

**ENG 2300 Film Analysis**  
**Section 1793 MWF 4 (Screenings M E1-E3)**

Instructor: Nathaniel R. Deyo  
Email: [nathaniel.devo@ufl.edu](mailto:nathaniel.devo@ufl.edu)  
Office: TUR 4412

Office Hours: Monday 9:30-10:30 AM



**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/aordon.aspx>

**Required Texts:**

Timothy Corrigan & Patricia White, *The Film Experience* (3rd Ed)  
David Thomson, *The Big Sleep* (BFI Classics)  
Coursepack (available at Xerographic Printing, 927 NW 13th St)

## Assignments & Grading

### *Reading Quizzes - 10%*

Short answer quizzes given at the start of each class. Lowest five grades will be dropped.

### *Response Papers (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. These will be due the Monday following a screening and a schedule of due dates will be established by the start of the second week.

### *Mid-Term Exam (1500 words) - 20%>*

Combination of an in-class portion (short answer questions testing knowledge of basic concepts and vocabulary) and an out-of-class portion (2-3 short essays written in response to prompts I will provide)

### *Research Paper (2000 words) - 25%>*

A longer analysis paper in which you will incorporate scholarly research. Should demonstrate a comprehensive understanding of both the mechanics of film form as well as the broader historical, cultural, and ideological contexts in which that form operates.

### *Participation - 20%>*

## 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.

**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. Two instances of tardiness count as one absence. Tardiness will also lower your participation grade.

**Paper Submission:** Submit all papers as hard copies using MLA format. **Late papers will not be accepted. Unstapled 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/Drocess/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/>

**Schedule of readings/screenings (items marked with a \* are in the coursepack; FE refers to the textbook):**

1/6 -1/10: What is film analysis?

M Syllabus and Introductions

W FE435-450; VF Perkins, "Must We Say What They Mean?"\*

F Stanley Cavell and Andrew Kievan, 'What Becomes of Thinking on Film?'"\*

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

1/13 - 1/17: Early cinema

M Barry Salt, "Film Form 1900-1906,"\*

W Dai Vaughan, "Let There Be Lumiere"\*

F Noel Burch, "Spatial and Temporal Articulations"\*

Screening: Lumiere shorts (1895), *A Trip to the Moon* (Melies 1902) *The Musketeers of Pig Alley* (Griffith 1912), *Les Vampires Episode I* (Feuillade 1917)

1/20-1/24: Soviet Montage

M NO CLASS

W FE 133-177; **WATCH October (Eisenstein 1928) (Avail on YouTube) by this date**

F Noel Burch, "Film's Institutional Mode and the Soviet Response"\*

No Screening

1/27 - 1/31 : Realism, *mise-en-scene*, and Andre Bazin

M FE 60-95

W Bazin, Ontology of the Photographic Image," "The Evolution of The Language of Cinema"\*

F No Reading; continue discussion of film and Bazin

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

2/3 - 2/7: Classical Hollywood I - The Studio System

M FE 215-255

W Thomas Schatz, excerpts from *The Genius of the System*\*

F No Reading; continue discussion

Screening: *Casablanca* (Curtiz, 1942)

2/10 - 2/14: Classical Hollywood II - Stardom and Performance

M Andrew Kievan "Interpreting Performance"\*

W James Naremore, "Cary Grant in *North by Northwest*"\*

F *North by Northwest*/Naremore ctd.

Screening: *North by Northwest* (Hitchcock 1959)

2/17 - 2/21 : Classical Hollywood III - Howard Hawks and the Auteur Theory

M FE 95-133

W Sarris, "Introduction" (from *The American Cinema*), Rivette, "The Genius of Howard Hawks"\*

F David Thomson, *The Big Sleep*

Screening: **Double Feature:** *To Have and Have Not* & *The Big Sleep* (Hawks 1944, 1946)

2/24 - 2/28: Midterm

M *The Big Sleep* ctd.

W midterm review

F **MIDTERM**

No Screening

**NO CLASS 3/3 - 3/8 SPRING BREAK**

3/10 - 3/14: Film Noir

M FE 315-352 **WATCH *Detour* (Ulmer 1945) (avail on YouTube) by this date**

W Marc Vernet, "Film Noir on the Edge of Doom"\*

F J. Hoberman, "The Thriller of Tomorrow"\*

Screening: *Kiss Me Deadly* (Aldrich 1955)

3/17 - 3/21 : Italian Neorealism

M FE 355-399

W Zavattini, "A Thesis on Neorealism"\*

F Andre Bazin, "The Italian School of the Liberation;" Jacques Rivette, "Letter on Rossellini"\*

Screening: *Paisa* (Rossellini 1946)

3/24 - 3/28: French New Wave I - Aesthetics

M Francois Truffaut, "A Certain Tendency of the French Cinema"

W Richard Roud, excerpt from *A Passion for Films: Henri Langlois and the Cinemateque Francais\**

F No Reading

Screening: *Shoot the Piano Player* (Truffaut 1960)

3/31 - 4/4: French NewWave II - Politics and Ideological Film Criticism

M FE 285-315

W Comolli and Narboni, "Cinema/Ideology/Criticism"

F No Reading

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

All - 4/11 : Feminism and Film

M FE 399-435; Laura Mulvey, "Visual Pleasure and Narrative Cinema"\*

W Sandy Flitterman-Lewis, excerpt from *To Desire Differently\**

F Flitterman-Lewis ctd.

Screening: *Cleo from 5 to 7* (Varda 1963)

4/14 - 4/18: Wrapping up

M Ralph Waldo Emerson, "Experience"

W Henry David Thoreau, "The Ponds," "Conclusion"

F No Reading

Screening: *L Avventura* (Antonioni 1960)

4/21 - 4/23

M writing day

W **RESEARCH PAPER DUE**