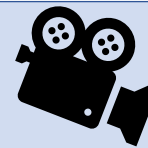




ENG 2300: Film Analysis Summer A 2021 Syllabus



Course Info	
Instructor	Mandy Moore
Section	02E2 (Class #11037)
Class Meetings (Online)	MTWRF period 3 (11:00 a.m. - 12:15 p.m.) https://ufl.zoom.us/j/95977278078 MWF we will meet synchronously via Zoom; TR you will complete an asynchronous discussion post instead
Screening Periods	TR 6-7 Note: we will NOT meet during the screening periods. Instead, you are expected to watch the films on your own.
Class Website	Canvas
Instructor Info	
Pronouns	she/her
Please call me...	Mandy (preferred) or Ms. Moore
Contact me...	Via Canvas message (to ensure privacy for FERPA reasons)
Email	mandymoore@ufl.edu
Office Hours via Zoom	TR 11:00 a.m. - 12:00 p.m. https://ufl.zoom.us/j/91360495070

COVID-19

I am keenly aware that the COVID-19 pandemic has had (and continues to have) different effects (physical and mental health, financial, etc.) on all of us and those close to us. I want to advocate for mutual understanding, flexibility, and communication throughout the semester. Please reach out to me if there are outside circumstances impacting your work in this class and we will work together on finding a solution. Our collective wellbeing is my priority.

Course Description

As an introduction to film studies, ENG 2300 teaches students how to analyze rather than merely summarize a film, engaging style and poetics. It is not a "film appreciation" course. Thus, ENG 2300 should provide a working knowledge of film form and film vocabulary. ENG 2300 introduces and develops these analytic tools in the context of film history and film theory. Upon completing this course, a student should have a sense of film form (poetics), a general outline of film history, and some critical/theoretical perspectives for analyzing film. In the Film Studies program, ENG 2300 offers key preparation for the cluster of upper-division courses: the film history sequence (ENG 3121, 3122, and 3123) and film theory (ENG 3115). This course also teaches the basics of academic writing about film with a focus on analytical, argumentative composition.

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

All readings and supplementary videos will be available on Canvas. Our main "texts" for the semester will be our films, which will be made available digitally through ARES Course Reserves. You can access Course Reserves on the left-hand menu on our Canvas course page, although you may need to use a browser other than Chrome. If you haven't used ARES before, you will need to create an account using your GatorLink credentials:

<https://accesssupport.uflib.ufl.edu/course-reserves/ares-login/>. The password to add our course is **caligari**. If accessing the films off-campus, you may need to use the UF VPN:

<https://it.ufl.edu/ict/documentation/network-infrastructure/vpn/>. If you have difficulty

accessing a film, please reach out to me ASAP. **Even though we will not meet during the screening time, you cannot register for another course that meets during that period.**

A Note

This course will cover topics that are sometimes hard to talk about. We will discuss issues of identity that include race, ethnicity, class, gender, sexuality, religion, and disability. We will also watch films that include sometimes uncomfortable or even triggering topics such as sex, rape, violence, drug use, death/grief, discrimination, etc. While some discomfort can be productive in pushing us towards learning and growth, too much can make us feel unsafe and impede our learning. You know your own limits best; if you have a concern about a particular film or topic, please talk to me ahead of time. Content warnings for each film will be listed on the Canvas.

Additionally, many of our films will be in languages other than English and will require you to use subtitles. If using subtitles will bother you immensely, this is not the class for you.

Assignments Overview

More information & examples will be given for each assignment throughout the semester.

Assignment	Word Count	Points	Due Dates
Quizzes (lowest of 6 dropped)		20 x 5 = 100	Wednesdays
Discussion Posts (lowest 2 of 12 dropped)	200 x 10 = 2,000	40 x 10 = 400	Tuesdays & Thursdays
Film Term Analyses	500 x 4 = 2,000	50 x 4 = 200	Fridays (Weeks 1, 2, 4, & 5)
Close Reading Papers	1,000 x 2 = 2,000	150 x 2 = 300	Fridays (Weeks 3 & 6)
Total	6,000	1,000	

Brief Assignment Descriptions

- **Quizzes (20 points each, lowest grade of 6 dropped)**
Quizzes are due each Wednesday by 11:59 p.m. and may ask about any content—including readings, films, and vocabulary—covered since the previous quiz.
- **Discussion Posts (200 words & 40 points each, lowest 2 grades of 12 dropped)**
On Tuesdays and Thursdays, you will complete a discussion post on Canvas rather than having a synchronous Zoom class. You will respond to one prompt (from 2-3 options) in a post of at least 200 words that includes a thesis statement (answer to the prompt) and evidence from the relevant film or reading. Your initial post is worth 25 points; you will also reply to 3 classmates' posts (5 points each) using the Yes And/ Yes But/ No Because method to generate substantive responses. Initial posts are due by 3:00 p.m.; responses are due by midnight.

➤ **Film Term Analyses (4 short essays, 500 words and 50 points each)**

In these short essays, you will choose one film technique (or two closely related techniques) covered in class, such as high and low angles, makeup, flashbacks, pan and tilts, match cuts, etc. You will analyze the use of your technique(s) throughout one of the previous few films from the syllabus. (For example, for the first of these essays, you could look at *The Cabinet of Dr. Caligari* or *Three Colors: Blue*.) Your analysis should make an argument about **how** or **why** that film technique is used. **DO NOT** use online reviews, analyses, video essays, etc. for this assignment. Make your own observations and argument; to use someone else's idea about a film is plagiarism.

➤ **Close Reading Papers (2 longer essays, 1,000 words and 150 points each)**

For your longer papers, you will close read one scene from a film we've watched in class to develop an argument following the "surprise" method: **"Although X may seem strange/surprising, it is actually important to understanding the scene (or the film as a whole) because Y."** This method helps you to choose a thesis that is analytical, complex, and significant. We will practice generating surprise claims in class. Support your claim by close reading the mise-en-scène, cinematography, editing, sound, and narrative elements of the scene. While you can build on your discussion posts and FTAs, our readings, and our class discussions, be sure you are adding new ideas that neither you, the class, nor the authors of our sources have previously examined. The majority of your close reading must be your own, new work.

Course Policies

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Since much of your learning in this course comes through discussion and participation, **you are expected to attend all classes**. Absences will be excused for athletic events, religious holidays, jury duty, and illnesses, as well as other extenuating circumstances at my discretion. Please contact me ahead of time to have your absence excused and to see what content you will miss. **After three unexcused absences, each additional absence will lower your final grade by 3%. After six unexcused absences, you will fail the course.**
3. *Tardiness*: Although we all run late sometimes, please try to be on time, as we have a lot of material to cover and little time. Multiple tardies or arriving more than 15 minutes late may count as an absence. I will take attendance at the beginning of each class by asking for a quick response to some question, like a one-word reaction to the most recent film we've watched. If you show up after this activity, please check in with me at the end of class to let me know you were present and to catch up on any announcements you may have missed.
4. *Classroom Behavior and Netiquette*: Since our class will take place on Zoom and through discussion boards, keep in mind that tone can translate differently through text or audio than it would face-to-face. Let's be generous with and assume the best of each other. During Zoom classes, all students are expected to participate, which can include video, audio, and/or chat contributions. You are not required to turn on your camera or microphone but are encouraged to do so if you are able and comfortable.

As much as possible, students using video should minimize distractions, wear appropriate clothing, and remove unprofessional or disruptive objects from the background. However, I understand that this is a chaotic time for all of us and that your workspace may not be ideal. If you have concerns about a distracting environment, technology, privacy, safety, or accessibility, please speak to me ASAP.

Whether you are participating through video, audio, chat, or Canvas discussion posts: treat each other, your instructor, and yourself with respect. Remember that you don't know what's going on in others' lives. We all come from diverse cultural, economic, and ethnic backgrounds. If you are disruptive, disrespectful, rude, or otherwise engaging in inappropriate behavior, you will be asked to leave and counted absent.

5. *Remote Learning Privacy*: Our class sessions may be audio-visually recorded for students in the class to refer back to and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The recordings of our classes will only be available to others in the class. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.
6. *UF's Policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>
7. *Paper Format & Submission*: All papers will be submitted through Canvas by 11:59 p.m. on the day they're due (unless otherwise specified). Your assignments should be in MLA format, Times New Roman 12-point font, double spaced, with one-inch margins. Include your last name and the page number in the upper right-hand corner. The first page should also include your name, my name, the class, and the date on the top left. Give your papers interesting titles! Finally, include the word count at the end.
8. *Late Papers/Assignments*: I know that sometimes life gets the best of us, so I will allow each student one **"grace day"** throughout the semester. This means that on ONE essay, quiz, or discussion post, you may turn in your work up to 24 hours late with no penalty. (The grace day does not apply to the second Close Reading Paper, since that is the last day to turn in work for the semester.) You can email me or include a comment on the Canvas submission to let me know that you're using your grace day. After you have used up your grace day, all late assignments will lose half a letter grade for each calendar day (not class day) that they're late. Any other extensions are granted at my discretion and **only if you ask in advance of the due date.**
9. *Paper Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
10. *Academic Honesty and Definition of Plagiarism*: UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold

ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

The current UF Student Honor Code defines plagiarism this way: A Student must 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. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
11. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
 12. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
 13. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 14. *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). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
 15. *Course Evaluations*: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>

Schedule (subject to change)

Zoom classes are highlighted in GREEN. All assigned readings and viewings should be completed **before** class on the day they're listed.

Date	Read and Watch for Today	Due by 11:59 p.m.
Week 1: Early Film & Mise-en-Scène		
M 5/10 Zoom	<ul style="list-style-type: none"> • Read Syllabus 	
T 5/11 Asynch	<ul style="list-style-type: none"> • Read Greg Smith, "It's Just a Movie" • Watch <i>The Cabinet of Dr. Caligari</i> (Robert Wiene, 1920) 	<ul style="list-style-type: none"> • Discussion Post #1
W 5/12 Zoom	<ul style="list-style-type: none"> • Watch Lectures on Early Film & Mise-en-Scène 	<ul style="list-style-type: none"> • Quiz #1
R 5/13 Asynch	<ul style="list-style-type: none"> • Watch <i>Three Colors: Blue</i> (Krzysztof Kieślowski, 1993) 	<ul style="list-style-type: none"> • Discussion Post #2
F 5/14 Zoom	<ul style="list-style-type: none"> • Read Stefan Andriopoulos, "Suggestion, Hypnosis, and Crime: Robert Wiene's <i>The Cabinet of Dr. Caligari</i>" • Read Georgina Evans, "Synaesthesia in Kieślowski's <i>Trois Couleurs: Bleu</i>" 	<ul style="list-style-type: none"> • Film Term Analysis #1 (on <i>Caligari</i> or <i>Blue</i>)
Week 2: Cinematography & Editing		
M 5/17 Zoom	<ul style="list-style-type: none"> • Watch Lecture on Cinematography & Editing • Watch "Camera Movement" (YouTube) 	
T 5/18 Asynch	<ul style="list-style-type: none"> • Watch <i>Parasite</i> (Bong Joon-ho, 2019) • Watch "The Brilliant Cinematography of Parasite" (YouTube) 	<ul style="list-style-type: none"> • Discussion Post #3
W 5/19 Zoom	<ul style="list-style-type: none"> • Read E. Alex Jung, "Bong Joon Ho on Why He Wanted Parasite to End With a 'Surefire Kill'" 	<ul style="list-style-type: none"> • Quiz #2
R 5/20 Asynch	<ul style="list-style-type: none"> • Watch <i>City of God</i> (Fernando Meirelles and Kátia Lund, 2002) 	<ul style="list-style-type: none"> • Discussion Post #4
F 5/21 Zoom	<ul style="list-style-type: none"> • Read David Bordwell, "Intensified Continuity: Visual Style in Contemporary American Film" • Watch "Intensified Continuity" (YouTube) 	<ul style="list-style-type: none"> • Film Term Analysis #2 (on <i>Parasite</i> or <i>City of God</i>)

Date	Read and Watch for Today	Due by 11:59 p.m.
Week 3: Sound & Narrative		
M 5/24 Zoom	<ul style="list-style-type: none"> • Watch Lecture on Sound & Narrative • Read Mary Ann Doane, "The Voice in the Cinema: The Articulation of Body and Space" 	
T 5/25 Asynch	<ul style="list-style-type: none"> • Watch <i>Singin' in the Rain</i> (Stanley Donen and Gene Kelly, 1952) 	<ul style="list-style-type: none"> • Discussion Post #5
W 5/26 Zoom	<ul style="list-style-type: none"> • Read David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" 	<ul style="list-style-type: none"> • Quiz #3
R 5/27 Asynch	<ul style="list-style-type: none"> • Watch <i>Monsoon Wedding</i> (Mira Nair, 2001) • Watch <i>Meshes of the Afternoon</i> (Maya Deren & Alexander Hammid, 1943) 	<ul style="list-style-type: none"> • Discussion Post #6
F 5/28 Zoom	<ul style="list-style-type: none"> • Read Ann M. Moore, "<i>Monsoon Wedding: Another Midsummer Night's Dream</i>" 	<ul style="list-style-type: none"> • Close Reading Paper #1
Week 4: Genre & Form		
M 5/31	***NO CLASS—MEMORIAL DAY***	
T 6/1 Asynch	<ul style="list-style-type: none"> • Read David Chandler, "An Introduction to Genre Theory" • Watch Lecture on Genre & Form • Watch <i>A Girl Walks Home Alone at Night</i> (Ana Lily Amirpour, 2014) 	<ul style="list-style-type: none"> • Discussion Post #7
W 6/2 Zoom	<ul style="list-style-type: none"> • Read Imamura Taihei, "A Theory of Film Documentary" 	<ul style="list-style-type: none"> • Quiz #4
R 6/3 Asynch	<ul style="list-style-type: none"> • Watch <i>Paris is Burning</i> (Jennie Livingston, 1990) • Watch "The Hidden History of <i>Paris is Burning</i>" and "A Breakdown of the Ballroom Categories & Rules to Each One! Queer As F**K" (both on YouTube) 	<ul style="list-style-type: none"> • Discussion Post #8
F 6/4 Zoom	<ul style="list-style-type: none"> • Read Kimberly Chabot Davis, "White Filmmakers and Minority Subjects: Cinema Vérité and the Politics of Irony in <i>Hoop Dreams</i> and <i>Paris Is Burning</i>" 	<ul style="list-style-type: none"> • Film Term Analysis #3 (on <i>Singin' in the Rain</i>, <i>Monsoon Wedding</i>, <i>A Girl Walks Home</i>, or <i>Paris is Burning</i>)

Date	Read and Watch for Today	Due by 11:59 p.m.
Week 5: The Gaze		
M 6/7 Zoom	<ul style="list-style-type: none"> • Watch Lecture on the Gaze • Read Christian Metz, "Identification, Mirror" 	
T 6/8 Asynch	<ul style="list-style-type: none"> • Watch <i>Rear Window</i> (Alfred Hitchcock, 1954) • Read John Belton, "The Space of Rear Window" 	<ul style="list-style-type: none"> • Discussion Post #9
W 6/9 Zoom	<ul style="list-style-type: none"> • Read Laura Mulvey, "Visual Pleasure and Narrative Cinema" 	<ul style="list-style-type: none"> • Quiz #5
R 6/10 Asynch	<ul style="list-style-type: none"> • Watch <i>Portrait of a Lady on Fire</i> (Céline Sciamma, 2019) • Watch Céline Sciamma interview (YouTube) 	<ul style="list-style-type: none"> • Discussion Post #10
F 6/11 Zoom	<ul style="list-style-type: none"> • Read Albertine Fox, "Hearing the Crackles in the Background: Listening and Female Intimacy in <i>Portrait of a Lady on Fire</i>" 	<ul style="list-style-type: none"> • Film Term Analysis #4 (on <i>Rear Window</i> or <i>Portrait</i>)
Week 6: The Gaze, continued, & Animation		
M 6/14 Zoom	<ul style="list-style-type: none"> • Read bell hooks, "The Oppositional Gaze: Black Female Spectators" 	
T 6/15 Asynch	<ul style="list-style-type: none"> • Watch <i>Daughters of the Dust</i> (Julie Dash, 1991) • Read "Dialogue between bell hooks and Julie Dash" 	<ul style="list-style-type: none"> • Discussion Post #11
W 6/16 Zoom	<ul style="list-style-type: none"> • Watch "Lemonade: Film Allusion" (YouTube) • Watch Lecture on Animation 	<ul style="list-style-type: none"> • Quiz #6
R 6/17 Asynch	<ul style="list-style-type: none"> • Watch <i>AKIRA</i> (Katsuhiro Otomo, 1988) • Watch "The Evolution of Anime" (YouTube) 	<ul style="list-style-type: none"> • Discussion Post #12
F 6/18 Zoom	<ul style="list-style-type: none"> • Watch "AKIRA: How to Animate Light" and "The Music of AKIRA: Kaneda, Tetsuo, and Gamelan" (YouTube) 	<ul style="list-style-type: none"> • Close Reading Paper #2

Grading Rubric

More specific rubrics will be provided for each assignment.

A: 94-100 (4.0)	A-: 90-93 (3.67)	
B+: 87-89 (3.33)	B: 84-86 (3.0)	B-:80-83 (2.67)
C+: 77-79 (2.33)	C: 74-76 (2.0)	C-: 70-73 (1.67)
D+: 67-69 (1.33)	D: 64-66 (1.0)	D-: 60-63 (.67)
E: 0-59 (0)		

A: You have fulfilled all requirements and excellently met the purpose of the assignment with original and creative thought. You demonstrate complex, critical thinking skills and a willingness to engage analytically with the subject matter. Your writing uses specific examples to fully develop a persuasive argument and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.

B: You have fulfilled all requirements and met the purpose of the assignment with fairly creative thought. You demonstrate critical thinking skills and some analytical engagement with the subject matter. Your writing uses examples to develop a mostly persuasive argument and is organized in such a way that is easy to follow. The prose is clear, and there are few errors in formatting, grammar, syntax, or spelling.

C: You have fulfilled most requirements and attempted to meet the purpose of the assignment, although some revision is needed to fully accomplish those goals. You demonstrate some critical thinking skills and attempt to engage analytically with the subject matter. Your writing uses some examples to develop an argument and generally follows an organizational structure, although it needs some major revisions to fully clarify and support the thesis. The prose is generally clear, but there are some errors in formatting, grammar, syntax, or spelling that may impede comprehension.

D: You have fulfilled some requirements, although your paper needs serious revision to fully meet the purpose of the assignment. You may attempt to engage analytically with the subject matter, but the paper includes a lot of summary or surface-level ideas. Your writing uses few or no examples, and the argument is unclear and unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.

E: You have not fulfilled the requirements of the assignment or met its purpose. You do not engage analytically with the subject matter or develop an argument. There is no support or organizational structure, and the prose is unclear or even unreadable, with major errors in formatting, grammar, syntax, or spelling that impede comprehension.

Or, you may have committed any one of the following failing errors: failure to meet the word count, plagiarism, or failure to address the prompt.