

Film Analysis

Instructor Name: Remus Jackson

Course meeting times & locations: MWF, Asynchronous via Canvas; Synchronous sessions Period 3 via Zoom listed in schedule.

Screenings: M, Period 9-11, via Zoom

Office Location and Hours: M 11AM via Zoom

Course website: Canvas

Instructor Email: jackson.k@ufl.edu

Course Description:

In this introduction to film studies, students will learn how to analyze, rather than merely summarize, film. Thus this course focuses on building a working understanding of film form (including mise-en-scène, cinematography, and editing) and vocabulary (for example, the distinction between a dissolve and wipe; a long take and long shot). We then learn how to apply these analytical tools in the context of film history, theory, and cultural analysis. We will practice analysis throughout the course in both class discussion and written analysis, and develop the ability to think, research, and write about how the form of a particular film reflects larger cultural perspectives. Upon completing ENG 2300 you should have a sense of film form (poetics), a general outline of film history, and a beginning understanding of applying critical/theoretical perspectives to film. In the Film Studies program, ENG 2300 offers key preparation for the film history sequence (ENG 3121, 3122, and 3123) and film theory (ENG 3115).

COVID-19 Statement

This course will be offered entirely online, with a mix of asynchronous and synchronous sessions. Synchronous means we will meet as a class via Zoom during our assigned period. I will provide meeting URLs through Canvas in advance of these sessions. On asynchronous days there will be materials provided through Canvas for you to read and/or respond to on your own schedule, meaning much of this course is designed to be self-directed. Our synchronous sessions are indicated in the schedule at the end of this syllabus.

From the ongoing COVID-19 pandemic to the sustained national uprising against police brutality and anti-Black racism, we are learning in extraordinary, and for many, painful times. Know that I recognize that many of us are facing financial, emotional, and/or physical uncertainty. As your instructor, my job is to support you in your learning journey to the best of my ability. Please reach out if you encounter, or are dealing with, outside circumstances that impact your ability to learn and/or work and we will work together to find the best course forward for you.

Course Objectives:

General Education Objectives:

- This course confers General Education credit for Composition (C), and 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.

Course Texts:

There are no required texts for this course.

Films will be available online and screened via Zoom at our assigned screening time.

Readings will be available through Canvas.

Recommended text: *The Film Experience*, Patricia White and Timothy Corrigan, any ed.

Assignments (see below for Grading Rubric):

Short Responses (6 x 200 words, 1200 words total, 15%)

To develop our analytical skills, students will complete a minimum of **six responses** to our screened films over the course of the semester. These responses should not summarize the film, but offer brief argumentative analysis of specific moments or scenes and incorporate our class readings where appropriate. These responses will be shared on Canvas via Discussion board.

Formal Analysis Essays (2, 2000 words total, 25%)

Sequence Analysis (700 words)

Students will choose a short sequence from one of our screened films and develop an essay that closely analyzes that sequence's mise-en-scène, editing and/or cinematography.

Formal Analysis (1300 words)

Students will choose one of our screened films and develop an essay that analyzes the film's formal qualities as a whole, considering the relationship between the film's narrative structure and mise-en-scène, editing, and cinematography.

Prospectus for Film Analysis Essay (300 words, 15%)

Prior to beginning the final analysis essay, students will be asked to complete a short prospectus to help outline their ideas. This prospectus should clearly explain the student's chosen film, their intended argument, and include at least one preliminary academic source. We will discuss the prospectus together in class later in the semester.

Film Analysis Essay (2000 words, 30%)

In this final paper, students will develop a sustained, in-depth, researched analysis of a film of their choosing we have *not* viewed in class. The film analysis essay will include at least four scholarly and peer-reviewed sources, and should demonstrate a strong grasp on the formal elements of film and critical analysis.

Visual Journal (10%)

The visual journal is a semester-long project designed to help build our analysis skills and develop an easily referenceable body of knowledge for the course. The notes you take during screenings and in response to our readings will go in this journal, as will all four of your short responses at the end of the semester. The visual journal will also contain two analytical components:

* Moon Watching Exercise (250 words): Select one scene from our course and record your observations of this scene for five consecutive days. These observations should focus on your initial response to the scene, drawing from the film vocabulary we have developed in class; do not focus on significance or interpretation. After you complete the five days of observation, you will write a paragraph detailing the scene's significance and how your perspective of the scene developed over time.

* Storyboard Exercise (250 words): Chose one film from our course and break down a sequence into a storyboard of 10-30 beats, paying attention to the formal qualities of that sequence. Once you have completed the storyboard you will write a paragraph analyzing the visual components of the scene and how you chose to translate the scene into the storyboard.

The visual journal & these specific components will be discussed further in class.

Participation (5%)

Because this course is designed to be collaborative in nature, even asynchronously, 5% of the final grade will be put towards participation. Students should be prepared to contribute to online discussion boards and activities.

Course Policies:

Remus' Course Policies:

1. *Inclusivity*: This classroom affirms diversity, including but not limited to race, gender, sexual orientation, disability, and intersections therein. It is expected that students approach each other and course materials with open minds. Some of the works we will study contain potentially difficult material; where possible, content warnings will be provided, so that students can be prepared to engage with our texts appropriately.
2. *Classroom Etiquette*: Students are expected to conduct themselves maturely, contribute to class discussions and activities, and refrain from infringing on their peers right to learn.
3. *Accessibility*: Films and recorded lectures will be shown with subtitles. Transcripts are available for recorded lectures. Alternatives to our Zoom session will be available for those unable to use Zoom due to disability, lack of technology, housing instability, or other similar reason.
4. Students with *disabilities* who are requesting accommodations legally required by the Americans with Disabilities Act (ADA) are required to register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor early in the semester.
That said, accessibility benefits us all—regardless of diagnosis or documentation. Please reach out to discuss any access needs that will improve this class for you, regardless of whether you identify as having a disability. You may do this early in the semester or later on as it occurs to you.
5. *Synchronous sessions*: You are expected to attend our scheduled synchronous sessions, barring reasons covered in Policy 3. If you have technical difficulties or another issue reach out. See UF's policy on attendance below for further details.
6. *Asynchronous sessions*: You are responsible for keeping up with our course materials, which are available through Canvas. Our modules provide a schedule with suggested pacing for assignments.
7. *Late Papers/Assignments*: Assignments are due by the deadline indicated on Canvas. If you have extenuating circumstances that require an extension, reach out to me **before** the deadline to discuss. I accept late work for all reasons covered under official UF policies; please contact me if you have exceptional circumstances.

University Course Policies:

8. You must complete all assignments to receive credit for this course.
9. *Attendance*: As per UF's policy, **you are permitted up to 5 unexcused absences throughout the semester**. 6 unexcused absences without a University approved reason will result in an automatic failure of the course, or an incomplete if documentation is provided after the fact. For more information on the University's attendance policy, see: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

10. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
11. *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.

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.
12. *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/>
13. *Students experiencing food insecurity* may visit the Field and Fork Food Pantry. There is no proof of need required in order to shop at the Pantry; you need only bring in your valid UFID card. For more information: <https://pantry.fieldandfork.ufl.edu>
14. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
15. *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, reachable at cblount@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.
16. *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.aa.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.aa.ufl.edu/public-results/>.
17. UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
18. *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.)

Class Schedule

Readings and Assignments are due by the start of class time on the date listed.
This schedule may be subject to change – refer to Canvas for the most up to date schedule.

UNIT ONE: FORM

WEEK 1	INTRO TO FILM + KEY CONCEPTS	DUE
Monday 8/31	Zoom meeting: Introduction to the class □ <i>Queen Christina</i> (1933)	
Wednesday 9/2	Watch clips: Lumière films, Edison films, <i>A Trip to the Moon</i> Introduction to film vocabulary & early cinema history	Yale Film Analysis, Sections “Basic Terminology”
Friday 9/4	Zoom meeting: Introduction to the visual journal & visual notetaking Overview: Early Hollywood & the star system	Yale, “Mise-en-Scène”, “Cinematography,” “Editing”
WEEK 2	MISE EN SCENE	DUE
Monday 9/7	No class	
Wednesday 9/9	□ <i>Metropolis</i> (1927) Zoom meeting: Overview: Early European cinema, Weimar cinema + German expressionism Watch clips: <i>The Cabinet of Dr. Caligari</i> , <i>Nosferatu</i> Continue learning about mise-en-scène	Selection from <i>The Film Experience</i> (TFE) “Exploring a Material World: Mise-en-Scène”
Friday 9/11	Zoom meeting: Introduction to the Sequence Analysis How to analyze a film / introduction to analytical circle	
WEEK 3	MISE EN SCENE + CINEMATOGRAPHY	DUE
Monday 9/14	□ <i>An Autumn Afternoon</i> (1964) Zoom meeting: Reading and analyzing academic sources: breaking down Deren; cinematography overview	Selections from <i>TFE</i> “Framing What We See: Cinematography” Deren, “Cinematography: The Creative Use of Reality”

<i>Wednesday 9/16</i>	Cinematography & mise-en-scene in <i>An Autumn Afternoon</i>	Bingham, “The Spaces In-Between: The Cinema of Yasujiro Ozu”
<i>Friday 9/18</i>	Digital Workshop: Thesis writing + practice analysis	
WEEK 4	CINEMATOGRAPHY + EDITING	DUE
<i>Monday 9/21</i>	Watch clips: <i>Battleship Potemkin</i> , <i>October</i> Zoom meeting: Continuity editing & montage, Soviet Montage Theory <input type="checkbox"/> <i>Man with a Movie Camera</i> (1929)	<i>TFE</i> , “Relating Images: Editing” Sergei Eisenstein, “Methods of Montage”
<i>Wednesday 9/23</i>	Comparative Analysis Activity	Bazin, “The Evolution of the Language of Cinema”
<i>Friday 9/25</i>	Digital Workshop: Sequence Analysis	
WEEK 5	EDITING + SOUND	DUE
<i>Monday 9/28</i>	Watch clips: <i>Singin’ in the Rain</i> , <i>Gravity</i> Sound in cinema; sound editing	Sequence Analysis
<i>Wednesday 9/30</i>	<input type="checkbox"/> <i>Jalsagar</i> (Eng: <i>The Music Room</i>) (1958) Sound in <i>The Music Room</i>	Selection from <i>TFE</i> “Listening to the Cinema: Sound”
<i>Friday 10/2</i>	No class	
WEEK 6	NARRATIVE	DUE
<i>Monday 10/5</i>	Zoom meeting: Introduction to the Formal Analysis Overview: French New Wave film <input type="checkbox"/> <i>Cleo de 5 a 7</i> (1962)	Selection from <i>TFE</i> “Telling Stories: Narrative Films”
<i>Wednesday 10/7</i>	Narrative structures in films – mapping activity	Flitterman-Lewis, “Agnès Varda and the Woman Seen”
<i>Friday 10/9</i>	Essay structure & topic sentences	
WEEK 7	AUTEUR THEORY	DUE
<i>Monday 10/12</i>	Zoom meeting: Auteur theory & Spike Lee Watch clips: <i>She’s Gotta Have It</i> , <i>Black KkKlansman</i> <input type="checkbox"/> <i>Do The Right Thing</i> (1989)	Visual Journal Check-In Moon-Watching Exercise Sarris, “Notes on Auteur Theory in 1962”
<i>Wednesday 10/14</i>	<i>Do The Right Thing</i> , auteurism, and narrative	Palis, “The Economics and Politics of Auteurism: Spike Lee’s <i>Do The Right Thing</i> ”

Friday 10/16	Continue discussion of theory + narrative	Selection from <i>TFE</i> , “Critical Questions in Cinema”
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UNIT TWO: CONTENT

WEEK 8	GENRE THEORY	DUE
Monday 10/19	Zoom meeting: Genre conventions & hybrid genres Developing analysis of genre □ <i>Blade Runner</i> (1982)	Staiger, “Hybrid or Inbred? The Purity Hypothesis and Hollywood Genre History”
Wednesday 10/21	Genre in <i>Blade Runner</i> , Neo-Noir & Science Fiction	View <i>Blade Runner</i> storyboards on Canvas
Friday 10/23	Zoom meeting: Introduction to Prospectus & Final paper Digital Workshop: Formal Analysis	
WEEK 9	GAZE THEORY	DUE
Monday 10/26	Watch clips: <i>Illusions</i> , <i>Jennifer’s Body</i> Zoom meeting: Gaze theory & feminist analysis □ <i>Rear Window</i> (1954)	Formal Analysis
Wednesday 10/28	<i>Rear Window</i> and the male gaze	Mulvey, “Visual Pleasure and Narrative Cinema”
Friday 10/30	Zoom meeting: They Say/I Say activity	hooks, “The Oppositional Gaze”
WEEK 10	DOCUMENTARY FILM	DUE
Monday 11/2	Zoom meeting: Overview of documentary Watch clips: <i>Nanook of the North</i> , <i>Vernon, Florida</i> □ <i>Paris is Burning</i> (1990)	Prospectus
Wednesday 11/4	Documentary aesthetics & ethics in <i>Paris is Burning</i>	Butler, “Gender is Burning: Questions of Appropriation and Subversion”
Friday 11/6	Representation & “recovered” film histories	
WEEK 11	CRITICAL RACE THEORY	DUE
Monday 11/9	Watch clips: <i>Cotton Comes to Harlem</i> , <i>Pariah</i> , <i>Black Panther</i> Zoom meeting: CRT, Black film & particularly contemporary Black cinema □ <i>Get Out</i> (2017)	hooks, “Representing Whiteness in the Black Imagination”
Wednesday 11/11	No class	
Friday 11/13	<i>Get Out</i> , horror & black cinema	
WEEK 12	AVANT GARDE + EXPERIMENTAL FILM	DUE

<i>Monday 11/16</i>	Watch clips: <i>Scorpio Rising</i> , <i>Rabbit's Moon</i> , <i>Meshes of the Afternoon</i> , <i>Witches' Cradle</i> Zoom meeting: Overview of experimental film forms <input type="checkbox"/> <i>Un Chien Andalou</i> (1929), <i>Eraserhead</i> (1977)	Storyboard Exercise Favaro, "Whose's Story is This? The Non-Existence of the Eternal Gaze in David Lynch's Films"
<i>Wednesday 11/18</i>	<i>Un Chien Andalou</i> & <i>Eraserhead</i> Review of formal elements of film	Thier, "Surrealism's Enduring Bite: <i>Un Chien andalou</i> "
<i>Friday 11/20</i>	Digital Workshop: Structure & revision for final paper	
WEEK 13	ANIMATION	DUE
<i>Monday 11/23</i>	Watch clips: <i>Triplets of Belleville</i> , <i>Into the Spider-verse</i> Animation <input type="checkbox"/> <i>Princess Mononoke</i> (1997)	Taihei, "Japanese Cartoon Films"
<i>Wednesday 11/25</i>	No class	
<i>Friday 11/27</i>	No class	
WEEK 14	QUEER THEORY	DUE
<i>Monday 11/30</i>	Zoom meeting: New Queer Cinema & LGBTQ films <input type="checkbox"/> <i>Y Tu Mamá Tambien</i> (2001)	Visual Journal Quinlivan, "On How Queer Cinema Might Feel"
<i>Wednesday 12/2</i>	Watch clips: <i>Moonlight</i> , <i>My Own Private Idaho</i> , Continue learning about queer film theory	
<i>Friday 12/4</i>	Digital Workshop: Film Analysis Paper – Reverse Outlining	
WEEK 15	CLASS WRAP UP	DUE
<i>Monday 12/7</i>	Optional Zoom meeting Final workshop on Film Analysis Paper <input type="checkbox"/> Class pick	
<i>Wednesday 12/9</i>	Course wrap-up & evaluations	Film Analysis Paper

Grading/Assessment Rubric

A work shows a clear, well-thought out thesis, supported by specific, adequately cited primary and secondary sources. Additionally, this work engages with the rhetorical, formal, and visual properties of the primary sources, is original in its approach, and demonstrates mastery over grammar and writing conventions (a few errors are acceptable).

B work shows a clear thesis, supported by adequately cited primary and secondary sources. Additionally, this work engages with the rhetorical, formal, and visual properties of the primary sources, and mostly demonstrates mastery over grammar and writing conventions.

C work contains a thesis, though it may not be clear or fully realized yet, and attempts to support it with primary and secondary sources. Additionally, this work references the rhetorical and formal properties of the primary sources. Grammar and writing conventions may not be fully mastered.

D work may not yet present a thesis, but does attempt to engage with primary and secondary sources, and reference the rhetorical and formal properties of the primary sources. Grammar and writing conventions may not be fully mastered.

E work does not engage with the formal properties of the primary sources.

Grading Scale

A / 100 - 94

A- / 93 - 90

B+ / 89 - 86

B / 85 - 83

B- / 82 - 80

C+ / 79 - 76

C / 75 - 73

C- / 74 - 70

D+ / 69 - 66

D- / 65 - 60

E / 59 - 0