auteur Theory

Read: Roland Barthes, "The Death of the Author"

http://www.tbook.constantvzw.org/wp-content/death_authorbarthes.pdf (Links to an external site.)

Mon. Nov. 9

Genre Theory

Clips from *Il Buono, il Bruto, il Cattivo* (Sergio Leone, United States/Italy, 1966)

The Wild Bunch (Sam Peckinpah, United States, 1969)

Unforgiven (Clint Eastwood, United States, 1992)

Read: *The Film Experience* Chapter Ten: Movie Genres- Conventions, Formulas, and Audience Expectations, 339-373

Screening: *The Searchers* (John Ford, United States, 1956)

Wed. Nov. 11—HOLIDAY, NO CLASS

Fri. Nov. 13

Discuss *The Searchers*, cycles of genre, representation in film

Read: Steve Neale, "Genre Theory"

Mon. Nov. 16

Critical gender theory, Alfred Hitchcock introduction

Screening: *Psycho* (Alfred Hitchcock, United States, 1966)

Wed. Nov. 18

Discuss *Psycho*

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

<https://www.asu.edu/courses/fms504/total-readings/mulvey-visualpleasure.pdf> (Links to an external site.)

Fri. Nov. 20

Trans Representation in Cinema

Clips from *The Silence of the Lambs* (Jonathan Demme, United States, 1991)

Tangerine (Sean Baker, United States, 2015)

Mon. Nov. 23

Gender continued

Read: *The Film Experience*, Chapter Eleven: Reading about Film- Critical Theories and Methods, “Theories of Gender and Sexuality,” 394-397

Excerpt, Patricia White, *Women’s Cinema, World Cinema*

Screening: *Portrait de la Jeune Fille en Feu* (Céline Sciamma, France, 2019)

Wed. Nov. 25—HOLIDAY, NO CLASS

Fri. Nov. 27—HOLIDAY, NO CLASS

Mon. Nov. 30

Marxist Theory

Clips from *Ladri di biciclette* (Vittorio de Sica, Italy, 1948)

Week-end (Jean-Luc Godard, France, 1967)

Sorry to Bother You (Boots Riley, 2018)

Read: Excerpt, Terry Eagleton, *Marxism and Literary Criticism*

Screening: *Parasite* (Bong Joon-ho, South Korea, 2019)

Wed. Dec. 2

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| Marxist Theory continued, discuss <i>Parasite</i> |
| <p>Fri. Dec. 4</p> <p>Discuss <i>Parasite</i>, narrative and film form as political statements</p> <p>Read: Laurence Barber, “Killing the Host: Class and Complacency in Bong Joon-Ho’s <i>Parasite</i>”</p> |
| <p>Mon. Dec. 7</p> <p>Critical Race Theory/Intersectionality</p> <p>Read: Joanna Di Mattia, “The Aesthetic of the Ecstatic: Reimagining Black Masculinity in <i>Moonlight</i>”</p> <p>Screening: <i>Moonlight</i> (Barry Jenkins, United States, 2016)</p> |
| <p>Wed. Dec. 9</p> <p>Discuss <i>Moonlight</i></p> <p>Course wrap-up, final remarks</p> |
| Fri. Dec. 11—READING DAY, NO CLASS |
| Mon. Dec. 14—FINAL PAPER DUE |
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Grading/Assessment Rubric:

A: The student has met the criteria of the assignment successfully. The paper strongly argues points that connect clearly to a well-written thesis statement. The grammar of the paper shows evidence of attentive proofreading and there are little to no errors whatsoever.

B: The student has met the criteria of the assignment, but the thesis statement could be more clearly defined. The connections between the argumentative points and the thesis statement itself could be clearer. There are several noticeable grammatical errors.

C: The student has only minimally met the criteria of the assignment. The argument either exhibits poor logic or barely resembles a clear argument. The thesis statement is not argumentative and the points do not clearly relate to the thesis statement. There are numerous grammatical errors that distract from the readability and meaning of the paper.

D: The student has not met the criteria of the assignment. The thesis statement is absent entirely and the paper does not form a coherent argument at all. There are numerous grammatical errors that strongly interfere with the readability and meaning of the paper.

E: (Equivalent to an F) These grades are given to assignments that are never turned in or are plagiarized. A paper that is very far outside of the parameters of the assignment, however, will receive an E grade.