

## **ENG 2300 Film Analysis**

### **Section 1793**

**Class meeting time: T(5-6) R(6) in ROL0115**

**Screening time: T(E1-E3) in TUR2334**

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Office: TUR 4212

Office Hours: Thursday, Period 7

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

### **Required Texts:**

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

### **Assignments & Grading**

#### *Take-home Worksheets- 10%*

For most outside 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.

#### *Attendance and Participation - 15%*

Being “present” is more than being a body at a desk. I expect students to be engaged with the material and to be active participants in class discussions and all group work. To receive a good

attendance and participation grade, a student must not miss more than three classes, be on time for class, and often contribute to class discussions of the films and readings.

*Response Papers (3 x 500 words) - 30%*

Brief close readings of individual moments or scenes with a focus on the material covered during a given week of class. Though short, they should not be considered informal and should demonstrate the same care and engaged thoughtfulness as longer assignments.

*Moon-watching Exercise (500-700 words) 5%*

Using the technique described in the Duckworth reading, pick one scene from *It's a Wonderful Life* and record your observations of the scene for five days (do not focus on significance and interpretation at this point). After you have recorded your observations, write a short paragraph explaining the significance of the scene.

*Mid-Term (2000 words) - 20%*

Combination of an online assessment portion (multiple choice questions testing knowledge of basic concepts and vocabulary) and a written portion (a descriptive shot breakdown followed by an analysis)

*Analysis Essay (1500 words) – 20%*

Write a 1500-word critical essay analyzing 1-2 of the films we have screened in class this semester. You will be expected to do some light critical research (1-3) sources in order to flesh out and develop your arguments (you may use the readings I have assigned). Your essay should have a clearly articulated argumentative/analytic thesis and demonstrate thorough engagement with the cinematic details of the film(s) under discussion. You may either respond to one of the assigned prompts or create your own topic. If you do create a topic, you must email me your topic, a tentative thesis, and the source(s) you plan to use by Sunday 4/12 (one week before the paper is due).

**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. I would prefer that you hand-write notes rather than type them on a laptop.**

**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. Three 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; all other readings are on Sakai under “Resources.” Readings and assignments are due the day listed on the schedule.**

**Week 1 (1/6, 1/8): Introduction**

T Syllabus and Introductions  
R Perkins, “Moments of Choice”

Screening: *The Graduate* (1967), Nichols

**Week 2 (1/13, 1/15): Classic Hollywood Editing**

T FE 133-177 (Editing); Griffith and Porter shorts (we will watch these in class)  
R Noel Burch, “Spatial and Temporal Articulations”

Screening: *Casablanca* (1942), Curtiz

**Week 3 (1/20, 1/22): Discontinuous Editing**

T Dudley Andrews, “Eisenstein”  
R Reading TBA

Screening: *Breathless* (1960), Jean-Luc Godard  
FIRST RESPONSE DUE

**Week 4 (1/27,1/29): Mise-en-scène I, Realism**

T FE 63-95 (Mise-en-scène)  
R Dudley, Andrews, “Andre Bazin”

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

**Week 5 (2/3, 2/5): Mise-en-scène II, Horror**

T No Reading  
R Perkins, “The World and Its Image”

Screening: *Psycho* (1960), Hitchcock

**Week 6 (2/10, 2/12): Cinematography I, Film Noir**

T FE 95-131 (Cinematography)  
R Reading TBA

Screening: *In a Lonely Place* (1950), Ray  
SECOND RESPONSE DUE

**Week 7 (2/17-2/19): Cinematography II**

T No reading  
R Ray, “The Godfather and Taxi Driver”

Screening: *Taxi Driver* (1976), Scorsese

**Week 8 (2/24-2/26): Midterm**

T Midterm Review  
R No class

No Screening  
MIDTERM DUE BY SUNDAY, 5:00 PM

-----**SPRING BREAK, NO CLASS (3/2-3/6)**-----

**Week 9 (3/10, 3/12): Performance and Stardom**

T Klevan, “Introduction: Interpreting Performance”; Duckworth “Teaching as Research” (moon-watching exercise)  
R University of North Carolina Wilmington students visit class (Visions5 undergraduate film conference)

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

**Week 10 (3/17, 3/19): Narrative 1 (Classic Hollywood)**

T FE 215-255 (Narrative Filmmaking); discuss moon-watching exercise  
R Cavell “A Capra Moment”

Screening: *It Happened One Night* (1934), Capra  
MOON-WATCHING EXERCISE DUE TUESDAY 3/17

**Week 11 (3/24, 3/26): Narrative 2 (Self-reflexive)**

T Brecht, “The Modern Theater is the Epic Theater”

R Grindon, "Annie Hall"

Screening: *Annie Hall* (1977), Allen

**Week 12: Narrative 3 (3/31, 4/2) (Memory)**

T No reading

R McGowan, "Eternity Without Sunshine"

Screening: *Eternal Sunshine of the Spotless Mind* (2004), Gondry

THIRD RESPONSE DUE

**Week 13 (4/7, 4/9): Feminism and Film**

T No reading

R Mulvey, "Visual Pleasure and Narrative Cinema"

Screening: *Frances Ha* (2012), Baumbach

**Week 14 (4/14, 4/16): Wrapping Up**

T Conferences

R Conferences

FINAL PAPER DUE SUNDAY 4/19