

ENG 2300, SECTION 7373: FILM ANALYSIS

Instructor: Michael Joshua Rowin

Class Hours: Tuesday 10:40-11:30am [Period 4] and Thursday 10:40am-12:35pm [Period 4-5]/Wednesday (Screening Period) 4:05-7:05pm [Periods 9-11]

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Office Hours: Turlington 4325, Thursdays, 1:55-3:50pm [Period 7-8] and by appointment

COURSE DESCRIPTION AND GOALS

Film Analysis students will become familiar with major film styles, genres, movements, and directors, as well as learning how to understand the way meaning is created in the cinema through composition, lighting, editing, acting, sound, and color. Students will also encounter various—and, at times, competing—theories concerning cinema’s ability to represent reality and narrate stories.

COURSE STRUCTURE

The course divides into four sections:

- Section One covers the “evolution” of film style and theory up to the end of the classic Hollywood era, including the relationship among *mise-en-scène*, montage, and camerawork.
- Section Two covers a major Hollywood genre—*film noir*—and its historical, cultural, and aesthetic evolution from the “Golden Age” of the studio era to the “New Hollywood” renaissance; Section Two also covers the concept of auteurism and the manifestation of auteurism in the work of directors operating in the studio system.
- Section Three covers three major post-WWII film movements that can be considered as offering an alternative to classical Hollywood style, ideology, and practice.
- Section Four integrates the concepts covered in the previous sections by investigating the work of David Lynch from the late 70s to the early 00s.

ASSIGNMENTS

Four major papers will be assigned, one at the end of each section in order to gauge students’ analytical skills and understanding of basic film concepts:

- For the Section One scene analysis assignment, students will choose a scene from one of the screened films and analyze it shot by shot in regard to composition,

lighting, editing, etc., explaining how meaning is created via aesthetic elements and decisions. (1500 words)

- For the Section Two genre and/or auteur analysis assignment, students will choose a scene film related to one of the screened films and analyze it in regard to its generic components and/or auteurist markers. (1500 words)
- For the Section Three alternative movement analysis assignment, students will choose a film from one of the film movements beyond the Hollywood system, analyzing how that film embodies the historical, cultural, and aesthetic characteristics of the movement to which it belongs. In doing so, students will perform their own research in addition to citing class readings. (1000 words)
- For the Section Four integration analysis assignment, students will choose a David Lynch film and analyze it in regard to the technical and stylistic evolution of cinema, generic and auteurist markers, and its relation to film movements beyond the Hollywood system. In doing so, students will perform their own research in addition to citing class readings. (2000 words)

In addition, several quizzes and “response paper summaries” will gauge students on their ability to understand course readings. Quizzes will typically be given on days for which students are assigned readings from *Film Art* (see below for more details), while three-to-five sentence response paper summaries will be written by students to demonstrate that they comprehend and can express the theses and main points of other readings listed on the course syllabus. All major papers, quizzes, and response paper summaries are marked in bold on the course syllabus.

GRADING

Class attendance, quizzes, response papers, and participation: 20%
Papers: 80% (20% each)

REQUIRED TEXTS

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 2012. Tenth Edition.

All other readings will be posted on the “Resources” section of the course Sakai site or given out in class (or through email).

ATTENDANCE

Film Analysis is a participation-oriented course, which means that you will build your skills and knowledge in each class throughout the semester.

Attendance is required. If you miss more than **six** periods during the semester, you will **fail**

the entire course. **Only** those absences involving university-sponsored events, such as athletics, band, or any activities protected under the Twelve-Day Rule, religious holidays, or court-imposed legal obligations (e.g., jury duty or subpoena) are exempt from this policy. Absences for illness or family emergencies will count toward your **three** allowed absences. **Each allowed absence beyond three will lower your overall grade by 50 points.**

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. Please do not come late to class; arriving late disrupts the entire class. If you are more than 5 minutes late, you will be marked absent. Being tardy two times will equal one absence.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

PREPARATION

You are expected to be prepared for every class, including completing all reading and writing assignments on time. Papers and drafts are due at the beginning of class. **Late papers will not be accepted.** Failure of technology is not an excuse.

MODE OF SUBMISSION

All papers must be in 12-point Times New Roman font and double-spaced with standard margins. Be sure to staple papers before submitting hard copies. Your final drafts should be polished and presented in a professional manner.

PLAGIARISM

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

- Plagiarism: A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):
 - a. Quoting oral or written materials, whether published or unpublished, without proper attribution.
 - b. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. [L] [L] [L] [L] Important Tip: You should never copy and paste

something from the Internet without providing the exact location from which it came.

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to know and employ proper documentation techniques.

Unless otherwise indicated by the instructor for class group work, all work must be your own. Nothing written for another course will be accepted.

ACADEMIC HONESTY

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: www.dso.ufl.edu/sccr/honorcodes/honorcode.php

GRADED MATERIALS

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

CONFERENCES AND OTHER ACCESS

Take advantage of office hours. These hours are for your benefit. It is helpful to make an appointment with me ahead of time, if possible, if you know that you would like to meet. If you are not able to meet during office hours, I am happy to arrange another time to meet. Feel free to email about class assignments, but in many cases it would be more helpful for you to bring these questions to me during open office hours. However, any questions about a written assignment should be asked at least 36 hours before that assignment is due. Do not e-mail with a question the night before a paper is due. I will not look over and critique assignments drafts.

CLASSROOM BEHAVIOR

Unless you have been told that we are using them for a specific purpose in class, laptops should be stowed. Cell phones should be set to silent, and placed in a pocket, bag or purse. I should not see you looking at your phone in class. If I do, you will be marked absent. It is fine if you would like to bring a beverage such as coffee, water or soda, but please do not eat during class.

STUDENTS WITH DISABILITIES

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see: www.dso.ufl.edu/drc/

STATEMENT ON HARRASSMENT

UF provides an educational and working environment for its students, faculty, and staff members that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: www.dso.ufl.edu/studentguide/studentconductcode.php#s4041

GRADING

A	4.0	93-100	C	2.0	73-76
A-	3.67	90-92	C-	1.67	70-72
B+	3.33	87-89	D+	1.33	67-69
B	3.0	83-86	D	1.0	63-66
B-	2.67	80-82	D-	.67	60-62
C+	2.33	77-79	E	0.00	0-59

Grade: A- to A+

- 1) Clear and concise writing, with very few to no grammatical, syntactical, factual, and spelling errors
- 2) A well-organized essay structure, containing:
 - an introduction that explicitly states the paper's main purpose and argument
 - body paragraphs that support claims with specific examples from the film (also, smooth transitions between paragraphs)
 - a conclusion that summarizes the paper's most important points (and, possibly, the greater ramifications of these points)
- 3) A proficient display of the writer's understanding of cinematic terminology and theory—in other words, the accurate and efficient use of terms and concepts related to cinematic aesthetics and the interpretation of individual films, genres, styles, movements, etc.

Grade: B- to B+

- 1) Sufficient writing, but with several grammatical, syntactical, factual, and spelling errors
- 2) An essay structure that occasionally becomes confusing by:
 - providing an introduction that only weakly addresses the paper's main purpose and argument
 - body paragraphs that weakly support claims with specific examples from the film (also, awkward transitions between paragraphs)
 - a conclusion that weakly summarizes the paper's most important points

3) A relatively weak demonstration of the writer's understanding of cinematic terminology and theory—particular terms and concepts related to cinematic aesthetics and interpretation are occasionally misused or inaccurately applied

Grade: C- to C+

- 1) Sloppy writing, with consistent grammatical, syntactical, factual, and spelling errors
- 2) A consistently disorganized structure that:
 - provides an introduction that does not adequately address the paper's main purpose and argument
 - possesses paragraphs that fail to support claims with specific supporting examples from the film (also, no transitions between paragraphs)
 - a conclusion that fails to adequately summarize the paper's most important points
- 3) A poor demonstration of the writer's understanding of cinematic terminology and theory—particular terms and concepts related to cinematic aesthetics and interpretation are consistently misused or inaccurately applied

Grade: D

The student completes the assignment without demonstrating an adequate understanding of writing proficiency, essay structure, or course terminology and theory. The assignment, however, has been completed, and thus the student avoids a failing grade.

Grade: F

The student either fails to complete the assignment (which would include not reaching the assignment's word count) or else turns in a paper that does not fulfill the assignment requirements.

Late Papers

Papers turned in past the assignment deadline will be docked one full letter grade (for example, from an A to an A-) for each day it is late.

GRADE APPEALS

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

GRADE POINT EQUIVALENCIES

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalences. For more information, see: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.htmls>

STATEMENT OF COMPOSITION (C) CREDIT

This course can satisfy the UF General Education requirement for Composition. For more information, see:

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

STATEMENT OF WRITING REQUIREMENT (WR)

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>

ONLINE COURSE EVALUATION PROCESS

“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. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

COURSE SCHEDULE

Section One: Origins, Classical Style, Montage, Mise-en-Scène

- 1/6 **Class:** Introduction; review syllabus and assignments
- 1/7 **Screening:** *Casablanca* (Curtiz, 1942)
- 1/8 **Class: Quiz;** Discuss reading and film
HW: “The Significance of Film Form” (*Film Art*)
- 1/13 **Class:** Discuss reading and film
HW: “The Shot: Mise-en-Scene” (*Film Art*); **Response Paper Summary**
- 1/14 **Screening:** *Workers Leaving the Factory* and others (Lumière, 1895-onward); *A Trip to The Moon* (Méliès, 1902); *The Great Train Robbery* (Porter, 1903); *The Sealed Room* (Griffith, 1909); *The Mothering Heart* (Griffith, 1913)
- 1/15 **Class:** Discuss reading and films

- HW:** “An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator,” Gunning (*Film Theory and Criticism*); **Response Paper Summary**
- 1/20 **Class: Quiz;** Discuss reading and films
HW: “The Relation of Shot to Shot: Editing” (*Film Art*)
- 1/21 **Screening:** *The Cabinet of Dr. Caligari* (Wiene, 1920); *Battleship Potemkin* (Eisenstein, 1925) [excerpts]
- 1/22 **Class:** Discuss readings and films
HW: “Beyond the shot [the cinematographic principle and the ideogram]”; “Dramaturgy of film form [the dialectical approach to film form],” Eisenstein (*Critical Theory and Criticism*); **Response Paper Summary**
- 1/27 **Class: Quiz;** Discuss reading and films
HW: “The Shot: Cinematography” (*Film Art*)
- 1/28 **Screening:** *Citizen Kane* (Welles, 1941)
- 1/29 **Class:** Discuss readings and film
HW: “The Ontology of the Photographic Image,” Bazin (*Film Theory and Criticism*); “The Evolution of the Language of Cinema,” Bazin (*Film Theory and Criticism*); **Response Paper Summary**

Section Two: Hollywood Genres and Auteurism

- 2/3 **Class:** Introduction to genre
HW: “Film Genres” (*Film Art*); **SCENE ANALYSIS ASSIGNMENT DUE**
- 2/4 **Screening:** *Out of the Past* (Tourneur, 1947)
- 2/5 **Class:** Discuss reading and film
HW: “Some Visual Motifs of *Film Noir*,” Place and Peterson (*Movies and Methods*); **Response Paper Summary**
- 2/10 **Class: Quiz;** Discuss reading and film
HW: “Narrative Form” (*Film Art*)
- 2/11 **Screening:** *Touch of Evil* (Welles, 1958)
- 2/12 **Class:** Discuss reading and film
HW: “Notes on *Noir*,” Schrader; **Response Paper Summary**
- 2/17 **Class:** Discuss reading and film
HW: “‘A Question of the Ear’: Listening to *Touch of Evil*,” Grajeda (*Lowering the Boom*); **Response Paper Summary**

- 2/18 **Screening:** *The Long Goodbye* (Altman, 1973)
HW: Response Paper
- 2/19 **Class:** Discuss reading and film
HW: “Out of the Past, Into the Supermarket: Consuming Film Noir,” Dussere;
Response Paper Summary
- 2/24 **Class:** Discuss readings and film
HW: “Ideology, Genre, Auteur,” Wood (*Film Theory and Criticism*); “Notes on the Auteur Theory in 1962,” Sarris (*Film Theory and Criticism*); **Response Paper Summary**
- 2/25 **Screening:** *Vertigo* (Hitchcock, 1958)
- 2/26 **Class:** Discuss readings and film
HW: “Visual Pleasure and Narrative Cinema,” Mulvey (*Film Theory and Criticism*); “Femininity by Design: *Vertigo*,” Modleski; **Response Paper Summary**

3/3-3/5 **SPRING BREAK**

Section Three: Alternative Movements: French New Wave, European Art Cinema, and American Avant-Garde

- 3/10 **Class:** Introduction to alternative film movements and the French New Wave
HW: “Historical Changes in Film Art: Conventions and Choices, Tradition and Trends” (*Film Art*); **GENRE AND/OR AUTEUR ANALYSIS ASSIGNMENT**
- 3/11 **Screening:** *Breathless* (Godard, 1959)
- 3/12 **Class:** Discuss reading and film
HW: “Interview with Jean-Luc Godard” (*Godard on Godard*)
- 3/17 **Class:** Discuss reading and film
HW: “Art Cinema as a Mode of Film Practice,” Bordwell (*Film Theory and Criticism*); **Response Paper Summary**
- 3/18 **Screening:** *Persona* (Bergman, 1966)
- 3/19 **Class:** Discuss reading and film
HW: “Kinematography and the Analytic Text: A Reading of *Persona*,” Sitney;
Response Paper Summary
- 3/24 **Class: Quiz;** Discuss reading and film
HW: “Documentary, Experimental, and Animated Films” (*Film Art*)

3/25 **Screening:** *Eyewash* (Breer, 1959); *Meshes of the Afternoon* (Deren, 1943); *A Movie* (Bruce Connor, 1958); *Dog Star Man: Prelude* (Brakhage, 1962); (*nostalgia*) (Frampton, 1971); *Scorpio Rising* (Anger, 1963)

3/26 **Class:** Discuss readings and films
HW: “Cinematography: The Creative Use of Reality,” Deren; “From *Metaphors on Vision*,” Brakhage; **Response Paper Summary**

Section Four: Integration: David Lynch

3/31 **Class:** Introduction to David Lynch
HW: FILM MOVEMENT ANALYSIS ASSIGNMENT

4/1 **Screening:** *Eraserhead* (Lynch, 1977)

4/2 **Class:** Discuss reading and film
HW: “The Essential Evil in/of *Eraserhead* (or, Lynch to the Contrary),” Schneider (*The Cinema of David Lynch: American Dreams, Nightmare Visions*); **Response Paper Summary**

4/7 **Class:** Discuss reading and film
HW: *Lynch on Lynch*, Rodley [Excerpts]

4/8 **Screening:** *Blue Velvet* (Lynch, 1986)

4/9 **Class:** Discuss reading and film
HW: “‘In Dreams . . .’: Gender, Sexuality, and Violence in the Cinema of David Lynch,” Brazier (*The Cinema of David Lynch*); **Response Paper Summary**

4/14 **Class:** Discuss reading and film
HW: *Lynch on Lynch*, Rodley [Excerpts]

4/15 **Screening:** *Lost Highway* (Lynch, 1997)

4/16 **Class:** Discuss reading and film
HW: “Beyond Boundaries: David Lynch’s *Lost Highway*,” Jerslev (*The Cinema of David Lynch*); **Response Paper Summary**

4/21 **Class:** Discuss reading and film
HW: “Finding Ourselves on a *Lost Highway*: David Lynch’s Lesson in Fantasy,” McGowan

4/22 **Screening:** *Mulholland Drive* (Lynch, 2001) [Supplemental readings: “‘All I Need is the Girl’: The Life and Death of Creativity in *Mulholland Drive*,” Nochimson

(The Cinema of David Lynch) and “From Irony to Narrative Crisis: Reconsidering the Femme Fatale in the Films of David Lynch,” Beckman]

4/30 **LYNCH INTEGRATION ANALYSIS DUE**