

# Film Analysis

ENG 2300 section 1808

Turlington Hall Room 2322  
MWF 6<sup>th</sup> Period (12:50-1:40)  
T 9<sup>th</sup> period (4:05-7:05)

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Turlington Hall Room 4405  
Friday 7<sup>th</sup> Period (1:55-2:45) and by appointment



## Course Description:

ENG 2300 will introduce you to the basic concepts, language, and historical developments relevant to academic film analysis. You will develop your analytic skills in the context of film history and the history of film theory, give close consideration to a selection of classic and modern films, and study concepts and debates that have proved central to subsequent ways of thinking about cinema.

In addition to developing your analytic skills, ENG 2300 will challenge you as a writer. Throughout the semester, you will develop and employ techniques of observational and persuasive writing as you work to compose compelling, evocative analyses of the films you view

## Course Goals:

As a student of ENG 2300, you will strive to achieve the following goals:

- To learn film vocabulary and to use it correctly in written descriptions of films
- To understand the importance of basic elements of filmmaking, especially editing, mise-en-scene, cinematography, narrative, and performance.
- To articulate how a given film creates meaning through use of its expressive elements
- To become acquainted with a variety of theoretical approaches to cinema
- To deeply engage with a specific film
- To compose an elegant analysis of both an individual scene and a whole film

## Integrity Statement:

Successful students develop by reflecting on their own work and on the work of others; they analyze and carefully evaluate the arguments and rhetoric of their peers and of published authors. This form of active academic reflection is only possible if students approach the class and its texts with intellectual curiosity. As a student of this course, you will embrace this ideal each day in class by candidly sharing your thoughts and respectfully engaging with the thoughts of others.

## Course Texts:

Corrigan, Timothy, and Patricia White. *The Film Experience 3<sup>rd</sup> Edition*. Boston: Bedford/St Martin's, 2012. (ISBN: 9780312681708)

This text will introduce you to the terminology, history, and key concepts of film analysis. *TFE* is the source of your reading quiz questions and your Film Language Text

DVD/BluRay/Netflix/Amazon copy of the film you analyze in the Scene and Film Analysis assignments.

You are responsible for procuring some high-quality (read: not pirated or streaming) copy of the film on which you compose your scene analysis because you cannot compose a successful analysis without close, frequent attention to the film in question.

*Optional*. Hacker, Diana; Stephen A. Bernhardt and Nancy Sommers. *Writer's Help* (with 2 year online access). Boston: Bedford/St. Martin's, 2012. (ISBN: 0312591551)

You must compose at least 6000 words in this course, and each of your written assignments will be graded in part on your grammar and writing style. Although we will work to develop your writing skills in class, you are expected to either know the basic rules of Standard Academic English grammar, or else have a reliable source for education yourself on general grammar rules.

### A note regarding our texts:

You are expected to approach course texts with maturity. Films may contain explicit sexual themes, nudity, graphic language, violence, or controversial political and religious topics. We will acknowledge that these elements attract and deflect our attention, and we will consider the achieved effects in a given film.

### Assignments:

You will test your achievement of our course goals through a variety of activities, assessments, and written assignments:

- |  |     |
|--|-----|
| • 10 Reading Quizzes (10pt each)                                   | 100 |
| • Film Vocabulary Test   | 100 |
| • Shot Breakdown   | 100 |
| • 4 Viewing Responses (50pt each)                                  | 200 |
| ○ Response 1: Mise-en-Scene/ Using Evocative Language              |     |
| ○ Response 2: Editing/ Clear, Coherent Writing                     |     |
| ○ Response 3: Narrative and Documentary/ Structuring Your Argument |     |
| ○ Response 4: Cinemas of Excess/Integrating Quotations             |     |
| • Midterm Exam   | 100 |
| • Scene Analysis   | 200 |
| • Workbook Exercises (10pt each)                                   | 100 |
| • Class Participation  | 100 |

Total Class Points: 1000

## Assignment Descriptions

### *Reading Quizzes*

Your reading quizzes are unannounced, and draw from assigned textbook readings.

### *Film Vocabulary Test*

Your vocabulary test draws from the Word Bank posted on Sakai and uses textbook definitions.

### *Shot Breakdown (2000 words)*

Your shot breakdown is a grid-like breakdown of major production elements (shot number, duration, transition, and perspective; mise-en-scene and action) related to a single minute of an assigned course film.

### *Viewing Responses (500-750 words each)*

Your viewing responses are guided by prompts posted online and in your workbook. These responses assess your analytic and composition skills by focusing on a single aspect of production and a single aspect of your writing. Together, these responses will prepare you for your major writing assignment, the scene analysis.

### *Midterm Exam*

Your midterm exam draws on class readings, films, and discussions, mixing questions about film vocabulary and textbook information with timed written responses to brief clips shown during the exam period.

### *Scene Analysis (2000 words)*

Your scene analysis will provide a thoughtful, original argument about a scene of your choosing from one of our course films. Your analysis will draw upon the expressive elements of the film, and your writing will reflect your competency with both film language and the grammar and style points covered in class and practiced in your viewing responses.

### *Workbook Exercises*

Your workbook exercises will help you to engage with our essay readings and weekly films. Each exercise tests your understanding of the reading and asks you to apply principles from the readings to course films and films that you enjoy outside of class.

### *Class Participation*

Ours is a discussion-oriented class, and you will be called upon regularly to share your thoughts. To earn a perfect score for class participation you must maintain a perfect attendance record and contribute regularly to class conversation by offering insights, answering questions and asking questions of your own.

## Grading Scale:

A: 930-1000  
A-: 900-920  
B+: 870-890

B: 830-860  
B-: 800-820  
C+: 770-790

C: 730-760  
C-: 700-720  
D+: 670-690

D: 630-660  
D-: 600-620  
E: 0-590

## **Attendance Policy:**

ENG 2300 is a participation-oriented course, which means that it is vital for you to contribute your thoughts in each class session. Attendance is therefore mandatory. Please keep the following points in mind:

*If you miss more than six meetings during the semester, you will fail the entire course.* Absences for illness or family emergencies will count toward your six allowed absences. Only the following absences are exempt from this policy, and should be reported to your instructor in the first weeks of the semester or asap:

- University approved extra-curricular events, such as athletics or band
- Religious holidays
- Military duty
- Court mandate

*Each absence beyond three will lower your overall grade by 50 points.* (NOTE: For attendance purposes, each screening counts as two class meetings).

*3 times late to class equals 1 absence.* Please do not arrive late to class. The door may be locked if we are screening a film or film clip.

*Absence does not excuse late material.* When absent from class it remains your responsibility to make yourself aware of all due dates and to hand assignments in on time. In-class activities and quizzes may be made-up, and it is your responsibility to make the necessary arrangements to do so.

## **Screening Policy:**

Insightful film analysis requires active viewing. You should be actively engaged during our screening periods. Talking is discouraged, and use of cell-phones is forbidden. Cell phone use may result in being marked absent for the period.

You are expected to maintain a viewing notebook, and to take notes during each screening. Your notes will be your launching point and guide for class discussion, response essays, and analyses.

## **Academic Honesty:**

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:

[www.dso.ufl.edu/sccr/honorcodes/honorcode.php](http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php)

## **Plagiarism:**

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism 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):

- a. Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b. Submitting a document or assignment that 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, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)

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

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to know and employ proper documentation techniques.

Unless otherwise indicated by the instructor for class group work, all work must be your own. Nothing written for another course will be accepted.

### **Graded Materials:**

It is the student's responsibility to maintain a record of their earned grades. Additionally, 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 re-submission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

### **Students with Disabilities:**

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see:

[www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)

### **Statement on Harassment:**

UF provides an educational and working environment for its students, faculty, and staff members that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment see:

[www.dso.ufl.edu/studentguide/studentconductcode.php#s4041](http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041)

### **Grade Appeals:**

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

### **Grade Point Equivalencies:**

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalences. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.htmls>

### **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: [www.registrar.ufl.edu/catalog/policies/advisinggened.html](http://www.registrar.ufl.edu/catalog/policies/advisinggened.html)

### **Statement of Writing Requirement (WR):**

This course can satisfy the UF requirement for Writing. For more information, see: [www.registrar.ufl.edu/catalog/policies/advisinggordon.html](http://www.registrar.ufl.edu/catalog/policies/advisinggordon.html)

## Which Type of Student Are You?

The table below indicates the typical reading, viewing, writing, and in-class habits of students who succeed in this course. Which type of student are you?

	<b>The "A" Student:</b>	<b>The "B" Student:</b>	<b>The "C" Student:</b>
<b>Reading Habits</b>	<p>Reads closely for comprehension</p> <p>Annotates the text with her own marks and comments</p> <p>Considers films from in- and outside of class while reading</p> <p>Mentally prepares questions and comments for class.</p>	<p>Reads all course material</p> <p>Mentally prepares questions and comments for class</p>	<p>Skims course texts looking for key points</p>
<b>Viewing Habits</b>	<p>Practices close-viewing.</p> <p>Takes short-hand notes during the screening</p> <p>Reviews these notes before subsequent class sessions</p>	<p>Practices close viewing</p> <p>Takes short-hand notes during the screening</p>	<p>Is distracted during viewings by texts, phone calls, conversations, or interruptive comments</p> <p>Takes few notes while viewing</p>
<b>Writing Habits</b>	<p>Works through multiple drafts before handing in each written assignment</p> <p>Begins written assignments well in advance of due dates</p> <p>Solicits instructor feedback by visiting office hours with specific questions related to her written work</p> <p>Reviews past written feedback and applies the advice received</p> <p>Proofreads carefully for grammar and typographical errors</p>	<p>Composes a full rough-draft of each assignment to revise before submission</p> <p>Solicits instructor feedback by visiting office hours with specific questions related to her written work</p> <p>Reviews past written feedback while working on the subsequent assignment</p> <p>Proofreads for grammar and typographical errors.</p>	<p>Composes only one complete draft of written assignments, revising as she writes</p> <p>Works at the last minute to complete assignments</p> <p>May solicit instructor feedback, but is unprepared when doing so</p>
<b>In-Class Participation</b>	<p>Arrives to class on time and maintains a good attendance record.</p> <p>Speaks daily in class</p> <p>Volunteers observations pertinent to current course texts</p> <p>Attempts to answer questions from the instructor</p> <p>Engages meaningfully and respectfully with other student comments</p> <p>Stays on-topic with class conversation</p>	<p>Arrives to class on time and maintains a good attendance record.</p> <p>Speaks regularly in class meetings.</p> <p>Attempts to answer questions from the instructor</p> <p>Engages respectfully with other student comments</p> <p>Stays on-topic with class conversations</p>	<p>Regularly arrives late, or misses class frequently</p> <p>Speaks occasionally in class meetings</p> <p>Rarely offers answers or asks questions</p> <p>Does not engage with other student comments, or does so in a disrespectful manner</p> <p>Poses questions or comments that are off the current topic of class conversation</p>

**ENG2300: Film Analysis**  
**Section 1808**  
**Tentative Course Schedule**

*Film Screening*

*Written Assignment Due*

*Assessments Scheduled*

Readings Due: *The Film Experience* (TFE); Sakai Resources (SR)

**--- Course Introduction/Early Film History ---**

- M 8/25 Syllabus review and course introduction
- T 8/26 Edison: *The Kiss* (1896), *Serpentine Dance* (1894), *What Happened on Twenty-Third Street* (1901); Lumiere: *Exiting the Factory* (1895), *Dragoons Crossing the Saone* (1896), *The Waterer Watered* (1896); Melies: *The Astronomer's Dream* (1898), *Four Troublesome Heads* (1898), *Divers at Work* (1898); Buster Keaton: *Sherlock, Jr.* (1924)
- W 8/27 (TFE) 60-86
- F 8/29 (SR) "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator," Gunning; "Let there Be Lumiere," Dai Vaughan

**--- Mise-en-Scene: Expressionism and Realism ---**

- M 9/1 (Holiday)
- T 9/2 *The Scarlett Empress* (1934)
- W 9/3 (TFE) 86-104
- F 9/5 (SR) "The Concept of Cinematic Excess," Thompson
- M 9/8 *Writing lesson: Evoking the Image, Rhetorical Description*
- T 9/9 *Distant* (2002)
- W 9/10 (TFE) 105-131
- F 9/12 (SR) "The Ontology of the Photographic Image," "The Myth of Total Cinema" Bazin

**--- Editing: Collision, Continuity, Perspective ---**

- M 9/15 *Viewing Response 1 Due*
- T 9/16 *A Study in Choreography for Camera* (1945); *Death Proof* (2008)
- W 9/17 (TFE) 132-154

F 9/19 (SR) "Film Editing," Fischer

M 9/22 Writing lesson: Clear, Concise, Coherent Language

T 9/23 *Vertigo (1958)*

W 9/24 (TFE) 154-175 (SR)

F 9/26 (SR) "Visual Pleasure and Narrative Cinema," Mulvey

--- Performance and Star Persona ---

M 9/29 Viewing Response 2 Due

T 9/30 *In a Lonely Place (1950)*

W 10/1 Class Discussion

F 10/3 (SR) "Notes on Teaching Film Style" (excerpt) and "Living meaning: The Fluency of Film Performance," Klevan

--- Sound and Music ---

M 10/6 (TFE) 177-187; Film Vocabulary review

T 10/7 *Blow Out (1981)*

W 10/8 (TFE) 187-211

F 10/10 **Shot Breakdown Due**

--- Narrative: Plot, Story, World ---

M 10/13 (TFE) 212-232

T 10/14 *Citizen Kane (1941)*

W 10/15 (SR) "Where is the World?" - Perkins; "Citizen Kane Plot Segmentation" - Bordwell

F 10/17 (Homecoming Weekend)

M 10/20 Midterm Exam

T 10/21 *Hiroshima Mon Amour (1959)*

W 10/22 (TFE) 232-253

F 10/24 (SR) "Deconstruction and Reconstruction in *Hiroshima Mon Amour*" – Mercken-Spaas

**--- Documentary: Approaching the Real ---**

M 10/27 **Writing lesson: Structuring Your Argument**

T 10/28 *The Act of Killing* (2013)

W 10/29 (TFE) 255-285

F 10/31 (SR) "We Love Impunity," Fraser; "Irony, Cruelty, Evil (and a Wink)," Nichols

**--- Art Cinema ---**

M 11/3 **Viewing Response 3 Due**

T 11/4 *Curated shorts; Holy Motors* (2012)

W 11/5 (TFE) 285-313

F 11/7 (SR) "The Art Cinema as a Mode of Practice," Bordwell

**--- Research and Writing ---**

M 11/10 (TFE) 435-461

T 11/11 (Holiday)

W 11/12 **Writing lesson: Integrating Quotations**

F 11/14 *Library Visit, Research Day*

**--- Thematic Focus: Cinemas of Excess ---**

M 11/17 Class discussion: what is excess in cinema?

T 11/18 *The Bling Ring* (2013)

W 11/19 Class discussion

F 11/21 (SR) "The New Cinema of Excess," Black

M 11/24 **Viewing Response 4 Due**

T 11/25 *Pain and Gain* (2013)

W 11/26 (Holiday)

F 11/28 (Holiday)

M 12/1 **Course Evaluations Due\***

T 12/2 *A Touch of Sin (2013)*

W 12/3 class discussion

F 12/5 (SR) NYT Interview: Jia Zhangke on Violence, Censorship, and A Touch of Sin

M 12/8 Scene Analysis Outlines Due

T 12/9 *The Wolf of Wall Street (2013)*

W 12/10 Course Review; Review (SR) "The New Cinema of Excess"

Scene Analysis final draft due noon on Friday, Dec. 19<sup>th</sup>

\* Course evaluations should be completed online at <http://www.evaluations.ufl.edu>