

# ENG 2300 – FILM ANALYSIS (section 7373), Spring 2018

**Instructor Name:** Tyler Klatt

**Course Meeting:** MWF (12:50pm-1:40pm), TUR 2334

**Film Screening:** W (7:20pm-10:10pm), ROL 0115

**Office Location and Hours:** Turlington 4332, F (1:40pm-2:40pm); R (3:00pm-4:00pm)

**Instructor Email:** tyler.klatt@ufl.edu

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## Course Description

Films take many forms that are shaped by a wide range of cultural situations, including but not limited to: production value; aesthetic style; ideologies of nationality, race, class, gender, and sexuality. ENG 2300 will teach you how to view, think about, discuss, and write about films in a scholarly context. This course will teach you how to write both a formal and cultural analysis. As an introduction to film studies, this course teaches students how to analyze rather than merely summarize a film, engaging style and poetics. 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 perspectives.

## Required Texts

Corrigan, Timothy, and Patricia White. *The Film Experience*, 4<sup>th</sup> Edition. Boston: Bedford/St. Martin's, 2018.

## 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.

### **Assignments**

#### **Participation (100 Points)**

On time attendance and participation in class discussion is essential. Students should attend all course screenings. Since discussions will critically evaluate readings and films, assigned texts must be read prior to class meetings. Computers are permitted for note-taking only. Always bring the assigned reading to class with you, along with materials for taking notes and any assignments that may be due during that class meeting. Be prepared for active discussions. To help with this, I highly recommend that you take careful reading notes and write down potential comments for class ahead of time.

#### **Reading Quizzes (100 Points)**

Pop quizzes on readings will occur throughout the course. Each quiz is worth 10 points.

#### **Six Scene Analyses (25 points each; 350 words) (150 points total)**

Students will submit six discussion posts of 350 words to be uploaded to Canvas. Responses should include close analysis of individual moments or scenes and/or engage with reading material related to the topic of that week. Students should adhere to the conventions of argumentative, persuasive writing in these responses. Though short, these assignments should show the same detail of thought and professional tone demonstrated throughout the course. Individual due dates will be assigned the first week of the semester. Student work will be projected on the screen and used as a starting point for class discussion. Posts are due on Friday at noon before class. See Canvas for a reminder when your post is due!

#### **Paper 1**

- **Formal Analysis Prospectus 1 (25 points; 250 words)**  
In preparation for Film Analysis 1, students will provide a brief proposal to generate a thesis and methodology for their prospective research.
- **Formal Analysis 1 (200 points; 1000 words)**  
For this assignment, you will write an analysis of a film we have studied in the course.

Using the theories and methods of analysis of film covered in class, this paper should make an original argument about the meaning of the film’s form. In general, there are three types of formal topics: 1) a character analysis focuses its argument on a single character or on the interactions between two or more characters; 2) a narrative analysis deals with a topic that relates to the story and its construction; and 3) a stylistic analysis concentrates on a variety of topics that involve the formal arrangements of image and sounds, such as shot composition, editing, and use of sound. The body of your paper, should explain and support your argument by providing close analysis of several key scenes or sequences, with attention to editing, mise-en-scène, cinematography, and/or sound. The paper MUST cite two secondary sources.

**Paper 2**

- **Cultural Analysis Prospectus 2 (25 points; 250 words)**  
In preparation for Film Analysis 1, students will provide a brief proposal to generate a thesis and methodology for their prospective research.
- **Annotated Bibliography (150 points; 900 words)**  
This bibliography should be made up of four fundamental works which will aid you in writing your final paper. You need to write a paragraph on each, detailing how it will help in your arguments for the paper. See Canvas for detailed instructions for the assignment.
- **Cultural Analysis 2 (250 points; (1500 words)**  
For this assignment, you will write an analysis of a film of your choosing. Using the theories and methods of analysis of film covered in class, this paper should make an original argument about the meaning of the film’s form in relation to a larger cultural perspective. A cultural analysis investigates topics that relate a film to its place in history, society, or culture. Such a topic might examine historical contexts or debates that surround the film and help explain it – for example, in *Bringing Up Baby*, the social status of women or the importance of class in 1938 America. The body of your paper, should explain and support your argument by providing close analysis of several key scenes or sequences, with attention to editing, mise-en-scène, cinematography, and/or sound. The paper MUST cite three secondary sources.

**Spring 2018 Schedule**

\*subject to change at my discretion

<u>Course Content</u>	<u>Due in Class</u>
<b>Week One: Photography, Projection, &amp; The First Films</b>	
<b>1/7</b> Introduce Course and Basic Terminology, Narrative, “Mise-en-scène,” “Editing,” “Cinematography,” and “Sound”	

<p><u>Read:</u> Yale Film Analysis Website (<a href="http://filmanalysis.yctl.org/">http://filmanalysis.yctl.org/</a>) section</p>	
<p><b>1/9</b> Louis Jacques Mandé Daguerre, Thomas Edison, &amp; The Lumière Brothers</p> <p>Introducing D.W. Griffith</p>	<p><u>Watch:</u> A Trip to the Moon ( Georges Méliès, 1902)</p> <p><u>Read:</u> <i>The Film Experience</i> “The Invention of Photography and the Prehistory of Cinema” &amp; “The Emergence and Refinement of Cinematography” (97-100)</p> <p><b><u>Screening:</u> <i>Broken Blossoms</i> (D.W. Griffith, 1919)</b></p>
<p><b>1/11</b> Discussion of <i>Broken Blossoms</i></p>	<p><u>Read:</u> <i>The Film Experience</i> “Early Cinema and the Emergence of Editing” (133-137)</p>
<p><b>Week Two: Classical Film Narrative, Commercial Expansion, and Movie Stars</b></p>	
<p><b>1/14</b> The Motion Picture Patents Company, Major Studios, and Movie Stars</p> <p>Discussion of <i>The Gold Rush</i></p>	<p><u>Watch:</u> <i>The Gold Rush</i> (Charlie Chaplin, 1925) *First 30 Minutes</p> <p><u>Read:</u> <i>The Film Experience</i> “Adaptations, Scriptwriters, and Screenplays” (213-216)</p>
<p><b>1/16</b> Elements of Narrative</p> <p>Discussion of <i>The Gold Rush</i></p> <p>Discussion of <i>Life of an American Fireman</i></p>	<p><u>Watch:</u> <i>Life of an American Fireman</i> (Edwin S. Porter, 1903)</p> <p><u>Read:</u> <i>The Film Experience</i> “The Elements of Narrative Film (220-231)</p> <p><b><u>Screening:</u> <i>The Crowd</i> (King Vidor, 1928)</b></p>
<p><b>1/18</b> Discussion of <i>The Crowd</i></p>	
<p><b>Week Three: Mise-en-scène - Expressionism and the German Golden Age</b></p>	
<p><b>1/21</b> No Class</p>	<p>No Class</p>
<p><b>1/23</b></p>	<p><u>Read:</u> <i>The Film Experience</i> “A Short History of Mise-en-scène” &amp; “Elements of Mise-en-</p>

Ufa, Hitler, and the Exodus to Hollywood Elements of Mise-en-scène	scène” & “German Expressionist Cinema” (63-67; 69-93 358-359)  <b><u>Screening:</u> <i>Das Cabinet des Dr. Caligari</i> (Robert Wiene, 1920)</b>
<b>1/25</b> Discussion of <i>Das Cabinet des Dr. Caligari</i>	<b><u>Read:</u> <i>The Film Experience</i> “Making Sense of Mise-en-scène” (86-93)</b>
<b>Week Four: Editing and Soviet Montage</b>	
<b>1/28</b> Sergei M. Eisenstein, Vsevolod I. Pudovkin, Dziga Vertov, and other major figures	<b><u>Read:</u> <i>The Film Experience</i> “Making Sense of Film Editing” &amp; “Soviet Silent Films” (161-173; 359-360)</b>  The Man With a Movie Camera (Dziga Vertov, 1929) *First 15 minutes
<b>1/30</b> Discuss “Methods of Montage”	<b><u>Screening:</u> <i>Battleship Potemkin</i> (Sergei M. Eisenstein, 1925)</b>  <b><u>Read:</u> “Methods of Montage” by Sergei Eisenstein</b>
<b>2/1</b> Discuss <i>Battleship Potemkin</i>	
<b>Week Five: Cinematography &amp; Europe Between the Wars</b>	
<b>2/4</b> Surrealism and other Movements <i>La chute de la maison Usher</i> (Jean Epstein, 1928)  <i>Un Chien Andalou</i> (Luis Bunuel and Salvador Dali, 1929)	<b><u>Read:</u> <i>The Film Experience</i> “A Short History of Experimental Film and Media Practices” (286-288)</b>  <b><u>Read:</u> Jean Epstein’s “On Certain Characteristics of Photogénie” from <i>Le Cinématographe vu de L’Etna</i> (293-296)</b>
<b>2/6</b> The Elements of Cinematography	<b><u>Read:</u> <i>The Film Experience</i> “The Elements of Cinematography” (104-131)</b>

	<b>Screening: <i>The Passion of Joan of Arc</i> (Carl Theodor Dreyer, 1929)</b>
2/8 Discuss <i>The Passion of Joan of Arc</i>	
<b>Week Six: Sound</b>	
<b>2/11 History of Film Sound (Processes, Problems, &amp; Solutions)</b> <i>Psycho</i> (Alfred Hitchcock, 1960) Writing a Formal Analysis	<u>Read:</u> <i>The Film Experience</i> “A Short History of Film Sound” & “Writing a Film Essay” (176-180, 329-441)
<b>2/13 The Elements of Film Sound</b> Clips from <i>Singing in the Rain</i> (1952)	<u>Read:</u> <i>The Film Experience</i> “The Elements of Film Sound” (180-209)  <b>Screening: <i>The Jazz Singer</i> (Alan Crosland, 1927)</b>
2/15 Discuss <i>The Jazz Singer</i>	Due: Prospectus 1
<b>Week Seven: The American Studio Years and Continuity Editing</b>	
<b>2/18 The Elements of Editing</b> Watch: TBA	<u>Read:</u> <i>The Film Experience</i> “Continuity Editing in the Hollywood Studio Era” & “The Elements of Editing” (138; 140-159)
<b>2/20 The American Studio Years: 1930-45</b> Writing a Formal Analysis Continued	<b>Screening: <i>Citizen Kane</i> (Orson Welles, 1941)</b>  <u>Read:</u> <i>The Film Experience</i> “Classical Hollywood Cinema” & “Studio-Era Production (356-358; 68)
2/22 Discuss <i>Citizen Kane</i>	<u>Read:</u> <i>The Film Experience</i> “Developments in Color, Wide-Angle, and Small-Gauge Cinematography” (100-101)

<b>Week Eight: Post-War Avant-Gard Movements</b>	
<p><b>2/25</b> Elements of the Avant-Gard</p> <p>French New Wave</p> <p><i>Vivre sa vie</i> (Jean-Luc Godard, 1962)</p>	<p><u>Read:</u> <i>The Film Experience</i> “Art Cinema” &amp; “Modern Editing Styles” &amp; “Widescreen, 3-D and New Color Processes” &amp; “Postwar Film Genres” (219, 139, 102, 315)</p>
<p><b>2/27</b> Post War Cinemas &amp; Hollywood in Transition</p> <p><i>Hiroshima Mon Amour</i> (Alain Resnais, 1959)</p>	<p><u>Read:</u> <i>The Film Experience</i> “Post War Cinemas” (361-366)</p> <p><b><u>Screening:</u> <i>Woman in the Dunes</i> (Hiroshi Teshigahara, 1964)</b></p>
<p><b>3/1</b> Discuss <i>Woman in the Dunes</i></p>	<p><u>Due:</u> Paper 1</p>
<b>Week Nine: Spring Break</b>	
<b>Week Ten: The Hollywood Renaissance and the New American Auteurs</b>	
<p><b>3/11</b> The Hollywood Renaissance</p>	<p><b><u>Read:</u> <i>The Film Experience</i> “New Cinematic Realism/Mise-en-scène and the Blockbuster” &amp; “Cinematography and Exhibition in the Age of the Blockbuster” &amp; “Modern Editing Styles,” “From Stereophonic to Digital Sound” (68, 102, 139, 180)</b></p>
<p><b>3/13</b> The New Auteur</p>	<p><u>Read:</u> <i>The Film Experience</i> “Auteur Theory” (406-407)</p> <p>Read: “Notes on Auteur Theory in 1962,” Andrew Sarris;</p> <p><b><u>Screening:</u> <i>Taxi Driver</i> (Marin Scorsese, 1976)</b></p>
<p><b>3/15</b> Discuss <i>Taxi Driver</i></p>	
<b>Week Eleven: Digital Cinema and Apparatus Theory</b>	
<p><b>3/18</b> The Digital Age</p>	<p><u>Read:</u> <i>The Film Experience</i> “Present: Mise-en-scène and the Blockbuster” &amp; “Digital Future” &amp; “Editing in the Digital Age” &amp; “From Narrative Reflexivity to Games (68, 103, 140, 219”)</p>

<p><b>3/20</b> Apparatus Theory</p>	<p><u>Read:</u> Excerpts from Jean-Louis Comolli’s “Cinema Against Spectacle”</p> <p><i>The Film Experience</i> “Apparatus Theory” (414-415)</p> <p><u>Screening:</u> <i>Blade Runner</i> (Ridley Scott, 1982)</p>
<p><b>3/22</b> Discuss <i>Blade Runner</i></p>	
<p><b>Week Twelve: African American Cinema – Race and Representation</b></p>	
<p><b>3/25</b> Discuss African American Cinema</p> <p><i>Within Our Gates</i> Oscar Micheaux (1920)</p>	<p><u>Read:</u> <i>The Film Experience</i> “African American Cinema” (382-385)</p> <p><u>Read:</u> bell hooks’s “Representing Whiteness in the Black Imagination” (338-346)</p>
<p><b>3/27</b> The Power of Representation</p> <p><i>Bamboozled</i> (Spike Lee, 2000)</p> <p><i>Gone with the Wind</i> (Victor Flemming, 1940)</p>	<p><u>Screening:</u> <i>Get Out</i> (Jordan Peale, 2017)</p>
<p><b>3/29</b> Discuss <i>Get Out</i> (Jordan Peale, 2017)</p>	<p><u>Due:</u> Prospectus 2</p>
<p><b>Week Thirteen: The Male Gaze – Feminist Film Theory</b></p>	
<p><b>4/1</b> Discuss the Male Gaze</p>	<p><u>Read:</u> “Visual Pleasure and Narrative Cinema,” Laura Mulvey</p>
<p><b>4/4</b> The Male Gaze Continued &amp; Women’s Film</p> <p><i>Daughters of the Dust</i> (1991, Julie Dash)</p>	<p><u>Read:</u> <i>The Film Experience</i> “Women Filmmakers” (379-382)</p> <p><u>Screening:</u> <i>Vertigo</i> (1958, Alfred Hitchcock)</p>
<p><b>4/5</b> Discuss <i>Vertigo</i></p>	
<p><b>Week Fourteen: Queer Theory and the Cinema</b></p>	
<p><b>4/8</b> Queer Time</p>	<p><u>Read:</u> Excerpts from Judith Halperstam’s “Queer Temporality and Postmodern Geographies”</p>
<p><b>4/10</b> Writing a Cultural Analysis</p>	<p><u>Screening:</u> <i>All About My Mother</i> (Pedro Almodóvar, 1999)</p>

4/12 Discuss <i>All About My Mother</i>	<u>Due</u> : Annotated Bibliography
<b>Week Fifteen: Postcolonial Cinema</b>	
4/15 Postcolonial Theory	<u>Reading</u> : Excerpts from Frantz Fanon's <i>Black Skin, White Masks</i> (Subject to Change)
4/17 Writing a Cultural Analysis Continued	<u>Screening</u> : <i>Life on Earth</i> (Abderrahmane Sissako, 1998)
4/19 Discuss <i>Life on Earth</i>	
<b>Week Sixteen: Ideologies of Class</b>	
4/22 Italian Neorealism  <i>Bicycle Thieves</i> (Vittorio De Sica, 1949)	<i>The Film Experience "Italian Neorealism"</i> (363)
4/24 Class Conflict	<u>Read</u> : Terry Eagleton's <i>Marxism and Literary Criticism</i> "Literature and History" (552-564)  <u>Screening</u> : <i>The Florida Project</i> (Sean Baker, 2017)
4/26 Discuss <i>The Florida Project</i>	<b>Final Paper Due 4/26 at 11:59pm</b>
<b>Week Seventeen: Finals Week</b>	

## Classroom Policies

### Attendance

Attendance is required. Missing 6 classes or more will result in automatic failure. Students are allotted three unexcused absences. **Each unexcused absence beyond three will lower your final grade by half a letter.** If you are missing class for a valid reason (health issues, family emergency, university commitments etc.), please contact the instructor beforehand. Arriving more than 10 minutes after class starts will count as an absence. Requirements for class attendance and make-up quizzes, assignments, and other work in this class are consistent with university policies that can be found at

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Please note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

### 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.

While it is acceptable to take notes on a laptop, being distracted, or causing distraction, by doing non-class-work is not, and you will be required to shut down your laptop. All other electronic devices are not permitted, except as specifically announced by the instructor beforehand. You will be expected to print out and bring in hard copies of the readings, which will be made available through Sakai. Texting in class is extremely rude and is not permitted.

### **Class Work**

You must complete all *assignments* to receive credit for this course. Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Papers submitted late will receive a deduction of one full letter grade per day. Papers submitted more than 3 days late will earn an E. I will consider exceptions in exceptional circumstances with appropriate documentation.

### **Grading Scale**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

### **Paper Maintenance Responsibilities**

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

### **Plagiarism**

Plagiarism is a serious violation of the Student Honor Code and requires reporting to the Dean of Students. The Honor Code prohibits plagiarism and defines it 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:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.

2. 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, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

### **Mode of Submission**

All papers will be submitted as MS Word (.doc) documents to Canvas. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. However, hard copies of papers due for in-class workshops, peer reviews, instructor conferences, may be requested.

### **Paper format**

1. All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:
  1. Double-spaced
  2. 12 point, Times New Roman font
  3. 1 inch margins, on all sides
  4. MLA style headers with page numbers
  5. MLA (8<sup>th</sup> edition) style citations

### **Course Evaluations**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <http://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

### **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.

### **Writing Studio**

The University Writing Studio is located in Turlington 2215 and is available to all UF students.

### **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/>

### **Students with Disabilities**

Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.

### **Counseling and Wellness Center**

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>