

ENG 2300 Film Analysis
Section 1807 MWF 4 (Screenings M 9-11)
TUR 2322

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Office Hours: Thursday, Periods 9-10

Course Description

As an introduction to film analysis, ENG 2300 provides students with a working knowledge of film vocabulary (e.g. the distinction between a “long take” and a “long shot”). As opposed to the “film appreciation” model, however, this course develops these analytic tools in the context of film history and film theory. The course will involve films and essays that have proved central to subsequent ways of thinking about the cinema. Having completed this course, a student should have a sense of both film history’s general outline and film theory’s most important issues. Nevertheless, the main purpose of this class is to learn how to write elegantly about a given film’s style and structure. To that end, we will devote time to writing instruction and workshopping.

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-requirement.aspx>

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/gordon.aspx>

Required Texts:

Timothy Corrigan & Patricia White, *The Film Experience* (3rd Ed)
V.F. Perkins, *Film as Film*
E.B. White, *The Elements of Style* (4th Ed)

Assignments & Grading

Attendance and Participation – 5%

Being physically present in class is not enough to earn a high attendance and participation grade. To do well in this portion of the class, students must not only regularly attend class, but thoughtfully engage in in-class discussions, group work, and writing workshops.

Take-home Worksheets- 10%

For all of the outside readings and some of the textbook readings, I will provide you with worksheets to complete while you read the texts to see that you understood the main ideas. These worksheets will be in short-answer format. I expect you to complete them using your own

words, only using quotations for unique words or phrasing. Each worksheet will be due at the start of class, the day an assigned reading is due.

Oral Presentation – 5%

Once during the semester you will prepare a set of discussion questions in response to a day's reading/screening and present them to the class.

Response Papers (4 x 500 words) - 20%

Brief close readings of individual moments or scenes with a focus on the material covered during a given week of class. These will be due the Monday following a screening and a schedule of due dates will be established by the start of the second week. Though short, they should not be considered informal and should demonstrate the same care and engaged thoughtfulness as longer assignments.

Mid-Term (1500 words) - 20%

Combination of an online assessment portion (short answer and multiple choice questions testing knowledge of basic concepts and vocabulary) and a written portion (2-3 short essays written in response to prompts I will provide)

Descriptive shot breakdown (1000 words) – 20%

A shot-by-shot breakdown and detailed description of a short sequence from one of the films screened in class (I will provide a set of options to choose from). The purpose of this assignment is to attune you to the choices involved in scene construction and to train your eye to pick up on the small details that make movies what they are. I will assess these papers on the accuracy of your descriptions and the vividness of your language.

Analysis Essay (1500 words) – 20%

"Description," Wallace Stevens once wrote, "is revelation." Building on the observations accumulated in your descriptive shot breakdown, you will write an essay articulating your "revelations" regarding the film being discussed. The essay should relate the individual scene to the film as a whole and to some of the larger critical, theoretical, or historical concerns discussed over the course of the semester.

Grading Scale:

A =	93% = 4.0	A- =	90% = 3.67
B+ =	87% = 3.33	B =	83% = 3.0
B- =	80% = 2.67	C+ =	77% = 2.33
C =	73% = 2.0	C- =	70% = 1.67
D+ =	67% = 1.33	D =	63% = 1.0
D- =	60% = .67	E =	>60% = 0.0

Individual rubrics will be distributed for each major assignment

NB: You must pass this course with a “C” or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words.

PLEASE NOTE: a grade of “C-” **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

GRADE APPEALS: Students may appeal a final grade by filling out a form available in the English Department Offices. You will need to contact Carla Blount, Program Assistant to the Director of Writing Programs, for details if you wish to file an appeal.

General Classroom Policies:

Attendance is required for both class meetings and screenings. You are allowed three (3) absences. For every absence exceeding this, your final grade will drop by 5 points. If you miss more than six (6) classes, you will automatically fail the course. Exemptions from this policy will apply only for absences involving university-sponsored events, such as athletics and band, religious holidays, and court-imposed absences. Absences related to these things must be discussed with me prior to the date that will be missed. Students who participate in athletic or extracurricular activities are permitted to be absent 12 scholastic days per semester without penalty. (A scholastic day is any day on which regular class work is scheduled.)

The use of cell phones during class is expressly prohibited. Anyone caught using their phone will be asked to leave and counted absent for the day. Similarly, the in-class computers should be used for class-related activities only and should remain turned off at all other times.

PLEASE NOTE: If you are absent it is still your responsibility to make yourself aware of all due dates. You are still responsible for turning assignments in on time.

Tardiness: Please do not come late to class; arriving late disrupts the entire class. If you enter class after roll has been called, you are late. Two instances of tardiness count as one absence. Tardiness will also lower your participation grade.

Paper Submission: Submit all papers all e-learning Sakai by the due date and time. Papers must be in MLA format. **Late papers will not be accepted.**

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

If you are caught plagiarizing, you will automatically fail the class.

Classroom Behavior: Disrespectful behavior will result in dismissal, and accordingly absence, from the class .UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

Students with Disabilities: 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/>

Below is the schedule of readings and screenings. FE refers to the textbook; FAF refers to Perkin's Film as Film; any readings marked by ** are on course reserve. Readings and assignments are due the day listed on the schedule.

Week 1 (8/25-8/29): Introduction, Writing about Film

M Syllabus and Introductions

W FE 435-450 (Writing a Film Essay); **Perkins, "Moments of Choice"

F **Perkins, "Where is the World? The Horizon of Events in Movie Fiction"

Screening: *Citizen Kane* (1941), Welles

Week 2 (9/1 – 9/5): Editing: Early Cinema, Continuity System

M No Class

W FE 133-177 (Editing); Griffith and Porter shorts (we will watch these in class)

F **Noël Burch "Spatial and Temporal Articulations"

No Screening; Watch *Casablanca* (1942) on your own by Wednesday, 9/3

Week 3 (9/8-9/12): Soviet Montage

M Wrap-up *Casablanca*; Introduce Soviet Montage Theory

W **Dudley Andrews, "Eisenstein"

F No Reading, continue discussion of Potemkin

Screening: *Battleship Potemkin* (1925), Eisenstein

Week 4 (9/15-9/19): Mise-en-scène: Realism

M FE 63-95 (Mise-en-scène); **Vaughan, "Let There Be Lumière"
RESPONSE 1 DUE

W **Bazin, "The Evolution of The Language of Film"

F No Reading, continue discussion of Bazin and *Rules of the Game*

Screening: *The Rules of the Game* (1939), Renoir

Week 5 (9/22-9/26): Synthesizing Realism and Montage Theory

M FAF "The Sins of the Pioneers," "Minority Reports"

W FAF "The World and Its Image"

F No Reading; continue discussion

Screening: *Psycho* (1960), Hitchcock

Week 6 (9/29-10/3): Cinematography I and German Expressionism

M *FE 95-131 (Cinematography)*

RESPONSE 2 DUE

W No Reading

F **Burch, "Fritz Lang: German Period"

Screening: *M* (1931), Lang

Week 7 (10/20-10/24): Cinematography II

M Continue discussion of *M*

W No Reading

F **Ray, "*The Godfather* and *Taxi Driver*"

Screening: *Taxi Driver* (1976), Scorsese

Week 8 (10/13-10/17): Midterm Review

M *Midterm Review*

W Conferences

F No Class, Homecoming

No Screening

MIDTERM DUE ON SAKAI SUNDAY, 10/19

Week 9 (10/20-10/24): Performance and Stardom

M **Klevan, "Introduction: Interpreting Performance"

W No Reading

F **Thompson, "Screen Acting and the Commutation Test"

Screening: *It's a Wonderful Life* (1946), Capra

Week 10 (10/27-10/31): Narrative I: Classic Hollywood

M *FE 215-255 (Narrative Filmmaking)*

RESPONSE 3 DUE

W **Duckworth, "Teaching as Research" (moon-watching exercise)

F **Cavell, "A Capra Moment"

Screening: *It Happened One Night* (1934)

Week 11 (11/3-11/7): Narrative II: Italian Neorealism

M **Zavattini, "A Thesis on Neorealism"

W **Klevan, "The Pursuit of the Real: Dramatic Realisations of the Ordinary", Moon-watching
exercise discussion

F No Reading; continue discussion

Screening: *Umberto D* (1952), De Sica

Week 12 (11/10-11/14): Narrative III: French New Wave

M *FE* 355-399 (History and Historiography)

RESPONSE 4 DUE

W No Reading

F ***"Interview with Jean-Luc Godard"

Screening: *Breathless* (1960), Godard

Week 13 (11/17-11-21): Feminism and Film

M *FE* 399-435 (Critical Theories and Methods)

W No Reading

F **Flitterman-Lewis "From Déesse to Idée: Cleo from 5 to 7"

DESCRIPTIVE SHOT BREAKDOWN DUE

Screening: *Cleo from 5 to 7* (1963), Varda

Week 14 (11/24-11/28): Thanksgiving Break

M: Class Cancelled

W: No Class, Thanksgiving Break

F: No Class, Thanksgiving Break

Week 15 (12/1-12/5): Wrapping Up

M No Reading

W No Reading

F Conferences

Screening: *La Haine* (1995), Kassovitz

12-8-12/10

M Writing Day

W ANALYSIS ESSAY DUE