

ENG 2300.7485 Film Analysis

MWF Period 7, ROL 0115
T Periods E1-E3, TUR 2322

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Office Hours: WF Period 6, or by appointment

Course Description

Film analysis examines the elements of film form: mise-en-scène, cinematography, editing, sound, narrative structure, and performance. Once introduced to these concepts, we will examine together diverse films, to hone your skills at analyzing how these elements build meanings. The course will introduce film theories and train you to write film criticism and historical analysis, including methodologies for examining films in social contexts.

In the beginning of this course, you will learn the vocabulary needed to dissect the parts at work and techniques utilized in individual films. You will then practice applying these terms as you use them to describe and interpret films in both class discussion and written assignments. Later in the semester, you will begin to think, research, and write about how the form of a particular film reflects larger cultural conditions and perspectives.

Course Materials

Corrigan, Timothy, and Patricia White. *The Film Experience*, 4th ed. Boston: Bedford/St. Martin's, 2015. Print. ISBN: 9781457663543

Other reading materials accessible in our E-learning/Canvas course site include:

Butler, Judith. "Gender Is Burning: Questions of Appropriation and Subversion"
Evans, Owen. "Tom Tykwer's *Run Lola Run*: Postmodern, Posthuman, or 'Post-theory'?"
Gunning, Tom. "An Aesthetic of Astonishment" Early Cinema and the (In)Credulous Spectator"
hooks, bell. "The Oppositional Gaze: Black Female Spectators"
Lombardi, Elena. "Of Bikes and Men: The Intersection of Three Narratives in Vittorio De Sica's *Lardi di Biciclette*"
Mulvey, Laura. "Visual Pleasure and Narrative Cinema"
Simmonds, Felly Nkweto. "'She's Gotta Have It': The Representation of Black Female Sexuality on Film"

Course Outcomes

Upon completing Film Analysis, you will be able to:

1. Understand and use vocabulary to critically view, analyze, discuss, and write about film;
2. Identify and reflect on film techniques in a given film and how the techniques create meaning;
3. Analyze and articulate how a particular film reflects social, cultural, and historical contexts;

4. Cultivate critical and analytical thinking and evaluation informed by film theory and criticism;
5. Formulate critical analysis about film that incorporates relevant film terminology and scholarship.

Course Assignments and Evaluation

Complete assignment prompts with their corresponding rubrics are located within the E-learning/Canvas course site.

Analytical Viewing Responses	25%
Responses help students develop critical viewing skills. In each analytical response, students will propose arguments to specified prompts. Your responses will provide concise, developed analyses establishing dialectics with class discussions, viewings, and readings. After initial postings, students are required to provide meaningful comments to at least two of their classmates' posts.	
Sequence Journal and Analysis	25%
Selecting among films and readings in the course, students will demonstrate sequence journaling, language application, and close analysis. In preparation for the sequence analysis, students will provide a brief sequence journal to demonstrate film language application for their prospective analysis.	
Critical Analysis Essay	30%
Selecting among films and readings in the course, students will demonstrate critical reading, information synthesis, and comparative analysis. In preparation for the critical analysis, students will provide a brief proposal to generate ideas for their prospective research.	
Participation	20%
Participation includes completing assigned readings, viewings, homework, in-class writing activities, presentations, and discussions. In this discussion-based course, students are expected to regularly make significant and thoughtful contributions.	
TOTAL	100%

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%

General Assessment Rubric

A	Insightful: You did what the assignment asked for at a high quality level, with care and precision, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a "B," but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a style. Work in the "A" range is not only correct and intriguing, but also illuminating. Since careful editing and proofreading are essential in writing, papers in the A range must be free of typos and grammatical or mechanical errors.
B	Proficient: You did what the assignment asked of you at a high quality level. Work in this range is competent, thoughtful, and considered, but it needs revision. To be in the

	“B” range, an essay must be complete in content, be well organized, and show special attention to style.
C	Satisfactory: You did what the assignment asked of you and demonstrated that you have a generalized comprehension of the ideas/films/essays you’re working with. Work in this range needs significant revision, but it is complete in content and the organization is logical. Diction may be imprecise or unclear. The style is straightforward but unremarkable.
D	Poor: You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete and/or the organization is hard to discern. Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Ideas/texts are oversimplified. Work in this range may have no thesis statement, or may stray significantly from the thesis throughout the essay. Attention to style is often nonexistent or uneven.
E	An E is usually reserved for people who don't do the work, or don't come to class, or those who have plagiarized. However, if your work shows little understanding of the needs of the assignment or demonstrates that you put little effort in completing it, you will receive a failing grade.

Course Policies

Participation and Attendance

Regular attendance and active participation are **necessary and required**. Class participation includes contributing to class discussions; coming to class on time, prepared with books, articles, handouts, and homework; preparing for in-class activities; providing adequate drafts for group work; collaborating and participating in group activities; and overall working and paying close attention to the lectures and activities of the classroom. In general, students are expected to contribute constructively in each class session.

In this course we will follow a strict attendance policy. **You will lose 10% of course participation points for each absence beyond three periods. If you miss more than six periods during the term, you will fail the entire course.** Missing double-period class meetings constitutes two absences. **Please note the attendance limit includes screening periods.** The university exempts from this policy **only** those absences involving university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed. Absences, even for extraordinary reasons will result in missing work that cannot be made up; therefore, you can expect absences to have a negative impact on grades. For more information on UF’s attendance policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Please Note: If you are absent, it is your responsibility to make yourself aware of all due dates and required work. You will not earn credit for any in-class activity you miss due to absence. If absent due to a scheduled event, you are still responsible for turning assignments in on time.

Tardiness: Tardiness creates a problem for the entire class since it can disrupt work in progress. Tardiness will be reflected in lost participation points.

Classroom Conduct

Please treat your classmates and myself with respect. Keep in mind that UF 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. Any use of electronic devices not related to classroom learning: phones, personal data assistants, iPods, etc. are disruptive and will not be tolerated. Please put them on silent and keep them out of sight.

Assignment Maintenance Responsibilities

You are responsible for maintaining copies of all work submitted in this course and retaining all returned, marked work until the semester is over. Should the need arise for a resubmission of papers or a review of marked papers, it is the your responsibility to have and to make available this material.

Late Work Policy and Mode of Submission

I do not accept late work. All papers will be submitted as MS Word (.doc or .docx) documents to E-learning/Canvas by **11:59pm on the designated due date**. I may consider extenuating circumstances, but you must contact me at least twenty-four hours before the assignment is due. All assignments and postings should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, single-spaced with 1-inch margins and numbered pages.

Final Grade Appeals

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant in Department of English. Grade appeals may result in a higher, unchanged, or lower final grade.

University Policies

General Education

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-program.aspx>.

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-program.aspx#requirements>.

Statement of Writing Requirement

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/writing-requirement.aspx>.

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. 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/>. The office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

Statement of 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.hr.ufl.edu/eo/sexharassment.htm>.

Statement on Academic Honesty

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code>.

Course Schedule

22 August – 26 August
Subject: Introduction to Film Analysis Readings: <i>The Film Experience (TFE)</i> Introduction p. 5-17 (24 Aug) <i>TFE</i> Chapter 10 p. 353-395 (26 Aug) Screening: NO FILM SCREENING
29 August – 2 September
Subject: Film Composition: Mise-en-Scène Readings: <i>TFE</i> Chapter 2 p. 63-94 (29 Aug) Screening: <i>Citizen Kane</i> (1941) Dir. Orson Welles (30 Aug) Posting Due: Viewing Response 1: Mise-en-Scène (31 Aug)
6 September – 9 September (Labor Day 5 September)
Subject: Film Composition: Cinematography Readings: <i>TFE</i> Chapter 3 p. 95-132 (7 Sept) Screening: <i>In the Mood for Love</i> (2000) Dir. Wong Kar-Wai (6 Sept) Posting Due: Viewing Response 2: Cinematography (7 Sept)
12 September – 16 September
Subject: Film Composition: Editing Readings: <i>TFE</i> Chapter 4 p. 133-174 (12 Sept) Screening: <i>North by Northwest</i> (1959) Dir. Alfred Hitchcock (13 Sept) Posting Due: Viewing Response 3: Editing (14 Sept)
19 September – 23 September
Subject: Film Composition: Sound Readings: <i>TFE</i> Chapter 5 p. 75-209 (19 Sept) Screening: <i>Singin' in the Rain</i> (1952) Dirs. Gene Kelly and Stanley Donen (20 Sept) Posting Due: Viewing Response 4: Sound (21 Sept)
26 September – 30 September
Subject: Organizational Structure: Narrative Film

Readings: *TFE* Chapter 6 p. 213-252 **(26 Sept)**

Screening: *Do the Right Thing* (1989) Dir. Spike Lee **(27 Sept)**

Posting Due: Viewing Response 5: Narrative Films **(28 Sept)**

3 October – 7 October

Subject: Organizational Structure: Genre Film

Readings: *TFE* Chapter 9 p. 311-349 **(3 Oct)**

Screening: *Imitation of Life* (1959) Dir. Douglas Sirk **(4 Oct)**

Posting Due: Viewing Response 6: Genre Film **(5 Oct)**

Assignment Due: **Sequence Journal (7 Oct)**

10 October – 13 October (Homecoming 14 October)

Subject: Organizational Structure: Documentary Film

Readings: *TFE* Chapter 7 p. 253-282 **(10 Oct)**

Screening: *Twenty Feet from Stardom* (2013) Dir. Morgan Neville **(11 Oct)**

Posting Due: Viewing Response 7: Documentary Film **(12 Oct)**

17 October – 21 October

Subject: Cinematic Style: Silent Film

Readings: Tom Gunning, “An Aesthetic of Astonishment” Early Cinema and the (In)Credulous Spectator” **(17 Oct)**

Screening: *Nosferatu* (1922) Dir. F. W. Murnau **(18 Oct)**

Posting Due: Viewing Response 8: Silent Film **(19 Oct)**

Assignment Due: **Sequence Analysis (21 Oct)**

24 October – 28 October

Subject: Cinematic Style: Neo-Realism

Readings: Elena Lombardi, “Of Bikes and Men: The Intersection of Three Narratives in Vittorio De Sica’s *Lardi di Biciclette*” **(24 Oct)**

Screening: *Lardi di Biciclette* [*Bicycle Thieves*] (1948) Dir. Vittorio De Sica **(25 Oct)**

Posting Due: Viewing Response 9: Neo-Realism **(26 Oct)**

31 October – 4 November

Subject: Cinematic Style: Post/Modernism

Readings: Owen Evans, “Tom Tykwer’s *Run Lola Run*: Postmodern, Posthuman, or ‘Post-theory’?” **(31 Oct)**

Screening: *Run Lola Run* (1998) Dir. Tom Tykwer **(1 Nov)**

Posting Due: Viewing Response 10: Post/Modernism **(2 Nov)**

7 November – 10 November (Veteran’s Day 11 November)

Subject: Critical Perspective: Spectatorship and the Male Gaze

Readings: Laura Mulvey, “Visual Pleasure and Narrative Cinema” **(7 Nov)**

bell hooks, “The Oppositional Gaze: Black Female Spectators” **(7 Nov)**

Screening: *Gilda* (1946) Dir. Charles Vidor **(8 Nov)**

Posting Due: Viewing Response 11: Spectatorship and the Male Gaze **(9 Nov)**

14 November – 18 November

Subject: Critical Perspective: Gender and Sexuality

Readings: Judith Butler, “Gender Is Burning: Questions of Appropriation and Subversion” **(14 Nov)**

Felly Nkweto Simmonds, “‘She’s Gotta Have It’: The Representation of Black Female Sexuality on Film” **(14 Nov)**

Screening: *Pariah* (2011) Dir. Dee Rees **(15 Nov)**

Posting Due: Viewing Response 12: Gender and Sexuality (16 Nov)

Assignment Due: Critical Analysis Prospectus (18 Nov)

21 November – 22 November (Thanksgiving 23-25 November)

Subject: Writing About Film

Screening: NO FILM SCREENING

28 November – 2 December

Subject: Writing About Film

Screening: *Blade Runner* (1982) Dir. Ridley Scott (29 Nov)

5 December – 7 December

Subject: Film Experience

Screening: *28 Days Later* (2002) Dir. Danny Boyle (6 Dec)

12 December – 16 December Finals Week

Assignment Due: Critical Analysis Essay (14 Dec)
