

ENG 2300: FILM ANALYSIS

ENG 2300: Film Analysis

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University of Florida

MWF Period 7; TH E1-E3

Office: TBA

Office hours: TBA

COURSE DESCRIPTION

The primary goal of ENG 2300 is to teach you as students to view, analyze, discuss, and write about films in a scholarly manner. In order to expand your understanding of the context, meaning, and concerns of the medium of film, you will engage in critical reading of texts in film theory and criticism. Throughout the class, you will examine the relationship between spectator and creator by considering how moving images create meanings and communicate to audiences. In the beginning of the course, you will learn the terminology necessary to dissect and analyze the technical elements of individual films. You will then practice applying these terms as you describe and interpret individual shots and sequences in both class discussions and written assignments. Towards the end of the semester, you will bring together the skills you have acquired throughout the course in your final film analysis. In this final paper, you will research and write about a particular film, using close analysis to make a clear, argumentative claim in about the relationship between film form and meaning. Upon completion of the course, you will be able to engage with film as a cultural product rather than simply a form of entertainment.

GENERAL EDUCATION COURSE OBJECTIVES

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

COURSE MATERIALS

Required Texts

Corrigan, Timothy, and Patricia White. *The Film Experience*, 4th Edition. Boston: Bedford/St. Martin's, 2014. **ISBN-13:** 978-1457663543

*All additional readings will be available through Canvas.

ASSIGNMENTS

Response Papers (150 points; 15% of grade; 2000 words total)

Brief responses to the film each week. Students will write **14** posts of **150+ words** to be uploaded to Canvas. Response should include close analysis of individual moments or scenes and/or engage with reading material related to the topic of that week. Students should adhere to the conventions of argumentative, persuasive writing in these responses. Though short, these assignments should show the same detail of thought and professional tone demonstrated throughout the course. Responses will be due before class on Monday.

Sequence Analysis (200 points; 20% of grade; 1000 word)

To begin practicing your analytical skills, you will formally interpret a film sequence from any of the films we have viewed in class up until this point. For this assignment, you will make a claim about the meaning of the sequence and provide close analysis of the sequence's editing, framing, cinematography, mise-en-scène, sound, and pacing to support your claim. Well-developed assignments will thoroughly engage with the film terminology of the course and consider the sequence within the larger technical and cultural context of the film. (Note: It would be wise to select a sequence from the film that you hope to use for your final paper, but you will not be penalized if you use different films in later work for the course.)

Film Review (200 points; 20% of grade; 1000 words)

For this assignment, you will pick a film of your choice (it does not have to be from the class) and write a film review for an informed reader. Students can find examples of this film writing genre in newspapers or online (by reviewers such as Roger Ebert) and targets general readers who may or may not have seen the film. Thus, your film review will create a critique for a general audience. Your review should include a brief but sparsely detailed summary of the film and critically analyze the strengths and weaknesses of the film. Although close analysis of sequences is uncommon in film review, you are welcome to engage with stylistic and technical elements of the film, particularly by discussing it within the context of the director's other works as per auteur theory.

Film Analysis Essay (300 points; 30% of grade; 2000 words)

For this final assignment, you will write a critical essay analyzing one of the films we have screened in class this semester. You can discuss the film in the context of other films (from the same filmmaker, from the same period, from the same genre, etc.) or you can just focus on a singular film. Your paper should make a claim in the form of a clear argumentative thesis with an easily identifiable "so what?", i.e., a firmly established reason your reader should be invested in the topic of your paper. In the body of your paper, explain and support your thesis with evidence and innovative analysis. This essay must include sound research [at least 8 sources] to justify your claim. Then, in the body of your paper, explain and support your argument by providing close analysis of several key scenes or sequences. Be sure to emphasize the different elements and theoretical frameworks studied throughout the semester and focus on the technical components of film including editing, mise-en scene, cinematography, and/or sound.

Participation (150 points; 15% of grade)

This will include attendance, class discussion, in class activities, peer reviews, etc.

COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Missing six classes will result in automatic failure of the course. Exemptions from this policy include:

- University-sponsored events, such as athletics and band
- Religious holidays
- Medical or family emergencies

In each of these instances, students must provide appropriate documentation. In addition, three tardies (of five or more minutes late) will result in one absence.

3. *Paper Format & Submission*: All assignments must be MLA style and will be submitted to Canvas (or otherwise specified platform) by 11:59 pm on the due date.

4. *Late Papers/Assignments*: Late papers and assignments will not be accepted for credit. If a student finds that they will not be able to complete an assignment on time, they should consult with the instructor BEFORE that assignment is due.
5. *Paper Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over. No late work will be accepted.
6. *Academic Honesty and Definition of Plagiarism*: Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *Grade Appeals*: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
10. *Course Evaluations*: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
11. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
12. *Classroom Conduct*: Students come from diverse cultural and economic backgrounds. All class participants will be required to treat differing ideas with respect. Disrespectful behavior toward the instructor or peers may result in dismissal from class and an absence for the day.
13. *Tech Policy*: Recreational use of cell phones, computers, and other devices (including texting, posting to social media, or web surfing) will not be permitted. Use technology for classroom activities only. Failure to comply may result in dismissal from class and a subsequent absence for the day.
14. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

COURSE SCHEDULE

*This schedule is subject to change throughout the semester. Please be sure to regularly consult the syllabus posted on Canvas for changes.

Week 1- Mise-En-Scène

M 1/8 - Course Introduction: Review Syllabus

W 1/10- Introduction to Mise-en-scène/Key Film Terminology

Reading: *The Film Experience* Chapter 2; [Yale Film Website: Basic Terms](#)

TH 1/11 Screening- *Bringing Up Baby* (Hawks, 1938)

F 1/12- Discuss *Bringing Up Baby*

Week 2- Cinematography

M 1/15- NO CLASS: MARTIN LUTHER KING JR. DAY

W 1/17- The Screwball Comedy and Comedies of the Sexes

Reading: Frank Kutnik's "The Faint Aroma of Performing Seals: The 'Nervous' Romance and the Comedy of the Sexes"

Clips: *It Happened One Night*

Due: Response #1

TH 1/18 Screening- *Mildred Pierce* (Curtiz, 1945)

F 1/19- Introduction to Cinematography

Reading: *The Film Experience* Chapter 3; [Yale Film Website: Cinematography](#)

Week 3- Editing

M 1/22- Aesthetics of Film Noir

Reading: Patrick Keating's "Out of the Shadows: Noir Lighting and Hollywood Cinematography" from *A Companion to Film Noir*

Clips: *Gilda* and *Kiss Kiss Bang Bang*

Due: Response #2

W 1/24- Introduction to Editing: Classic Hollywood

Reading: *The Film Experience* Chapter 4

Clips: *Mr. Smith Goes to Washington* and *Some Like It Hot*

TH 1/25 Screening- *Rope* (Hitchcock, 1948)

F 1/26- Auteur Theory

Reading: Bruce Kawin's "Hitchcock's Imagery and Art" from *Auteurs and Authorship: A Film Reader*

Clips: *Rear Window* and *Rebecca*

Week 4- Sound

M 1/29- Alternatives to Classic Editing and Montage

Reading: Sergei Eisenstein's *Methods of Montage*

Clips: *Battleship Potemkin*

Due: Response #3

W 1/31- Introduction to Sound

Reading: *The Film Experience* Chapter 5; Yale Film Website: Sound

Clips: *M* and *Psycho*

TH 2/1 Screening- *Marie Antoinette* (Coppola, 2006)

F 2/2- Discuss *Marie Antoinette*

Week 5-Film History

M 2/5- The Role of Music in Film

Reading: Tim Anderson's "Lost in Transition: Popular Music, Adolescence, and the Melodramatic Mode of Sofia Coppola"

Clips: *The Breakfast Club* and *A Knight's Tale*

Due: Response #4

W 2/7- Film History Overview

Reading: *The Film Experience* Chapter 10

Clips: *A Trip to the Moon*, *Sherlock Jr.*

TH 2/8 Screening- *Nosferatu* (Murnau, 1922)

F 2/9- Aesthetics of German Expressionism

Reading: Excerpts of BFI Film Guide for *Nosferatu*

Clips: *The Cabinet of Dr. Caligari* and *Metropolis*

Week 6-Narrative I

M 2/12- Peer Review: Sequence Analysis

Due: Response #5

W 2/14- Classic Hollywood Narrative

Reading: *The Film Experience* Chapter 6

Due: Sequence Analysis

TH 2/15 Screening- *Rebel Without a Cause* (Ray, 1955)

F 2/16- Discuss *Rebel Without a Cause*

Week 7-Narrative II

M 2/19- The Impact of Acting on Narrative

Reading: Nathan D. Allison's "Method Acting, Autonomy, and the Curious 'as if' of the Postwar Subject in Nicholas Ray's *Rebel Without a Cause*"

Due: Response #6

W 2/21- Avant-Garde and Alternatives to Classic Narrative

Reading: Cornelia Klecker, "Chronology, Causality... Confusion: When Avant-Garde Goes Classic."

TH 2/22 Screening- *Mulholland Drive* (Lynch, 2001)

F 2/23- Surrealism and Non-Linear Narrative

Reading: Jennifer A. Hudson, "'No Hay Banda, and Yet We Hear a Band': David Lynch's Reversal of Coherence in *Mulholland Drive*."

Week 8-Genre

M 2/26- Genre in *Mulholland Drive*

Reading: Debra Shostak's "Dancing in Hollywood's Blue Box: Genre and Screen Memories in 'Mulholland Drive'"

Due: Response #7

W 2/28- Genre Theory

Reading: *The Film Experience* Chapter 9; pg. 407

Clips: *Bride of Frankenstein*, *Blade Runner*, and *Pride and Prejudice*

TH 3/1 Screening- *The Searchers* (Ford, 1956)

F 3/2- The Western

Reading: Robert B. Pippin's "What is a Western? Politics and Self-Knowledge in John Ford's *The Searchers*"

Clips: *Butch Cassidy and the Sundance Kid* and *True Grit*

Week 9-NO CLASS: SPRING BREAK

Week 10-Adaptation

M 3/12- Introduction to Adaptation Theory

Reading: Linda Hutcheon's *A Theory of Adaptation* Chapter 1; Shakespeare's *Macbeth* Act I-II

Due: Response #8

W 3/14- Shakespeare and Adaptation

Reading: Shakespeare's *Macbeth* Act III-IV

Clips: *Macbeth* (1971) and *Macbeth* (2015)

TH 3/15 Screening- *Throne of Blood* (Kurosawa, 1957)

F 3/16- *Throne of Blood* as Adaptation

Reading: Erin Suzuki's "Lost in Translation: Reconsidering Shakespeare's *Macbeth* and Kurosawa's *Throne of Blood*."

Week 11-French New Wave

M 3/19- Peer Review: Film Review

Due: Response #9

W 3/21- Overview of French New Wave Cinema

Reading: David Bordwell's "The Art Cinema as a Mode of Film Practice"; Chris Darke's "The French New Wave"

Clips: Breaking the Rules "French New Wave"

Due: Film Review

TH 3/22 Screening- *Jules et Jim* (Truffaut, 1961)

F 3/23- Discuss *Jules et Jim*

Week 12-New Hollywood

M 3/26- Feminist Film Criticism

Reading: Sandy Flitterman-Lewis's "Fascination, Friendship, and the 'Eternal Feminine,' or the Discursive Production of (Cinematic) Desire"

Due: Response #10

W 3/28- Introduction to New Hollywood

Reading: Jon Lewis, "Moving Toward a New Hollywood [1955-1967]"

Clips: *Bonnie and Clyde* and *Midnight Cowboy*

TH 3/29 Screening- *Night of the Living Dead* (Romero, 1968)

F 3/30- Discuss *Night of the Living Dead*

Reading: Stephen Harper's "*Night of the Living Dead: Reappraising an Undead Classic*"

Week 13-The Hollywood Epic

M 4/2- The Politics of *Night of the Living Dead*

Clips: *Nightmares in Red, White, and Blue*

Due: Response #11

W 4/4- The Hollywood Historical Epic

Reading: Vivian Sobchack "'Surge and Splendor': A Phenomenology of the Hollywood Historical Epic"

TH 4/5 Screening- *Ben-Hur* (Wyler, 1959)

F 4/6- NO CLASS: VETERAN'S DAY

Week 14-Indie Film

M 4/9- A History of Queer Hollywood Cinema

Reading: Susan Tuszynski's "Cold War Cautionary Tale: Heterosexuality and Ideology in William Wyler's *Ben-Hur*"

Clips: *Spartacus* and *The Celluloid Closet*

Due: Response #12

W 4/11- Overview of Black and South Asian British Cinema

Reading: "Crossing Over: The Making of the Film" from *My Beautiful Laundrette: Turner Classic Movies British Film Guide*

Clips: *Pressure* and *Sammy and Rosie Get Laid*

TH 4/12 Screening- *My Beautiful Laundrette* (Frears, 1985)

F 4/13- Discuss *My Beautiful Laundrette*

Reading: MC Pascual's "My Beautiful Laundrette: Hybrid Identity, or the Paradox of Conflicting Identifications in Third Space Asian-British Cinema of the 1980s"

Week 15-Animation

M 4/16- Independent Queer Cinema

Reading: Alexandra Barron's "Fantasies of Union: The Queer National Romance in *My Beautiful Laundrette*"

Due: Response #13

W 4/18- History of Animation and Anime

Reading: Gilles Poltras's "Contemporary Anime in Japanese Pop Culture" from *Japanese Visual Culture: Explorations in the World of Manga and Anime*

TH Screening 4/19- *Howl's Moving Castle* (Miyazaki, 2004)

F 4/20- Studio Ghibli and Miyazaki as Auteur

Clips: Scenes from select Miyazaki films

Week 16-Wrap-Up

M 4/23- Presentations

Due: Response #14

W 4/25- Peer Review: Film Analysis Essay; Class Wrap-Up

M 4/30-Film Analysis Essay Due on Canvas by 5 pm!!!!

GRADING

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Information on current UF grading policies for assigning grade points can be found here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Rubric

An “A” assignment satisfies the requirements laid out by the assignment sheet at a high quality level and demonstrates creativity and innovation. Work is complete and well organized, and moves beyond the expectations of the assignment. Work displays a thorough understanding of the stylistic conventions of its genre. Assignment critically engages with the concepts of the course and demonstrates a clear and logical rationality. Work is relatively free of error.

A “B” assignment satisfies the requirements laid out by the assignment sheet at a proficient level. Work is complete and reasonably organized. Work displays an adequate understanding of the stylistic conventions of its genre. Assignment engages with the concepts of the course and demonstrates some logical rationale. Work may contain a few errors or require minor revisions.

A “C” assignment satisfies the requirements laid out by the assignment sheet. Work is complete, but somewhat disorganized. Work attempts to engage with the stylistic conventions of its genre. Assignment attempts to engage with the concepts of the course but fails to demonstrate a clear rationale. Work contains errors and requires significant revisions.

A “D” assignment satisfies the requirements laid out by the assignment sheet a poor quality level. Work is disorganized to the point of feeling incomplete. Work fails to engage with the stylistic conventions of its genre. Assignment fails to engage with concepts of the course and lacks a clear rationale. Work contains errors and requires significant and even complete revision.

An “E” is primarily reserved for work that is incomplete or has not been turned in on time. Assignments at this level fail to meet the requirements laid out by the assignment sheet. However, work that is incoherent, shoddy, or shows a lack of understanding of the assignment may also receive a failing grade.