

# ENG 2300 – FILM ANALYSIS (section 7373), Spring 2018

**Instructor Name:** Olubunmi M. Oguntolu

**Course Meeting:** T Period 5-6 & R Period 6, TUR 2322

**Film Screening:** M Period 9-11, TUR 2322

**Office Location and Hours:** Turlington 4332, TR Period 7, or by appointment

**Course website:** Canvas, elearning.ufl.edu

**Instructor Email:** oguntolu@ufl.edu

## Course Description

Film analysis examines the elements of film form: mise-en-scène, cinematography, editing, sound, narrative structure, and performance. Once introduced to these concepts, we will examine together diverse films, to hone your skills at analyzing how these elements build meanings. The course will introduce film theories and train you to write film criticism and historical analysis, including methodologies for examining films in social contexts.

In the beginning of this 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 films 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 perspectives.

## General Education 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.

**Required Texts**

Corrigan, Timothy, and Patricia White. *The Film Experience*, 4th ed. Boston: Bedford/St. Martin’s, 2015. Print. ISBN: 9781457663543

**Other assigned reading materials are accessible in our E-learning/Canvas course site.**

**Assignments (see below for Grading Rubric)**

Complete assignment prompts with their corresponding rubrics are located within the E-learning/Canvas course site.

<b>Analytical Viewing Responses</b>	20%
Responses help students develop critical viewing skills. In each analytical response, students will propose arguments to specified prompts. Your weekly responses will provide concise, developed analyses establishing conversations with class discussions, viewings, and readings. After initial postings, students will provide meaningful comments to at least two of their classmates’ responses. (14 x 150-200 words)	
<b>Sequence Analyses</b>	30%
Selecting among films in the course, students will analyze short film sequences, paying particular attention to mise-en-scène, cinematography, editing, and sound. Your papers should demonstrate your individual understanding of how to apply specific film terminology in a short, focused discussion of a film sequence. (2 x 1200-1500 words)	
<b>Critical Film Analysis</b>	30%
Selecting among films and readings in the course, students will demonstrate critical reading, information synthesis, and comparative analysis. Your paper should present an original argument that engages larger critical conversations by citing theoretical essays assigned in class along with other scholarly sources found through your own research in its discussion of a film. In preparation for the critical research analysis, students will provide a brief proposal to generate a thesis and methodology for their prospective research. (2000-2500 words)	
<b>Discussion Leader Presentation</b>	5%
Each student will be responsible for leading a discussion about one of our course critical readings. The discussion will demonstrate analytical assessments and responses that lead to critical discussion questions for probing specific film themes and tropes. You should be able to facilitate the conversation for 10-15 minutes.	
<b>Participation</b>	15%
Participation includes completing assigned readings, viewings, homework, in-class writing activities, quizzes, and discussions. In this discussion-based course,	

students are expected to regularly make significant and thoughtful contributions.	
<b>TOTAL</b>	100%

## Course Policies

You must complete all *assignments* to receive credit for this course. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### PARTICIPATION AND ATTENDANCE

Regular attendance and active participation are **necessary and required**. Class participation includes contributing to class discussions; coming to class on time, prepared with books, articles, handouts, and homework; preparing for in-class activities; providing adequate drafts for group work; collaborating and participating in group activities; and overall working and paying close attention to the lectures and activities of the classroom. In general, students are expected to contribute constructively in each class session.

In this course, we will follow a strict attendance policy. **You will lose 10% of course participation points for each absence beyond three periods. If you miss more than five periods during the term, you will fail the entire course.** Missing double-period class meetings constitutes two absences. **Please note the attendance limit includes screening periods.** The university exempts from this policy **only** those absences involving university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed. Absences, even for extraordinary reasons will result in missing work that cannot be made up; therefore, you can expect absences to have a negative impact on grades. For more information on UF's attendance policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

**Please Note:** If you are absent, it is your responsibility to make yourself aware of all syllabus due dates and assignments. You will not earn credit for any in-class activity you miss due to absence. If absent due to a scheduled event, you are still responsible for turning assignments in on time.

**Tardiness:** Tardiness creates a problem for the entire class since it can disrupt work in progress. Tardiness will be reflected in lost participation points.

### CLASS CONDUCT

Please treat your classmates and myself professionally, with respect. Keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. Any use of electronic devices not related to classroom learning: phones, personal data assistants, iPods, etc. are disruptive and will not be tolerated. Please put them on silent and keep them out of sight.

### ASSIGNMENT MAINTENANCE RESPONSIBILITIES

You are responsible for maintaining copies of all work submitted in this course and retaining all returned, marked work until the semester is over. Should the need arise for a resubmission of papers or a review of marked papers, it is your responsibility to have and to make available this material.

### **LATE WORK POLICY AND MODE OF SUBMISSION**

**I do not accept late work.** All papers will be submitted as MS Word (.doc or .docx) documents to E-learning/Canvas by **11:59pm on the designated due date**. I may consider extenuating circumstances, but you must contact me at least twenty-four hours before the assignment is due and provide relevant documentation. All assignments and postings should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, single-spaced with 1-inch margins and numbered pages.

### **STATEMENT ON ACADEMIC HONESTY**

All students must abide by the Student Honor Code. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code>.

### **STUDENTS WITH DISABILITIES**

The University of Florida complies with the Americans with Disabilities Act. 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/>. The office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

### **STATEMENT OF 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.hr.ufl.edu/eo/sexharassment.htm>.

### **U MATTER, WE CARE**

Your well-being is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

### **FINAL GRADE APPEALS**

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

**COURSE EVALUATIONS**

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open.

**Course Schedule**

The tentative schedule contains the reading and writing assignments for the semester. Readings are due and will be discussed on the day they appear, and assignments will be due on the assigned dates. Bring textbook, readings, and laptop/tablet/writing materials to each class.

<b>Week One: 8 January – 12 January</b>	
Monday	<b>NO FILM SCREENING</b>
Tuesday	<ul style="list-style-type: none"> <li>• Introduction to Film Analysis</li> <li>• <i>The Film Experience (TFE)</i> “Studying Film: Culture and Experience” p. 5-17</li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “History and Historiography: Hollywood and Beyond” p. 353-395</li> <li>• <b>Viewing Response Setup</b></li> </ul>
<b>Week Two: 15 January – 19 January (Martin Luther King Day 15 January)</b>	
Monday	<b>NO FILM SCREENING</b>
Tuesday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Mise-en-Scène: Exploring a Material World” p. 63-94</li> <li>• André Bazin, “The Evolution of the Language of Cinema”</li> <li>• <i>Laura</i> (1944), Dir. Otto Preminger [in-class screening]</li> <li>• <b>Viewing Response 1: Mise-en-Scène I</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Writing a Film Essay: Observations, Arguments, Research, and Analysis” p. 429-445 [Part 1]</li> <li>• Discussion: Mise-en Scène – Decor and Lighting</li> </ul>
<b>Week Three: 22 January – 26 January</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>Ladri di biciclette [Bicycle Thieves]</i> (1948), Dir. Vittorio De Sica</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Cynthia Baron and Sharon Marie Carnicke, “Giving Performance Elements Their Due”</li> <li>• <b>Viewing Response 2: Mise-en-Scène II</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Writing a Film Essay: Observations, Arguments, Research, and Analysis” p. 445-461 [Part 2 – from “Researching the Movies]”</li> <li>• Discussion: Mise-en-Scène – Space, Costume, and Acting</li> </ul>
<b>Week Four: 29 January – 2 February</b>	

Monday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Cinematography: Framing What We See” p. 95-132</li> <li>• <i>Witness for the Prosecution</i> (1957), Dir. Billy Wilder</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Jean-Louis Baudry, “Ideological Effects of the Basic Cinematographic Apparatus”</li> <li>• <b>Viewing Response 3: Cinematography I</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Reading about Film: Critical Theories and Methods” p. 397-404 [Part 1]</li> <li>• Discussion: Cinematography – Quality and Framing</li> <li>• <b>Shot List 1: Mise-en-Scène and Cinematography Due</b></li> </ul>
<b>Week Five: 5 February – 9 February</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>In the Mood for Love</i> (2000), Dir. Wong Kar-Wai</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Laura Mulvey, “Visual Pleasure and Narrative Cinema”</li> <li>• <b>Viewing Response 4: Cinematography II</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Reading about Film: Critical Theories and Methods” p. 405-414 [Part 2 – from “Postwar Film Culture and Criticism”]</li> <li>• Discussion: Cinematography – Scale and Movement</li> <li>• <b>Sequence Analysis 1: Mise-en-Scène and Cinematography Due</b></li> </ul>
<b>Week Six: 12 February – 16 February</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Editing: Relating Images” p. 133-174</li> <li>• <i>Notorious</i> (1946), Dir. Alfred Hitchcock</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Vsevolod Pudovkin, “On Editing”</li> <li>• <b>Viewing Response 5: Editing I</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Reading about Film: Critical Theories and Methods” p. 415-428 [Part 3 – from “Theories of Gender and Sexuality”]</li> <li>• Discussion: Editing – Transitions, Matches, and Duration</li> </ul>
<b>Week Seven: 19 February – 23 February</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>Mr. Smith Goes to Washington</i> (1939), Dir. Frank Capra</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Sergei Eisenstein, “The Dramaturgy of Film Form”</li> <li>• <b>Viewing Response 6: Editing II</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Encountering Film: From Preproduction to Exhibition” p. 19-39 [Part 1]</li> <li>• Discussion: Editing – Continuity and Montage</li> <li>• <b>Shot List 2: Editing and Sound Due</b></li> </ul>
<b>Week Eight: 26 February – 2 March</b>	

Monday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Film Sound: Listening to the Camera” p. 175-209</li> <li>• <i>Singin’ in the Rain</i> (1952), Dirs. Gene Kelly and Stanley Donen</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Mary Ann Doane, “Ideology and the Practice of Sound Editing and Mixing”</li> <li>• <b>Viewing Response 7: Sound</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Encountering Film: From Preproduction to Exhibition” p. 40-59 [Part 2 – from “Film in Focus: Distributing <i>Killer of Sheep</i> (1977)”]</li> <li>• Discussion: Sound – Editing, Source, and Quality</li> <li>• <b>Sequence Analysis 2: Editing and Sound Due</b></li> </ul>
<b>Week Nine: 5 March – 9 March (Spring Break)</b>	
Monday	<b>NO FILM SCREENING</b>
Tuesday	<b>NO CLASS</b>
Thursday	<b>NO CLASS</b>
<b>Week Ten: 12 March – 16 March</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Narrative Films: Telling Stories” p. 215-252</li> <li>• <i>Do the Right Thing</i> (1989), Dir. Spike Lee</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Christian Metz, “Some Points on the Semiotics of Cinema”</li> <li>• <b>Viewing Response 8: Narrative Film I</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• Film in the News – Studio Flashback</li> <li>• Discussion: Narrative Film – Narratology, Story, and Plot</li> </ul>
<b>Week Eleven: 19 March – 23 March</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>Daughters of the Dust</i> (1991), Dir. Julie Dash</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• bell hooks, “The Oppositional Gaze: Black Female Spectators”</li> <li>• <b>Viewing Response 9: Narrative Film II</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• Film in the News – Filmmaking</li> <li>• Discussion: Narrative Film – Time, Space, and Perspectives</li> <li>• <b>Critical Film Analysis Prospectus Due</b></li> </ul>
<b>Week Twelve: 26 March – 30 March</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Movie Genres: Conventions, Formulas, and Audience Expectations” p. 311-349</li> <li>• <i>Unforgiven</i> (1992), Dir. Clint Eastwood</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Rick Altman, “A Semantic/Syntactic Approach to Film Genre”</li> </ul>

	<ul style="list-style-type: none"> <li>• <b>Viewing Response 10: Genre I</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• Film in the News – Directing</li> <li>• Discussion: Genre – Conventions, Formulas, and Expectations</li> </ul>
<b>Week Thirteen: 2 April – 6 April</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>Alien</i> (1979), Dir. Ridley Scott</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Linda Williams, “Film Bodies: Gender, Genre, and Excess”</li> <li>• <b>Viewing Response 11: Genre II</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• Film in the News – Editing</li> <li>• Discussion: Genre – Hybrids and Subgenres</li> <li>• <b>Critical Film Analysis Draft Due</b></li> </ul>
<b>Week Fourteen: 9 April – 13 April</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>TFE</i>, “Documentary Films: Representing the Real” p. 253-282</li> <li>• <i>Twenty Feet from Stardom</i> (2013), Dir. Morgan Neville</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Trinh T. Minh-ha, “The Totalizing Quest of Meaning”</li> <li>• <b>Viewing Response 12: Documentary Film</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• Film in the News – Screenwriting and Criticism</li> <li>• Discussion: Documentary Film – Cinéma Vérité</li> </ul>
<b>Week Fifteen: 16 April – 20 April</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>Pariah</i> (2011), Dir. Dee Rees</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Judith Butler, “Gender Is Burning: Questions of Appropriation and Subversion”</li> <li>• <b>Viewing Response 13: Cinematic Style I</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• Film in the News – Representation</li> <li>• Discussion: Critical Perspectives – Performance and Representation</li> </ul>
<b>Week Sixteen: 23 April – 27 April</b>	
Monday	<ul style="list-style-type: none"> <li>• <i>Strange Days</i> (1995), Dir. Kathryn Bigelow</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Jane Gaines “White Privilege and Looking Relations: Race and Gender in Feminist Film Theory”</li> <li>• <b>Viewing Response 14: Cinematic Style II</b></li> </ul>
Thursday	<b>READING DAY</b>
<b>Finals Week: 30 April – 4 May</b>	

Tuesday	• <b>Critical Film Analysis Final Due</b>
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## Grading Criteria

Grading Scale							
A	93-100%	B	83-86.9%	C	73-76.9%	D	63-66.9%
A-	90-92.9%	B-	80-82.9%	C-	70-72.9%	D-	60-62.9%
B+	87-89.9%	C+	77-79.9%	D+	67-69.9%	E	0-59.9%

## General Assessment Rubric

A	Insightful: You did what the assignment asked for at a high quality level, with care and precision, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a “B,” but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a style. Work in the “A” range is not only correct and intriguing, but also illuminating. Since careful editing and proofreading are essential in writing, papers in the A range must be free of typos and grammatical or mechanical errors.
B	Proficient: You did what the assignment asked of you at a high quality level. Work in this range is competent, thoughtful, and considered, but it needs revision. To be in the “B” range, an essay must be complete in content, be well organized, and show special attention to style.
C	Satisfactory: You did what the assignment asked of you and demonstrated that you have a generalized comprehension of the ideas/films/essays you’re working with. Work in this range needs significant revision, but it is complete in content and the organization is logical. Diction may be imprecise or unclear. The style is straightforward but unremarkable.
D	Poor: You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete and/or the organization is hard to discern. Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Ideas/texts are oversimplified. Work in this range may have no thesis statement, or may stray significantly from the thesis throughout the essay. Attention to style is often nonexistent or uneven.
E	An E is usually reserved for people who don't do the work, or don't come to class, or those who have plagiarized. However, if your work shows little understanding of the needs of the assignment or demonstrates that you put little effort in completing it, you will receive a failing grade.