

ENG 2300 – Film Analysis (Section 4C45, Class #13542), Fall 2019

Instructor Name: Vincent Wing

Class Meeting Information: T: Period 7 (1:55 PM - 2:45 PM) ROL 0115
R | Period 7 - 8 (1:55 PM - 3:50 PM) ROL 0115

Screening Information: W: Period 9 - 11 (4:05 PM - 7:05 PM) TUR 2322

Instructor Email: vxwing15@ufl.edu

Office: TBD

Office Hours: TBD

Course Description

As an introduction to film studies, ENG 2300 teaches students how to analyze rather than merely summarize a film, engaging style and poetics. Thus, the course should provide a working knowledge of film form and film vocabulary (for example, the distinction between a dissolve and a wipe; a long take and a long shot). ENG 2300 introduces and develops these analytic tools in the context of film history and film theory. It is not a “film appreciation” course. Having completed this course, a student should have a sense of film form (poetics), a general outline of film history, and some critical/theoretical perspectives for analyzing film. In the Film Studies program, the film history sequence is intended to follow ENG 2300 (ENG 3121, 3122, and 3123). ENG 3115 features a more in-depth treatment of film theory.

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 Text

Corrigan, Timothy, and Patricia White. *The Film Experience*, 5th Edition. Boston: Bedford/St. Martin's, 2017. (9781319059514)

Assignments

Participation and Film Responses (~1700 words) (200 points)

Note: Learning is at its best when ideas are circulating, so come to class expecting to participate. This means coming to class having read and taken notes on all material for that day's class period.

- ****Film Responses:** Post a reaction to the Wednesday screening of the film before we meet for Thursday's class. This should not be merely a summary of the film. Use this space to share your thoughts, raise questions, and/or put forth an interpretive argument. You must do these for at least 7 of the films we watch in class. The response should be between 250-300 words.

Formal Aspects Responses (1200 words, 250 points total)

During weeks 2-6, you will write two 600-word responses to two of the five films we've screened in class. Your response must focus on two formal aspects discussed in relation to the film in class (mise-en-scène, cinematography, editing, sound). Describe and interpret the technique and function of these two formal aspects by focusing on a single sequence (connected series of scenes) in the film. For the first response, you must write on mise-en-scène and cinematography, while for the second, you will write on editing and sound and you will be able to choose from the six films screened thus far (note: there should be no repetition in the films you use between the two FARs). To receive full credit, these responses should have a clear thesis and supporting evidence from the film.

Essay 1: Short Analysis (1,200 words, 200 points)

In this essay you will analyze a film in its entirety, paying particular attention to its overall narrative structure and how it achieves its effects through filmic language. This

assignment is not a plot summary. In other words, you will not be discussing what happens, but how it happens. A full assignment description will be available on Canvas.

Essay 2: Research Paper (1,800 words, 300 points)

This essay is a short research paper about a film topic of your choice. You will make a single, focused argument that synthesizes secondary research and your own close analysis of the film(s) that you select. A full assignment description will be available on Canvas

Essay 2 Prospectus (300 words, 50 points)

This assignment is a proposal for Essay 3. Include the topic and your proposed argument as well as potential sources. A full assignment description will be available on Canvas.

Course Policies

1. You must complete all assignments to receive credit for this course.
2. Attendance:
 - If you miss more than 6 class periods, you will fail the course. Screenings count as a class period and the double block on Thursdays count as two periods, so missing a Thursday class means 2 absences. Your final grade will decrease by 5% for each absence after the third, meaning if you miss 6 class periods, your highest possible grade will be an 85%.
 - If you have to miss a screening, please contact me ahead of time so we can make an alternative arrangement.
 - Being late to class 3 times equals 1 absence
 - Only absences involving documented medical issues, religious holidays, or university-sponsored events, such as athletics or band, are exempt. If you know you will be absent, please contact me beforehand.
 - Absence does not excuse late work. When absent from class, it is your responsibility to be mindful of due dates. In-class activities may not be made-up, unless the absence is exempt and you contact me in advance.
3. Screenings: no talking or cell phone use during screenings. Cell phone use will result in being marked absent for the period. You are expected to take notes during each screening. Your notes will be your launching point and guide for class discussion, response essays, and analyses.
4. Paper Format & Submission: ALL assignments should be submitted as a Microsoft Word document. Electronic copies of written assignments must be submitted via the "Assignments" page on Canvas by the assigned due date. Hard copies are not required, with the exception of drafts that we peer review in class. Unless otherwise stated, every written assignment should use MLA formatting as follows:
 - Times New Roman 12-point font; double-spacing; 1-inch margins on all sides; a heading with your name, the instructor's name, course title, and date in upper left corner of first page, and a header with your last name and the page number on the top right of every page.

5. Late Papers/Assignments: Late work will receive a 10% deduction for each day that it is late. If the assignment is over 5 days late, it will receive a 0. I will consider requests for due date extensions, but they must be made at least 48 hours in advance of the assignment's original due date.
6. Paper Maintenance Responsibilities. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. Communicating with your instructor: The best way to contact me is by email. Please allow 24-48 hours for me to respond. If you cannot visit me during office hours, contact me to schedule an appointment time.
8. 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:

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.

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 the instructor.

9. For information on UF Grading policies, 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.
11. 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/>.

12. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
13. Classroom behavior: Laptops will not be allowed in class unless required for group or individual activities. All cell phones and other hand-held devices must be set to silent during class. Cell phone use will result in dismissal from class and an absence for the class period. Because the class is discussion-based whenever possible, conflicting viewpoints may often arise. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the films and texts we will discuss and write about might engage controversial topics and opinions.
14. UF's policy on Harassment: 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/>

Grading Scale

Grades will be evaluated on a 1000-point scale:

A 930-1000 4.0	C 730-769 2.0
A- 900-929 3.67	C- 700-729 1.67
B+ 870-899 3.33	D+ 670-699 1.33
B 830-869 3.0	D 630-669 1.0
B- 800-829 2.67	D- 600-629 0.67
C+ 770-799 2.33	E 0-599 0.00

Grade/Point Breakdown

Participation / Responses (1700 words)	150 pts/15%
Formal Aspects Responses (1000 words)	250 pts/25%
Essay 1: (1200 words)	250 pts/25%
Essay 2: (1800 words)	300 pts/30%
Prospectus for Essay #2: (300 words)	50 pts/5%
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Total 6,000 words/1000 pts	100%

General Grading Criteria

- If any assignment illustrates complete disregard for spelling, grammar, citations, or does not meet the word count requirement, it will be failed.
- Grading criteria change depending on the specific assignment. Please consult assignment sheets, the syllabus, and class instructions for this information.
- Each assignment is designed to build on previous assignments as a way to move you toward a well-developed Film Analysis & Research at the conclusion of the semester. Thus, revision and reflection on previous writing is essential. It is important to continually rework your writing. This includes larger ideas (argument/analytical claim or point), structure, and mechanics.
- Students who show investment in the material and a dedication to their own academic growth will succeed.

Course Schedule

****Subject to change at my discretion | *Non-Textbook Readings on Canvas**

<p>Week 1 – Intro/ Classic Hollywood</p>	<p>8/20 – <u>Introduction to Course; Syllabus Overview</u></p> <p>8/21 – Screening: <i>To Be or Not to Be</i> (Ernst Lubitsch, 1942)</p> <p>8/22 – <u>Vocabulary: “Basic Terms,” “Mise-en-Scène,” “Editing,” “Cinematography,” and “Sound” ; Early Film and Introduction to Mise-en-Scène</u></p> <ul style="list-style-type: none"> • Read: Yale Film Analysis Website (http://filmanalysis.yctl.org/)
<p>Week 2 - Mise-en-Scène</p>	<p>8/27 – <u>Classic Hollywood Film ; Introduction to Mise-en-Scène</u></p> <ul style="list-style-type: none"> • Read: The Film Experience “Introduction” & Ch. 3: “Exploring a Material World: Mise-en-Scène” <p>8/28 – Screening: <i>Das Cabinet des Dr. Caligari</i> (Robert Wiene, 1920) [Eng. <i>The Cabinet of Dr. Caligari</i>]</p> <p>8/29 – <u>Mise-en-Scène ; Discuss Mise-en-Scène in <i>Caligari</i></u></p> <ul style="list-style-type: none"> • Read: Stefan Andriopoulos, “One Suggestion, Hypnosis, and Crime: Robert Wiene’s <i>The Cabinet of Dr. Caligari</i> (1920)”
<p>Week 3 – Mise-en-Scène/ Cinematography</p>	<p>9/3 – <u>Mise-en-Scène cont. ; Introduction to Cinematography; Clips (<i>Citizen Kane</i>)</u></p> <ul style="list-style-type: none"> • Read: <i>The Film Experience</i> Ch. 4: “Framing What We See: Cinematography” <p>9/4 – Screening: <i>Fa yeung nin wa</i> (Wong Kar-Wai, 2000) [Eng: <i>In the Mood for Love</i>]</p> <p>9/5 – <u>Cinematography; Discuss Wong Kar-Wai (clips)</u></p> <ul style="list-style-type: none"> • Read: Maya Deren, “Cinematography: The Creative Use of Reality” <p>**Formal Aspect Response #1: Due Fri (9/6) at 11 PM</p>
<p>Week 4 – Cinematography cont. / Editing</p>	<p>9/10 – <u>Discuss <i>In the Mood for Love</i> cont. ; Introduction to Editing: Shot/Reverse Shot and the Continuity System</u></p> <ul style="list-style-type: none"> • Read: <i>The Film Experience</i> Ch. 5: “Relating Images: Editing” <p>9/11 – Screening: <i>Le bonheur</i> (Agnès Varda, 1965) [Eng. <i>Happiness</i>] (note: the film is referred to as <i>Le bonheur</i>)</p> <p>9/12 – <u>Discussion of Editing in <i>Le bonheur</i></u></p> <ul style="list-style-type: none"> • Read: Sandy Flitterman-Lewis, “Agnès Varda and the Woman Seen”

<p>Week 5 – Editing cont. / Sound</p>	<p>9/17 – <u>Discussion of Montage Editing [clips from Eisenstein]; Introduction to Sound</u></p> <ul style="list-style-type: none"> • Read: Vsevolod Pudovkin, “On Editing” “Beyond the Shot [The Cinematographic Principle and the Ideogram]” and Sergei Eisenstein, “The Dramaturgy of Film Form [The Dialectical Approach to Film Form]” • Read: <i>The Film Experience</i> Ch. 6: “Listening to the Cinema: Film Sound” <p>9/18 – Screening: <i>Let’s Get Lost</i> (Bruce Weber, 1988)</p> <p>9/19 – <u>Voice, Mood, and Soundtrack in <i>Let’s Get Lost</i>; Musicals; Mini Thesis Workshop</u></p> <ul style="list-style-type: none"> • Read: Mary Ann Doane, “The Voice in the Cinema: The Articulation of Body and Space”
<p>Week 6 – Sound cont. / Narrative Form</p>	<p>9/24 – <u>Sound cont. ; Introduction to Narrative Form</u></p> <ul style="list-style-type: none"> • Read: <i>The Film Experience</i> Ch. 7: “Telling Stories: Narrative Films” <p>9/25 – Screening: <i>Salinui chueok</i> (Bong Joon-ho, 2003) [Eng. <i>Memories of Murder</i>]</p> <p>9/26 – <u>Discuss Narrative Form in <i>Memories of Murder</i></u></p> <ul style="list-style-type: none"> • Read: Joseph Jonghyun Jeon, “Memories of Memories: Historicity, Nostalgia, and Archive in Bong Joon-ho’s <i>Memories of Murder</i>” <p>**Formal Aspect Response #2: Due Fri (9/27) at 11 PM</p>
<p>Week 7 – Narrative Form cont. / Silent Comedy</p>	<p>10/1 – <u>Discussion of <i>Memories</i> cont. ; Introduction to Chaplin and Keaton</u></p> <ul style="list-style-type: none"> • Read: Andrew Sarris, “Notes on the Auteur Theory” and Peter Wollen, “The Auteur Theory” <p>10/2 – Screening: <i>The Kid</i> (Charlie Chaplin, 1921) and <i>Sherlock Jr.</i> (Buster Keaton, 1924)</p> <p>10/3 – <u>Introduction to Silent Hollywood comedy (selected clips); Comediennes of the 1910s and 20s</u></p> <ul style="list-style-type: none"> • James Agee, “Comedy’s Greatest Era” (very short), and Jeremy Cott, “The Limits of Silent Comedy” • Read: Kristen Anderson Wagner, “Pie Queens and Virtuous Vamps: The Funny Women of the Silent Screen” <p>**Begin thinking about your topic for Essay 1</p>

<p>Week 8 – Czech New Wave</p>	<p>10/8 <u>Introduction to New Waves ; <i>La Jetée</i></u></p> <ul style="list-style-type: none"> • Watch Outside of Class for Tuesday: <i>La Jetée</i> (Chris Marker, 1962) available on Kanopy <p>10/9 Screening: <i>Sedmikrásky</i> (Vera Chytilová, 1966) [Eng. <i>Daisies</i>]</p> <p>10/10 <u>Czechoslovakian New Wave and the 1960s</u></p> <ul style="list-style-type: none"> • Read: Alison Frank, “Formal Innovation and Feminist Freedom: Vera Chytilová's <i>Daisies</i>” (short) • Read: Bliss Cua Lim, “Dolls in Fragments: <i>Daisies</i> as Feminist Allegory” <p>****By this point in the semester, you should have completed Film Response #4</p>
<p>Week 9 – Experimental Film</p>	<p>10/15 – <u>Cont. Discussion of <i>Daisies</i> ; Introduction to Experimental Film</u></p> <ul style="list-style-type: none"> • Read: <i>The Film Experience</i> Ch. 9: Experimental Film and New Media <p>10/16 – Screening: <i>Meshes of the Afternoon</i> (Maya Deren, 1943) ; <i>Symbiopsychotaxiplasm: Take One</i> (William Greaves, 1968)</p> <ul style="list-style-type: none"> • Read: Maria San Filippo, “Symbiopsychotaxiplasm: Take One” (very short) <p>10/17 – <u>Experimental Film (in-class screening: <i>Lemon</i>, Hollis Frampton, 1969 & <i>Vormittagsspuk / Ghosts Before Breakfast</i>, Hans Richter, 1928)</u></p> <ul style="list-style-type: none"> • Read: Excerpts from Franklin Cason, Jr. (short) & Tsitsi Jaji “Symbiopsychotaxiplasticity: Some takes on William Greaves” • Read: Michele Pierson, "The Accessibility of the Avant-Garde: Talk about American Experimental Cinema” <p>**Essay 1 Due Fri (10/18) at 11 PM</p>
<p>Week 10 – Experimental film cont. /Hitchcock</p>	<p>10/22 – <u>Experimental Film cont. ; Introduction to Hitchcock</u></p> <ul style="list-style-type: none"> • Read: Sarah Keller, “Frustrated Climaxes: On Maya Deren’s <i>Meshes of the Afternoon</i> and <i>Witch’s Cradle</i>” <p>10/23 – Screening: <i>Vertigo</i> (Alfred Hitchcock, 1958)</p> <p>10/24 – <u>Discuss <i>Vertigo</i></u></p> <ul style="list-style-type: none"> • Read: Laura Mulvey, “Visual Pleasure and Narrative Cinema” • Read: Tania Modleski, “The Master’s Dollhouse”

<p>Week 11 – Suture and Animated Film</p>	<p>10/29 – <u>Discuss Hitchcock and Suture</u></p> <ul style="list-style-type: none"> • Read: Jean-Pierre Oudart, “Cinema and Suture” <p>10/30 – Screening: <i>Sennen Joyū</i> (Satoshi Kon, 2002) [Eng. <i>Millennium Actress</i>]</p> <p>10/31 – <u>Discuss Animation and Millennium Actress</u></p> <ul style="list-style-type: none"> • Read: Susan Napier, “Excuse Me, Who Are You?': Performance, the Gaze, and the Female in the Works of Kon Satoshi”
<p>Week 12 – Genre: Melodrama</p>	<p>11/5 – <u>Library Day</u></p> <p>11/6 – Screening: <i>Todo sobre mi madre</i> (Pedro Almodóvar, 1999) [Eng. <i>All About My Mother</i>]</p> <ul style="list-style-type: none"> • Read: <i>The Film Experience</i> Ch. 10: Movie Genres <p>11/7 – <u>Discuss <i>All About My Mother</i></u></p> <ul style="list-style-type: none"> • Read: Steve Neale, “Melodrama and Tears” • Read: Victoria Rivera-Cordero, "Illness, Authenticity and Tolerance in Pedro Almodóvar's <i>Todo sobre mi madre</i>" <p>**Prospectus for Essay #2 Due Fri (11/8) at 11 PM</p>
<p>Week 13 – <i>Orlando</i></p>	<p>11/12 – <u>Melodrama ; Cont. Discussion of Almodovar</u></p> <p>11/13 – Screening: <i>Orlando</i> (Sally Potter, 1988)</p> <p>11/14 – <u>Discuss <i>Orlando</i> ; Adaptation and the Mirror</u></p> <ul style="list-style-type: none"> • Read: Jacques Lacan, “The Mirror Stage”
<p>Week 14 – Gender</p>	<p>11/19 – <u>Discuss <i>Orlando</i> cont.</u></p> <ul style="list-style-type: none"> • Read: Anne Ciecko, “Transgender, Transgenre, and the Transnational: Sally Potter's <i>Orlando</i>” <p>11/20 – TBD (Class Choice)</p> <p>11/21 – <u>Discuss Class Choice; Review written work from the semester in preparation for Essay 3 – Paragraph Review</u></p> <ul style="list-style-type: none"> • **Last Day for Film Response – you must have 7 submitted.
<p>Week 15</p>	<p>11/26 – Discuss Class Film Choice</p> <p>11/27 – Holiday (Thanksgiving)</p> <p>11/28 – Holiday (Thanksgiving)</p>

Week 16 – Class Wrap-Up	12/3 – Final Paper Workshop ; Evaluations and Wrap-Up 12/4 – No Screening 12/5 – No Class (Reading Day) ***Monday, December 9th*** Essay #2 – Research Paper Due by 11:00pm
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