

**ENG 2300: Film Analysis**  
**Section 4F09 MTWRF 3 (Screenings M/W 6-7)**

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Office Hours: T/R 9:30-10:30AM

**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 how to develop that analysis elegantly and vividly in writing. To that end, a portion of course time will be spent on writing instruction and workshopping written work. Much of the focus here will be on refining descriptive language.

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)  
Coursepack (available at Xerographic Printing, 927 NW 13th St)

## **Assignments & Grading**

### *Quizzes - 10%*

Short quizzes combining short answer and multiple-choice questions that will cover key terms and ideas from the course readings.

### *Viewing Responses (5 x 500 words) - 25%*

Brief close readings of individual moments or scenes with a focus on the material covered during a given week of class. A schedule of due dates will be established during the first week of class. Though short, they will still be assessed based on both the strength of the analysis presented, as well as the quality and clarity of the writing. These will be due one week after the screenings.

### *Presentation – 5%*

For one film and/or critical (non-textbook) reading, you will lead class discussion.

### *Descriptive shot breakdowns (2000 words) – 15%*

Two shot-by-shot breakdown and detailed description of short sequences from 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 granularities of scene construction, and to train your eye to pick up on the small details that make movies what they are. These will be assessed on the accuracy of your descriptions, and the vividness of your language.

### *Analysis Essay (1500 words) – 30%*

“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/historical concerns discussed over the course of the semester.

### *Participation - 15%*

The goal of this class is to develop and refine your critical abilities in a group setting. To that end, frequent, engaged participation in class discussions is of the utmost importance. Assessment will be based both on the frequency and the quality of your contributions.

### **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 two absences. For every absence exceeding this, your final grade will drop by 5 points. If you miss more than four classes or 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 during class is expressly prohibited, so please put them in silent mode. 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.

**Paper Submission:** Submit all papers electronically through e-Learning. **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/scct/process/student-conduct-honor-code/>.

All instances of plagiarism will be reported to the Dean of Students office, and further action will be taken on a case-by-case basis.

### 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/>

### **Schedule of readings, screenings, and due dates**

Week 1: How to read a film

**M** Syllabus/Course Introduction

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

**T** *Film Experience* 435-450; VF Perkins, “Must We Say What They Mean?” & “Moments of Choice”\*

**W** No Reading – continue discussion of *Rules of the Game*

**Screening:** *Double Indemnity* (Wilder, 1944)

**Th** Andrew Klevan, “Restraint” (from *Barbara Stanwyck*)\*

**F** NO CLASS

Week 2: Editing: Early cinema, continuity, narrative, montage

**M** *Film Experience* 133-177 (Editing)

**Screening:** *The Life of an American Firefighter* (Porter, 1903)

*Musketeers of Pig Alley* (Griffith, 1912)

*The Battle of Elderbush Gulch* (Griffith, 1913)

*M* (Lang, 1931)

**T** Noel Burch, “Spatial and Temporal Articulations”\*

**W** No reading – continue discussion of continuity editing and classical construction

**Screening:** *The Battleship Potemkin* (Eisenstein, 1925)

**Th** Sergei Eisenstein, “The Montage of Attractions”\*

**F** Roland Barthes, “The Third Meaning”\*

Week 3: *Mise-en-scene*: expressionism and realism

**M** *Film Experience* 63-95 (*Mise-en-scene*)

**Screening:** *Nosferatu* (Murnau, 1922)

**T** Excerpt from Lotte Eisner, *The Haunted Scene*\*

**W** No reading – continue discussion of Murnau and expressionism

**Screening:** *Le Rayon Vert* (Rohmer, 1986)

**Th** Andre Bazin, “The Evolution of the Language of Cinema”\*

**F** No Reading – continue discussion of Rohmer/Bazin

Week 4: Cinematography: classical and modernist

**M** *Film Experience* 95-133 (Cinematography)

**Screening:** *Citizen Kane* (Wells, 1941)

**T** VF Perkins, "Where is the World?"

**W** No reading

**Screening:** *L'Avventura* (Antonioni, 1960)

**Th** Gilberto Perez, "The Point of View of a Stranger"\*

**F** No reading

**Descriptive shot breakdown due**

Week 5: Counter-Cinemas

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

**Screening:** *2 or 3 Things I Know About Her* (Godard, 1967)

**T** FE 399-430 (Critical/Theoretical Approaches)

**W** Laura Mulvey, "Visual Pleasure and Narrative Cinema"\*

**Screening:** *Cleo from 5 to 7* (Varda, 1961)

**Th** Sandy Flitterman-Lewis, "From Deesse to Idee"\*

**F** No Reading/Continue discussion of *Cleo*

Week 6: The Appearance of Reality/The Reality of Appearances

**M** VF Perkins, "The World and its Image"

**Screening:** *Laura* (Preminger, 1944)

**T** FE 255-285 (Documentary)

Dai Vaughan, "Notes on the Ascent of a Fictitious Mountain"\*

**W** No Reading

**Screening:** *Close-Up* (Kiarostami, 1990)

**Th** No Reading

**F** **Analysis Essay Due**

