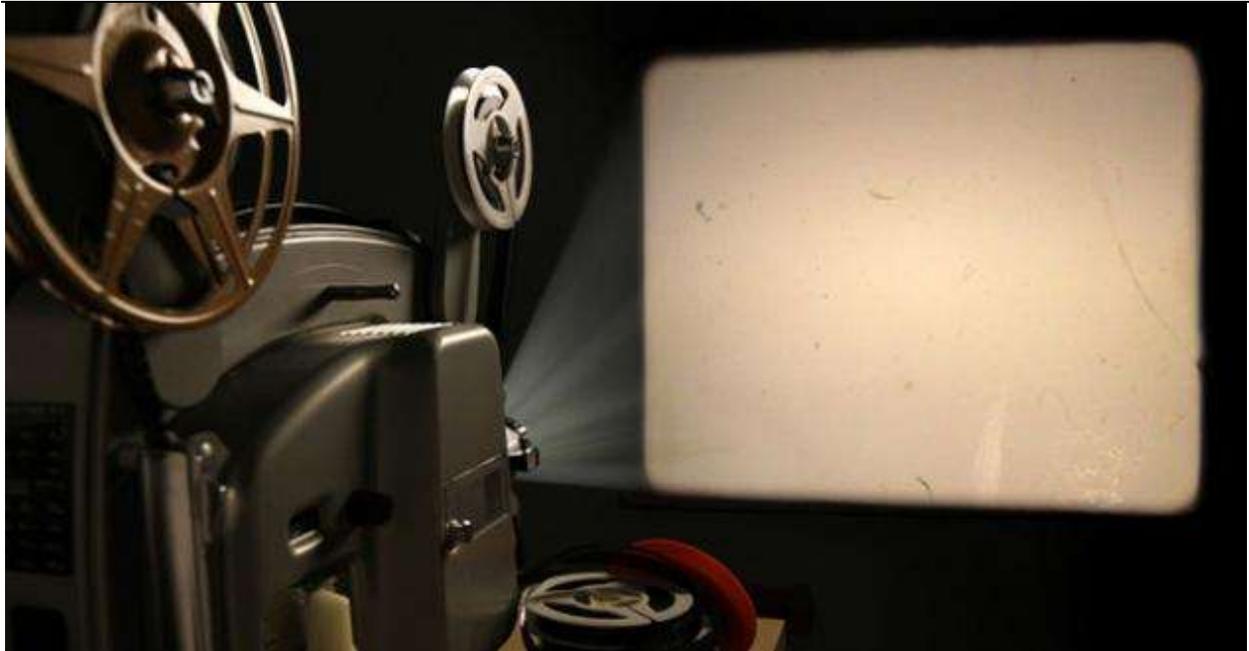


ENG 2300, Section 4784 - Film Analysis

Class: MWF period 4
Screening: M periods 9-11

Instructor: Lauren Pilcher
Email: lpilcher@ufl.edu
Office: Turlington 4309
Office Hours: W 11:30 am - 1:30 pm



COURSE DESCRIPTION

ENG 2300 will teach you how to view, think about, discuss, and write about films in a scholarly context. Films take many forms and are shaped by a wide range of cultural conditions and perspectives. In this course, you will learn how to analyze films and their forms by examining how moving images communicate to audiences in a variety of cinematic contexts.

Early in the course, you will learn the vocabulary needed to dissect the parts at work and techniques utilized in individual films. You will then practice applying these terms as you use them to describe and interpret particular shots and sequences in both class discussion and written assignments. Later in the semester, you will begin to think, research, and write about how the form of a particular film reflects larger cultural conditions and perspectives.

TEXTS

Corrigan, Timothy, and Patricia White. *The Film Experience*, 3rd Edition. Boston: Bedford/St. Martin's, 2012.

Corrigan, Timothy. *Short Guide to Writing About Film*, 8th Edition. Boston: Pearson, 2012.

Yale Film Analysis site. <http://classes.yale.edu/film-analysis/>

COURSE GOALS

This course will teach you . . .

- the vocabulary needed to understand how a film looks, moves, and sounds.
- to reflect on the techniques used in a particular film and what they might mean.
- to analyze how a particular film, and its form, reflects specific cultural situations, including but not limited to: production value and/or style; genre; representations of race, class, gender, sexuality, etc.; representations of particular spaces (for ex: cities, homes/domestic spaces, natural landscapes, etc.); nationality; and historical period.
- to write analytically and argumentatively about film using the appropriate terms.

This is a General Education course providing learning outcomes listed in further detail in the Undergraduate Catalog. For more information, see:

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

ASSIGNMENTS

Weekly Writing (40 pts) & participation (60 pts)

Weekly Writing:

You must write 2-3 paragraphs on 2 of the 5 assigned films during Weeks 3-6. In these short assignments, you will reflect on how the film utilizes the given week's focus (Week 3: Editing; Week 4: Mise-en-scene; Week 5 Cinematography; Week 6: Sound) in a PARTICULAR scene. These short responses MUST be written before class. For full credit, they should reflect ample time spent considering the film and developing your ideas.

Participation:

Your attentiveness and contribution to class discussion throughout will be observed throughout the semester.

Project 1: Sequence Journal (500 words)

For this assignment, you will select a sequence from either one of the course films or an outside film that I approve. For SIX consecutive nights, you will watch the sequence on your own and reflect in several sentences on your responses to the viewing. As you journal your ideas, be sure to closely investigate what happens in the sequence, what can be seen, how shots are framed, and what editing techniques are used. You should also consider how your perspective changes after repeated viewings.

Project 2: Sequence Analysis (1000 words)

To begin practicing your analytical skills, you will formally interpret a sequence you watched and wrote about for Project 1. To successfully complete this assignment, you will make a claim about what your chosen sequence means (think about themes, ideas, and tensions throughout the entire film) and provide close analysis of the sequence's editing, framing, mise-en-scene, sound, pace, and placement within the film to support that claim. Well-developed assignments will also be attentive to the larger cultural conditions and perspectives influencing both the sequence and the film. (Note: It would be wise to select a sequence from the film that you hope to use for the final two projects, but you will not be penalized if you use differing films in later work).

Project 3: Source Review (1500 words)

Because the final project of the course asks you to do research, this project you will teach you key skills related to researching, reading, and writing about sources. For this assignment, you will first identify an extra-filmic context that affects the form of the film you have chosen to work with for the final project (for example: race relations in *Django Unchained* (2012)). You will then locate 5-8 scholarly sources that provide information/make claims about this context and/or your film. You may research the director of the film, its production value and/or theatrical reception, a genre it utilizes, the historical period in which it was produced or the time period it depicts, its race, gender, class, nationality, or sexuality politics, or any other cultural aspect working beyond the film text itself that may help you to develop an argument for the final paper. You will then write a review of your research, beginning with 1-2 paragraphs that explain the context you have chosen to focus on and its relation to your film. The rest of the assignment should summarize how each source you found contributes to your knowledge of this context and to your interpretation-in-progress of the film.

Project 4: Film Analysis + Research (3000 words)

For this final assignment, you will develop an argument about how your film's form reflects and/or is shaped by a specific cultural context,

such as production & exhibition details, genre conventions, history, ideology, politics, or any other aspect you find pertinent to the film's content. Your goal here is to locate where and how the film speaks to larger conversations, events, and movements taking place in the world via precise close analyses of its formal elements. This project, while it builds upon earlier assignments, MUST provide a clear and specific argument that is validated throughout by a precise and developed analysis of the film's visual elements.

GRADING SCALE

Grades will be evaluated on a 1000-point scale:

A	930-1000	4.0
A-	900-929	3.67
B+	870-899	3.33
B	830-869	3.0
B-	800-829	2.67
C+	770-799	2.33
C	730-769	2.0
C-	700-729	1.67
D+	670-699	1.33
D	630-669	1.0
D-	600-629	0.67
E	0-599	0.00

Your final grade will consist of the following:

Weekly Writing & Participation	100 pts/10%
Sequence Journal (500 words)	120 pts/12%
Sequence Analysis (1,000 words)	170 pts/17%
Source Review (1,500 words)	250 pts/25%
Film Analysis + Research (3,000 words)	350 pts/35%

Total **1000 pts/100%**

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant. Grade appeals may result in a higher, unchanged, or lower final grade.

LATE WORK POLICY

*** **NO LATE WORK WILL BE ACCEPTED.** I will consider requests for due date extensions, but they must be made at least 48 hours in advance of the assignment's original due date.

ASSIGNMENT REVISION POLICY

*** Each student will be allowed to rewrite one major project should he/she receive a grade lower than a B. In order to do so though, you must meet with me outside of class to discuss your revision strategy.

Please note that while rewriting a paper will not result in a lower grade, it does not necessarily guarantee an improvement on your score.

GRADING CRITERIA

- If any assignment illustrates complete disregard for spelling, grammar, citations, or **does not meet the word count requirement**, it will be failed.
- Grading criteria change depending on the specific assignment. Please consult assignment sheets, the syllabus, and class instructions for this information.
- Each assignment is designed to build on previous assignments as a way to move you toward a well-developed Film Analysis + Research at the conclusion of the semester. Investing in each assignment is crucial to both your grade and your progress throughout the course.
- Revision is a must. Ideas do not develop over night, and this is why each of the assignments builds upon one another. In order to make the most of each assignment, it is important to continually rework your writing as I advise you and as you see fit. This includes both your larger ideas (argument/analytical claim or point) and your sentence-level constructions.
- This course is not about following a checklist or a formula for what I, the instructor, want. Students who show personal investment in the material and a dedication to their own growth will succeed.

ATTENDANCE

- If you miss more than 6 class periods, you will fail the course. This includes the screening periods.
- Each absence beyond 4 will lower your final grade by half a letter.
- 3 times late to class equals 1 absence.
- Only absences involving religious holidays or university-sponsored events, such as athletics or band, are exempt. Absences for family emergencies or short-term illnesses will count toward your 6 allowed absences. Illnesses severe enough to require absences over 3 days will be excused with proper documentation.
- Absence does not excuse late material.
- When absent from class, it is your responsibility to make yourself aware of all due dates and to hand assignments in on time. In-class activities and quizzes may not be made-up unless the absence is exempt.

SCREENING POLICY

Insightful film analysis requires active viewing. You should be actively engaged during our screening periods. Talking is discouraged, and use of cell-phones is NOT PERMITTED. **Cell phone use will result in being marked absent for the period.**

You are expected to take notes during each screening. Your notes will be your launching point and guide for class discussion, response essays, and analyses.

CLASSROOM DECORUM

Because the class is discussion-based whenever possible, conflicting viewpoints may often arise. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the films and texts we will discuss and write about engage controversial topics and opinions, sometimes representing powerful images or sounds of violence, hetero- and homosexuality, explicit language, and other adult themes like depression. If you anticipate that you may be uncomfortable watching, discussing, or writing about this material critically in a professional scholarly context, then you may reconsider taking this course. Diverse student backgrounds combined with provocative texts require that you be respectful toward others.

All cell phones and other hand-held devices must be set to silent ring during class. This is a basic courtesy that I expect of you, consistent with most professional environments. Again, cell phone use will result in being marked absent for the period.

COMMUNICATING WITH YOUR INSTRUCTOR

The best way to contact me is via email. Please allow at least 48 hours for me to respond to all requests/questions/inquiries by email. If you would like to meet face-to-face, you can visit me during office hours or contact me to schedule an appointment time that works for best for both of us.

ASIGNMENT FORMAT AND SUBMISSION

Unless stated otherwise, all assignments should be submitted in accordance with MLA format, typed in Times New Roman 12-point font, double-spaced, 1" margins on all sides, name/instructor's name/course/date in upper left corner of first page, last name and page number located in top right of every page. Electronic copies of papers must be submitted via the "Assignments" page on the e-learning Canvas site by the assigned due date.

ACADEMIC INTEGRITY

Plagiarism is a violation of the Student Honor Code. All acts of plagiarism will result in a score of **zero** for the assignment, a formal report to the Dean of Students, and likely failure of the course. In order to avoid the potential for plagiarism, cite all sources that you use for an assignment; paraphrasing without proper citation constitutes plagiarism. You should never copy and paste something from the Internet without also giving a proper citation for that material. Ultimately, the consequences do not outweigh the benefits.

All students must 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/honorcodes/honorcode.php>

DISABILITY SERVICES

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/>

HARASSMENT

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty.

For more about UF policies regarding harassment, see:
<http://www.dso.ufl.edu/sccr/sexual/>