

**ENG 2300 Film Analysis**  
**Section 1809 Tues 5-6/Thurs 6 (Screenings Mon 9-11)**

Instructor: Nathaniel R. Deyo

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Office: Tigert 301

Office Hours: T/R Period 3

**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”). However, as opposed to the “film appreciation” model, 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 some of film theory’s most important issues. However, the main purpose of this class is to develop more engaged analysis of a given film’s style and structure, and learn how to write about that elegantly. To that end, a portion of course time will be spent on writing instruction and workshopping written work.

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:

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<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

**Required Texts:**

Timothy Corrigan & Patricia White, *The Film Experience* (3rd Ed)

**Recommended Texts:**

Karen Gocski, Richard Barsam, & Dave Monahan, *Writing About Movies*

## Assignments & Grading

### *Weekly Discussion Posts - 5%*

Over the course of the semester, you will use discussion threads on Canvas to post your reactions to screenings and readings. Posts should involve both written and visual components (screenshots, clips). You will be required to make at least eight posts, with at least four of them coming prior to spring break.

### *Response Papers (6 x 500 words) - 30%*

Brief close readings written in response to prompts I will provide. Though short, they should not be considered informal and should demonstrate the same care and engaged thoughtfulness as longer assignments.

### *Mid-Term (1500 words) - 30%*

Combination of three components:

- (1) An online multiple-choice test covering major concepts and vocabulary (5%)
- (2) A shot breakdown of an assigned scene (not included in word count) (5%)
- (3) A written portion (three short essays written in response to prompts I will provide) (20%)

### *Final Project (1500 words) - 30%*

Combination of three components:

- (1) A shot breakdown of one scene discussed in your paper (not included in word count) (5%)
- (2) A 1500 word critical essay, incorporating some light scholarly research (1-3 sources) (20%)
- (3) A five-minute in-class presentation of your paper's argument, making use of clips or stills (5%)

### *Participation/Pop Quizzes - 5%*

Since keeping up with the reading is an integral part of being an engaged participant in the course, I will occasionally begin class with a short, multiple-choice quiz covering the day's reading. Getting a 0 on one of these quizzes will result in an unrecoverable 1% deduction from your participation grade, and thus from your final grade in the class.

### **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 2 points for a screening, 4 for a Tuesday class, and 7 for a Thursday class. If you miss more than six (6) classes/screenings, 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 and laptops during class and screenings is expressly prohibited. Anyone caught using their phone for non-emergency purposes will be asked to leave and counted absent for the day.

**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 online 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, as well as details regarding disciplinary procedure see: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

### **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.

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For more information, see: <http://www.dso.ufl.edu/drc/>

### **Schedule (readings marked with a \* will be posted to Canvas)**

#### **Week 1 - Introduction**

1/5 Syllabus; Screen *A Day in the Country* (Jean Renoir, 1936) in class

1/7 FE 435-462 (Writing a Film Essay); Seymour Chatman, "What Novels and Can Do That Films Can't (And Vice Versa)"\*

#### **Week 2 - Editing I**

1/11 **Screening:** *The Life of an American Fireman* (Edwin Porter, 1903); *A Corner in Wheat, The Lonedale Operator* (D.W. Griffith 1909, 1912); *Blue Steel* (Kathryn Bigelow, 1989)

1/12 FE 133-177 (Editing)

1/14 Tom Gunning, "Weaving a Narrative: Style and Economic Background in DW Griffith's Biograph Films" (12 pages)\* and Noel Burch, "Spatial and Temporal Articulations" (12 pages)\*

#### **Week 3 - Editing II**

1/18 No Class, Martin Luther King, Jr Day (**screen *The Only Son* (Ozu, 1936) by this date; avail, on**

YouTube: <https://www.youtube.com/watch?v=kwQBCG-8Ec>

9/9 Noel Burch, "Nana or The Two Kinds of Space" (13 pages)\*

9/11 No reading

#### **Week 4 - Mise en scene I**

1/25 Screening: *Bigger Than Life* (Nicholas Ray, 1956)

**Response Paper #1 due by midnight**

9/16 FE 63-95

9/18 John Gibbs, "Melodrama and Mise-En-Scene"\*

#### **Week 5 - Mise en scene II**

2/1 Screening: *Summer* (Eric Rohmer, 1985)

2/2 Andre Bazin, "The Ontology of the Photographic Image"\*

2/4 Roland Barthes, "The Third Meaning"\*

#### **Week 6 - Cinematography I**

2/8 Screening: *Citizen Kane* (Orson Welles, 1941)

**Response Paper #2 due by midnight**

2/9 FE 95-133 (Cinematography)

2/11 No reading

#### **Week 7 - Cinematography II**

2/15 Screening: *Do The Right Thing* (Spike Lee, 1989)

2/16 George Wilson, "Some Modes of Nonomniscience"\*

2/17 No reading

#### **Week 8 - Sound**

2/22 Screening: *A Woman is a Woman* (Jean-Luc Godard, 1962)

**Response Paper #3 due by midnight**

2/23 FE 177-212 (Sound)

2/25 Peter Wollen, "Godard and Countercinema"

#### **Week 9 - Spring Break**

#### **Week 10 - Narrative I**

3/7 Screening: *The Maltese Falcon* (John Houston, 1942)

3/8 FE 215-255 (Narrative)

3/10 Roland Barthes, excerpts from S/Z\*

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#### **Week 11 - Narrative II**

3/14 Screening: *L'Avventura* (Michelangelo Antonioni, 1960)

3/15 Reading TBD

3/16 No reading

#### **Week 12 - Genre I**

3/21 Screening: *Stagecoach* (John Ford, 1946)

**Response Paper #4 due by midnight**

11/11 FE 315-355

11/13 Robert Ray, "Real and Disguised Westerns"

**Week 13 -Genre II**

3/28 Screening: *McCabe and Mrs. Miller* (Robert Altman, 1971)

3/29 Gilberto Perez, "American Tragedy"

3/31 No reading

**Week 14 - Performance I**

4/4 Screening: *Vertigo* (Hitchcock, 1958)

**Response paper #5 due by midnight**

4/5 Andrew Kievan, "Interpreting Performance"

4/7 No reading

**Week 15 - Performance II**

4/11 Screening: *Certified Copy* (Kiarostami, 2012)

4/12 Ludwig Wittgenstein, excerpt from *Philosophical Investigations*\*

4/14 No reading

**Week 16 - Presentations**

4/18 Presentations

4/19 Presentations

**FINAL PAPER DUE 4/25 BY MIDNIGHT**