

## ENG 2300, SECTION 7373: FILM ANALYSIS

**Instructor:** Michael Joshua Rowin

**Class Hours:** Tuesdays 10:40-11:30am [Period 4]/Thursdays 10:40am-12:35pm [Periods 4-5]/Tuesdays (Screening Period) 7:20-10:10pm [Periods E1-E3]

**Classroom:** Turlington 2334

**Email:** [mjrowin@ufl.edu](mailto:mjrowin@ufl.edu)

**Mailbox:** Turlington 4301

**Office Hours:** Turlington 4325, Tuesdays, 11:45am-1:40pm [Periods 5-6] and by appointment

### COURSE DESCRIPTION AND GOALS

Film Analysis students will become familiar with different approaches to cinematic *mise-en-scène*, editing, sound, and narrative form, as well as the way meaning is created through these approaches. Students will also encounter various—and, at times, competing—theories concerning cinema's ability to represent reality and narrate stories as the course touches on issues related to several important film movements, genres, and styles. Each unit of the course will end with the screening and discussion of a 1960s film by French New Wave director Jean-Luc Godard that summarizes and places into conflict previously encountered approaches and theories.

### COURSE STRUCTURE

The course divides into four sections:

- Section One covers the evolution of film style and theory in relation to *mise-en-scène*, i.e., the composition and framing of all elements in front of the camera.
- Section Two covers the evolution of film style and theory in relation to editing, or the juxtaposition of individual shots.
- Section Three covers the evolution of film style and theory in relation to sound recording and representation.
- Section Four covers the evolution of film style and theory in relation to narrative structure and form.

### ASSIGNMENTS

Four major papers will be assigned, one at the end of each section in order to gauge students' analytical skills and understanding of basic film concepts:

- For the Section One *mise-en-scène* analysis assignment, students will choose a single shot from one of the screened films and analyze it in regard to composition, lighting, camera position and angle, etc., explaining how meaning is created

through the interrelation of elements in front of the camera and the camera itself.  
(550 words)

- For the Section Two editing analysis assignment, students will choose a scene from one of the screened films and analyze it in regard to how it creates meaning from the juxtaposition of individual shots. (1100 words)
- For the Section Three sound analysis assignment, students will choose a scene from one of the screened films, analyzing how it uses dialogue, music, ambient sound, and post-production sound in order to create meaning. (1500 words)
- For the Section Four narrative form analysis assignment, students will choose a screened film and analyze its creation of meaning through storytelling structure. (2000 words)

In addition, several minor writing assignments and quizzes will gauge students on their ability to understand course readings. Quizzes will typically be given on days for which students are assigned readings from *Film Art* and more objective articles and essays (see below for more details). All minor papers, major papers, and quizzes are marked in bold and capital letters on the course syllabus.

## **GRADING**

Class attendance, quizzes, and participation: 20%

Papers: 80% (20% each)

## **REQUIRED TEXTS**

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 2012. Tenth Edition.

All other readings will be posted on the “Resources” section of the course Sakai site or given out in class (or through email).

## **ATTENDANCE**

Film Analysis is a participation-oriented course, which means that you will build your skills and knowledge in each class throughout the semester.

Attendance is required. If you miss more than **six** periods during the semester, you will **fail** the entire course. **Only** those absences involving university-sponsored events, such as athletics, band, or any activities protected under the Twelve-Day Rule, religious holidays, or court-imposed legal obligations (e.g., jury duty or subpoena) are exempt from this policy. Absences for illness or family emergencies will count toward your **three** allowed absences. **Each allowed absence beyond three will lower your overall grade by 50 points.**

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. Please do not come late to class; arriving late disrupts the entire class. If you are more than 5 minutes late, you will be marked absent. Being tardy two times will equal one absence.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

## **PREPARATION**

You are expected to be prepared for every class, including completing all reading and writing assignments on time. Papers and drafts are due at the beginning of class. **Late papers will not be accepted.** Failure of technology is not an excuse.

## **MODE OF SUBMISSION**

All papers must be in 12-point Times New Roman font and double-spaced with standard margins. Be sure to staple papers before submitting hard copies. Your final drafts should be polished and presented in a professional manner.

## **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 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, 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. Important Tip: You should never copy and paste something from the Internet without providing the exact location from which it came.

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.

### **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/scer/honorcodes/honorcode.php](http://www.dso.ufl.edu/scer/honorcodes/honorcode.php)

### **GRADED MATERIALS**

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.

### **CONFERENCES AND OTHER ACCESS**

Take advantage of office hours. These hours are for your benefit. It is helpful to make an appointment with me ahead of time, if possible, if you know that you would like to meet. If you are not able to meet during office hours, I am happy to arrange another time to meet. Feel free to email about class assignments, but in many cases it would be more helpful for you to bring these questions to me during open office hours. However, any questions about a written assignment should be asked at least 36 hours before that assignment is due. Do not e-mail with a question the night before a paper is due. I will not look over and critique assignments drafts.

### **CLASSROOM BEHAVIOR**

Unless you have been told that we are using them for a specific purpose in class, laptops should be stowed. Cell phones should be set to silent, and placed in a pocket, bag or purse. I should not see you looking at your phone in class. If I do, you will be marked absent. It is fine if you would like to bring a beverage such as coffee, water or soda, but please do not eat during class.

### **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 HARRASSMENT**

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)

## GRADING

<b>A</b>	4.0	93-100	<b>C</b>	2.0	73-76
<b>A-</b>	3.67	90-92	<b>C-</b>	1.67	70-72
<b>B+</b>	3.33	87-89	<b>D+</b>	1.33	67-69
<b>B</b>	3.0	83-86	<b>D</b>	1.0	63-66
<b>B-</b>	2.67	80-82	<b>D-</b>	.67	60-62
<b>c+</b>	2.33	77-79	<b>E</b>	0.00	0-59

### Grade: A- to A+

- 1) Clear and concise writing, with very few to no grammatical, syntactical, factual, and spelling errors
- 2) A well-organized essay structure, containing:
  - an introduction that explicitly states the paper's main purpose and argument
  - body paragraphs that support claims with specific examples from the film (also, smooth transitions between paragraphs)
  - a conclusion that summarizes the paper's most important points (and, possibly, the greater ramifications of these points)
- 3) A proficient display of the writer's understanding of cinematic terminology and theory—in other words, the accurate and efficient use of terms and concepts related to cinematic aesthetics and the interpretation of individual films, genres, styles, movements, etc.

### Grade: B- to B+

- 1) Sufficient writing, but with several grammatical, syntactical, factual, and spelling errors
- 2) An essay structure that occasionally becomes confusing by:
  - providing an introduction that only weakly addresses the paper's main purpose and argument
  - body paragraphs that weakly support claims with specific examples from the film (also, awkward transitions between paragraphs)
  - a conclusion that weakly summarizes the paper's most important points
- 3) A relatively weak demonstration of the writer's understanding of cinematic terminology and theory—particular terms and concepts related to cinematic aesthetics and interpretation are occasionally misused or inaccurately applied

### Grade: C- to C+

1) Sloppy writing, with consistent grammatical, syntactical, factual, and spelling errors

2) A consistently disorganized structure that:

- provides an introduction that does not adequately address the paper's main purpose and argument
- possesses paragraphs that fail to support claims with specific supporting examples from the film (also, no transitions between paragraphs)
- a conclusion that fails to adequately summarize the paper's most important points

3) A poor demonstration of the writer's understanding of cinematic terminology and theory—particular terms and concepts related to cinematic aesthetics and interpretation are consistently misused or inaccurately applied

### **Grade: D**

The student completes the assignment without demonstrating an adequate understanding of writing proficiency, essay structure, or course terminology and theory. The assignment, however, has been completed, and thus the student avoids a failing grade.

### **Grade: F**

The student either fails to complete the assignment (which would include not reaching the assignment's word count) or else turns in a paper that does not fulfill the assignment requirements.

### **Late Papers**

Papers turned in past the assignment deadline will be docked one full letter grade (for example, from an A to an A-) for each day it is late.

### **GRADE APPEALS**

Students may appeal a final grade by filling out a form available from Carla Blount, Department of English, 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) CREDIT**

This course can satisfy the UF General Education requirement for Composition. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

### **STATEMENT OF WRITING REQUIREMENT (WR)**

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>

### **ONLINE COURSE EVALUATION PROCESS**

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://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>.

### **COURSE SCHEDULE**

#### Section One: Mise-en-Scène

**1/5 Class:** Introduction to the course; overview of syllabus and assignments

**Screening:** *Casablanca* (Curtiz, 1942)

**M1 Class:** Discuss film; introduction to mise-en-scène; **QUIZ**

**HW:** “The Significance of Film Form” (*Film Art*)

**1/12 Class:** Discuss film and students’ analyses

**HW: 50 WORD MISE-EN-SCÈNE ANALYSIS**

**Screening:** *The Cabinet of Dr. Caligari* (Wiene, 1920)

**1/14 Class:** Discuss film and reading; **QUIZ**

**HW:** “The Shot: Mise-en-Scène” (*Film Art*)

**1/19 Class:** Discuss film and students’ analyses

**HW: 100 WORD MISE-EN-SCÈNE ANALYSIS**

**Screening:** *Out of the Past* (Tourneur, 1947)

**1/21 Class:** Discuss film and reading

**HW:** “Some Visual Motifs of *Film Noir*” Place and Peterson (*Movies and Methods*); “Notes on *Noir*” Schrader

**1/26 Class:** Discuss film and student analyses

**HW: 100 WORD MISE-EN-SCÈNE ANALYSIS**

**Screening:** *Vivre savie* (Godard, 1962)

**1/28 Class:** Discuss film and reading; **QUIZ**

**HW:** “The Shot: Cinematography” {*Film Art*}

Section Two: Editing

**2/2 Class:** Introduction to editing; discuss readings

**HW:** “The Ontology of the Photographic Image,” Bazin {*Film Theory and Criticism*}; “The Evolution of the Language of Cinema,” Bazin {*Film Theory and Criticism*}

**Screening:** *Workers Leaving the Factory* and others (Lumière, 1895-onward); *A Trip to The Moon* (Méliès, 1902); *The Great Train Robbery* (Porter, 1903); *The Mothering Heart* (Griffith, 1913)

**2/4 Class:** Discuss films

**HW: FIRST MAJOR WRITING ASSIGNMENT: 550 WORD SHOT ANALYSIS;** “An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator,” Gunning {*Film Theory and Criticism*}

**2/9 Class:** Discuss films; **QUIZ**

**HW:** “The Relation of Shot to Shot: Editing” {*Film Art*}

**Screening:** *Battleship Potemkin* [Excerpts] (Eisenstein, 1925); *October* [Excerpts] (Eisenstein, 1928); *The Man with the Movie Camera* [Excerpts] (Vertov, 1929)

**2/11 Class:** Discuss films and students’ analyses

**HW: 100 WORD EDITING ANALYSIS**

**2/16 Class:** Discuss films and reading

**HW:** “Beyond the shot [the cinematographic principle and the ideogram],” Eisenstein {*Critical Theory and Criticism*}

**Screening:** *Rear Window* (Hitchcock, 1954)

**2/18 Class:** Discuss film and students’ analyses

**HW: 100 WORD EDITING ANALYSIS**

**2/23 Class:** Discuss film and reading

**HW:** “Continuity Editing in Hollywood,” Orpen {*Film Editing: The Art of the Expressive*}

**Screening:** *Pierrot le fou* (Godard, 1965); *Breathless* [Excerpt] (Godard, 1959)

**2/25 Class:** Discuss film and reading

**HW:** “Art Cinema and the Avant-Garde,” Orpen {*Film Editing: The Art of the Expressive*}

**3/1 AND 3/3—NO CLASS DUE TO SPRING BREAK**

### Section Three: Sound

3/8 **Class:** Introduction to sound

**HW: SECOND MAJOR WRITING ASSIGNMENT: 1100 WORD EDITING ANALYSIS**

**Screening:** *M* (Lang, 1931)

3/10 **Class:** Discuss film and reading; **QUIZ**

**HW:** “Sound in the Cinema” (*Film Art*)

3/15 **Class:** Discuss film and students’ analyses

**HW: 100 WORD SOUND ANALYSIS**

**Screening:** *The Third Generation* (Fassbinder, 1979)

3/17 **Class:** Discuss film and reading

**HW:** “Ideology and the Practice of Sound Editing and Mixing,” Doane (*Film Sound*)

3/22 **Class:** Discuss film and students’ analyses

**HW: 100 WORD SOUND ANALYSIS**

**Screening:** *Persona* (Bergman, 1966)

3/24 **Class:** Discuss film and reading

**HW:** “Introduction to Audiovisual Analysis,” Chion (*Audio-Vision: Sound on Screen*)

3/29 **Class:** Discuss film and previous reading

**Screening:** *Two or Three Things I Know About Her* (Godard, 1967)

3/31 **Class:** Discuss film and reading

**HW:** “Godard’s Use of Sound,” Williams (*Film Sound: Theory and Practice*)

### Section Four: Narrative Structure

4/5 **Class:** Introduction to narrative structure

**HW: THIRD MAJOR WRITING ASSIGNMENT: 1500 WORD SOUND ANALYSIS (WITH RESEARCH)**

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

4/7 **Class:** Discuss film and reading; **QUIZ**

**HW:** “Narrative Form” (*Film Art*)

4/12 **Class:** Discuss film and students’ analyses

**HW: 100 WORD NARRATIVE ANALYSIS**

**Screening:** *8 1/2* (Fellini, 1963)

4/14 **Class:** Discuss film and reading

**HW:** “Art Cinema as a Mode of Film Practice,” Bordwell (*Film Theory and Criticism*)

4/19 **Class:** Discuss film and students’ analyses

**HW: 100 WORD NARRATIVE ANALYSIS**

**Screening:** *Weekend* (Godard, 1967)

4/28 **FOURTH AND FINAL MAJOR WRITING ASSIGNMENT: 2000 WORD  
INTEGRATION ANALYSIS**