

**ENG 2300 Film Analysis**  
**Spring 2015**  
**Section 6015 MWF 5/T E1-E3 (screenings)**

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Office Hours: Mondays 1:00pm-2:00pm

**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”). As opposed to the “film appreciation” model, however, 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 the general outline of film history’s first century as well as some of film theory’s most important issues. Nevertheless, the main purpose of this class is to learn how to write elegantly about a given film’s style and structure. To that end, we will devote time to writing instruction and workshoping.

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*, 3<sup>rd</sup> Ed. (ISBN: 9780312681708)  
Course pack containing additional readings (available at Xerographic Copy Center)

**Recommended Texts:**

David Thomson, *The New Biographical Dictionary of Film*

**Assignments & Grading**

*Film Blog - 5%*

You will maintain a blog over the course of the semester in order to track and collect thoughts and reactions to screenings, readings, and discussions. Posts should involve both written and visual components (screenshots, clips). At least eight posts are required. Grades will be based on completion.

*Response Papers (5 x 500 words) - 25%*

Brief close readings written in response to prompts I will provide. Though short, they should not be considered informal and should demonstrate the same care and engaged thoughtfulness as longer assignments.

*Mid-Term (2000 words) - 30%*

Combination of three components:

- (1) An online multiple-choice test covering major concepts and vocabulary (5%)
- (2) A shot breakdown of an assigned scene (not included in word count) (5%)
- (3) A written portion (three short essays written in response to prompts I will provide) (20%)

*Final Project (1500 words) - 30%*

Combination of three components:

- (1) A shot breakdown of one scene discussed in your paper (not included in word count) (5%)
- (2) A 1500 word critical essay, incorporating some light scholarly research (1-3 sources) (20%)
- (3) A five-minute in-class presentation of your paper's argument, making use of clips or stills (5%)

*Participation/Pop Quizzes - 10%*

Since keeping up with the reading is an integral part of being an engaged participant in the course, I will occasionally begin class with a short, multiple-choice quiz covering the day's reading. Getting a 0 on one of these quizzes will result in an unrecoverable 1% deduction from your participation grade, and thus from your final grade in the class.

**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/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.)

**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.

The use of cell phones, tablets and laptops during class is expressly prohibited. Anyone caught using their phone for non-emergency purposes will be asked to leave and counted absent for the day.

**Tardiness:** Please do not come late to 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 using 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, as well as details regarding disciplinary procedure see: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

### 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 (“FE” = textbook reading; \* = a reading from the course pack)**

#### **Unit 1: Film Form**

##### **Week 1: Introduction**

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

1/6 Course overview

1/9 VF Perkins, “Moments of Choice” ([http://www.rouge.com.au/9/moments\\_choice.html](http://www.rouge.com.au/9/moments_choice.html))

##### **Week 2: Editing I**

**Screening:** *Workers Leaving the Lumière Factory* and *L’Arroseur árossá* (Auguste and Louis Lumière, 1895); *Le Voyage dans La Lune* (George Méliès, 1902); *The Life of an American Fireman* (Edwin Porter, 1903); *A Corner in Wheat*, *The Musketeers of Pig Alley* and *Broken Blossoms* (D.W. Griffith 1909, 1912, 1919)

1/12 FE 6-19 (Introduction) and 435-468 (Writing About Film)

1/14 FE 133-177 (Editing)

1/16 Tom Gunning, “Weaving a Narrative: Style and Economic Background in Griffith’s Biograph Films”\*

##### **Week 2: Editing II**

**Screening:** *The Big Sleep* (Howard Hawks, 1946)

1/19 NO CLASS - Martin Luther King, Jr. Day

1/21 Raymond Bellour, “The Obvious and the Code”\*

1/23 No reading; Writing workshop II: Clarity and concision

**Week 4: Editing III**

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

1/26 No reading - continue discussion of *The Big Sleep*

1/28 "Sandy Flitterman Lewis, "From Déesse to Idée"\*

1/30 No reading

**Week 5: Misè-en-scene I**

**Screening:** *Bigger Than Life* (Nicholas Ray, 1956)

2/2 FE 63-95 (Mise-en-scene)

**Viewing Response #1 due by midnight**

2/4 Deborah Thomas, "Melodramatic Masculinities"\*

2/6 No reading

**Week 6: Misè-en-scene II**

**Screening:** *Summer* (Eric Rohmer, 1986)

2/9 Andre Bazin, "The Ontology of the Photographic Image"\*

2/11 Jacob Leigh, "Le Rayon Ved"\*

2/13 No reading; Writing workshop III: Paragraph cohesion

**Week 7: Cinematography I**

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

2/16 *Film Experience* 95-133 (Cinematography)

**Viewing Response #2 due by midnight**

2/18 VF Perkins, "Octave (Jean Renoir)"\*

2/20 No reading

**Week 8: Cinematography II**

**Screening:** *Do The Right Thing* (Spike Lee, 1989)

2/23 No reading - continue discussion of *The Rules of the Game*

2/25 Reading TBA

2/27 Writing workshop IV: Writing descriptively;

**Viewing Response #3 due by midnight**

**Week 9: SPRING BREAK 3/2-3/6****Week 10: Film Performance**

**Screening:** *Scarlet Street* (Fritz Lang, 1945)

3/9 Lesley Stern and George Kouvaros, "Descriptive Acts"\*

3/11 Andrew Kievan, "Living Meaning: The Fluidity of Film Performance"\*

3/13 **Midterm due**

**Unit 2: History & Politics****Week 11 - Narrating History I**

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

3/16 FE 215-255 (Narrative filmmaking)

3/18 Robert Ray, "Classic Hollywood's Formal and Thematic Paradigms"\*

3/18 No reading

**Week 12 - Narrating History II**

**Screening:** *Paisan* (Roberto Rossellini, 1946)

**3/23** FE 355-399 (History and Historiography)

3/25 George M. Wilson, "Some Modes of Nonomniscience"\*

**3/27 Viewing Response #4 due by midnight**

**Week 13 - Narrating History III**

**Screening:** *Inglourious Basterds* (Quentin Tarantino, 2009)

**3/30** No reading - continue discussion of *Paisan*

**4/1** Fredric Jameson, "The Cultural Logic of Late Capitalism" (excerpt)\*

4/3 No reading

**Week 14 - The Politics of Entertainment I**

**Screening:** *Meet Me in St. Louis* (Vincente Minelli, 1944)

**4/6** FE 399-435 (Critical Theories and Methods)

4/8 Richard Dyer, "Entertainment and Utopia"\*

**4/10 Viewing Response #5 due by midnight**

**Week 15 - The Politics of Entertainment II**

**Screening:** *Une Femme est Une Femme* (Jean-Luc Godard, 1961)

**4/13** No reading - continue discussion of *Cleo from 5 to 7*

**4/15** Peter Wollen, "Godard and Counter cinema"

4/17 No reading

**Week 16**

**No Screening**

**4/20** Final Project Presentations

**4/22** Final Project Presentations

**Final Projects Due April 29 by midnight**