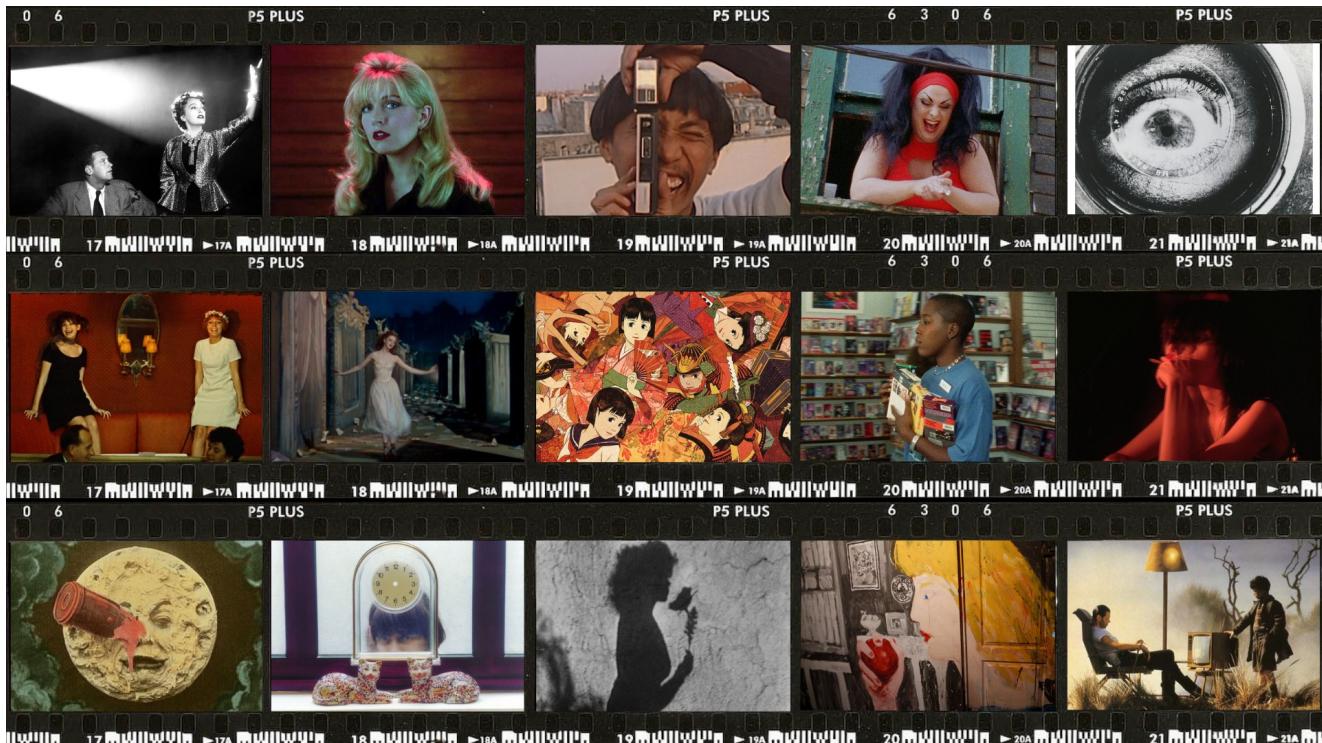


ENG2300: FILM ANALYSIS

Class #11646, Section 4784, Spring 2026



Lead Instructor:
Brooke Whitaker
bwhitaker@ufl.edu

Office Hours:
Fridays 1:00 PM to 3:00 PM

Class Meeting Times & Locations:
MWF Period 5 (11:45 AM - 12:35 PM) TUR 2334
T Periods E1 - E3 (7:20 PM – 10:10 PM) TUR 2334

COURSE DESCRIPTION

ENG 2300, as an introduction to film studies, teaches students how to analyze rather than merely summarize films. The viewings, readings, and assignments within this course aim to provide a working knowledge of cinematic form and vocabulary, as well as opportunities to develop these analytical tools in the context of film history, theory, and production. Upon course completion, students should have a clear sense of film form, a broad understanding of film history, and a foundation of critical and theoretical perspectives for film analysis.

As part of 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).

A NOTE ON CONTENT

Several of the films screened in this course will include potentially sensitive topics, such as issues of race, sex, gender, and violence. While all of this subject matter will be discussed in a respectful academic setting, I highly recommend you research the films on your own during Drop/Add week, as you know yourself and your limits best. I will provide content warnings as needed. If you decide you do not wish to engage with some or all of the media analyzed in this class, I recommend either switching sections or discussing alternative assignments with me.

GENERAL EDUCATION CREDIT

- 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.

LIST OF FEATURE FILMS

1. *Man With A Movie Camera* (Dziga Vertov, 1929)
2. *The Red Shoes* (Michael Powell and Emeric Pressburger, 1948)
3. *Sunset Boulevard* (Billy Wilder, 1950)
4. *Daisies* (Věra Chytilová, 1966)
5. *Perfumed Nightmare* (Kidlat Tahimik, 1977)
6. *Female Trouble* (John Waters, 1974)
7. *Pink Floyd: The Wall* (Alan Parker, 1982)
8. *Fallen Angels* (Wong Kar-wai, 1995)
9. *Twin Peaks: Fire Walk With Me* (David Lynch, 1992)
10. *The Watermelon Woman* (Cheryl Dunye, 1996)
11. *The Gleaners and I* (Agnès Varda, 2000)
12. *Millennium Actress* (Satoshi Kon, 2001)
13. *The Wolf House* (Cristóbal León and Joaquin Cociña, 2020)

ASSIGNMENT DESCRIPTIONS (TOTAL POINTS POSSIBLE: 1000)

Participation and Individual/In-Class Activities (200 points)

Participation, both inside and outside of the classroom, is an essential aspect of this course. Students are expected to read and view any assigned materials, as well as engage in class discussions and workshops. Attendance is mandatory, as class time will be used to elaborate on the various units and explain the intricacies of each assignment.

Two Short Scene Reflections (500 words each, 200 points total)

To prepare for the analytical film essays, students will select a scene from a course film and focus on examining a particular cinematic technique used (direction, narrative, sound, etc).

Two Analytical Film Essays (1,000 words each, 200 points total)

Throughout the semester, students will write two analytical essays (1,000 words each) on a screened film of their choosing. These essays will be staggered throughout the course, and should serve as a sophisticated analysis of a particular cinematic form in the chosen film.

Weekly Film Discussion Posts (2,600 words total, 200 points total)

Each week, students will submit a 200-word Canvas discussion post detailing their preliminary thoughts on the film viewed that week. Each post must be college-level quality in its grammar, structure, and analysis. Additionally, students will need to engage with one of their peer's posts in an equally polished response.

Critical Film Presentation (500 words, 100 points)

Working with a peer or alone, students will research a film and find two scholarly articles to present on in class. This presentation can take the form of a traditional slideshow or a multimodal endeavor.

Short Film (100 points)

As a concluding assignment, students will have the opportunity to produce a short film either on their own or with peers. This assignment will serve as a creative outlet to contrast the analytical approach taken to cinema throughout the semester. Students will have opportunities in-class to work on the various production aspects.

GRADING SCALE

A	4.0	100% to 94%	C	2.0	< 77% to 74%
A-	3.67	< 94% to 90%	C-	1.67	< 74% to 70%
B+	3.33	< 90% to 87%	D+	1.33	< 70% to 67%
B	3	< 87% to 84%	D	1	< 67% to 64%
B-	2.67	< 84% to 80%	D-	0.67	< 64% to 60%
C+	2.33	< 80% to 77%	E	0	< 60% to 0%

GRADING & COURSE CREDIT POLICIES

This course complies with all UF academic policies. For information on those policies and for resources for students, please see this [link](#).

(<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>)

General Policies:

You must complete all assignments to receive credit for this course. Each assignment must meet the word count required for that assignment. Writing more for one assignment DOES NOT make up for being under word count for another assignment.

Works Cited pages, title pages, running headers, and Tables of Contents DO NOT count towards the word count of an assignment.

Attendance:

Attendance will be taken. If you miss six class periods, you will automatically fail the course. If you are unable to make it to class and have a documented excuse, please contact me as soon as possible.

Please be on time to class. Lateness will be considered a partial absence and will accumulate into a full absence with enough instances.

Policy of Respect:

This course relies heavily on class discussions. All students should feel free to speak their minds, but should likewise be courteous and understanding of others with differing viewpoints. Any form of inappropriate behavior will result in dismissal from class.

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/>

UF's Writing Studio:

The University of Florida offers a free service aimed at assisting students of all levels and majors with their writing. The Writing Studio provides one-on-one and workshop sessions by appointment. More information can be found at the following link:

<https://writing.ufl.edu/writing-studio/>

Paper Format & Submission:

Submit assignments via Canvas by the time and date listed in the course schedule.

Late Papers/Assignments:

If an extension is needed due to illness or other extenuating circumstances, please contact me as soon as possible. I will allow each student ONE unexcused late submission for the semester. The assignment must be submitted within 24 hours after the due date to be eligible for full credit.

Paper Maintenance Responsibilities:

Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

Academic Honesty and Definition of Plagiarism:

This course will utilize the Turn-It-In feature on Canvas. The percentage of similarity will be variable for assignments. However, you will most likely want to keep your assignments below 25% similarity. If your assignment appears to have a high Turn-It-In Score and you believe this is in error, please let me know.

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.

Student Honor Code:

“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.”

Students with Disabilities:

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.

Students in Distress:

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/>

Grading:

For information on UF Grading policies, see:

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

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.

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 OF CLASSES AND ASSIGNMENTS

Subject to change throughout the semester.

	Schedule of Classes & Readings	Assignments
	<i>Unit One: Introduction to Film Analysis</i>	
Week One		
M Jan 12	<p>Agenda:</p> <ul style="list-style-type: none"> • Course Introduction/Welcome • Syllabus • What is Film Analysis? <p>Readings:</p> <ul style="list-style-type: none"> • Amy Villarejo, “Introduction to Film Studies” • Russell Sherman, “How to Watch a Movie” 	
T Jan 13	<p>Screening:</p> <ul style="list-style-type: none"> • <i>Man With A Movie Camera</i> (Dziga Vertov, 1929) 	Film Discussion Post Due Before Class
W Jan 14	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion 	
F Jan 16	<p>Agenda:</p> <ul style="list-style-type: none"> • Introduction to Cinematography <p>Readings:</p> <ul style="list-style-type: none"> • Russell Sharman, “Cinematography” 	
	<i>Unit Two: Cinematography</i>	
Week Two		
M Jan 19	No Class, Holiday	
T Jan 20	<p>Screening:</p> <ul style="list-style-type: none"> • <i>The Red Shoes</i> (Michael Powell and Emeric Pressburger, 1948) 	
W Jan 21	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion <p>Readings:</p> <ul style="list-style-type: none"> • 	Film Discussion Post Due Before Class
F Jan 23	<p>Agenda:</p> <ul style="list-style-type: none"> • Origins of Film <p>Readings:</p> <ul style="list-style-type: none"> • Amy Villarejo, “The History of Film” • Georg Lukács, “Thoughts on an Aesthetics of Cinema” 	
	<i>Unit Three: Performance</i>	

Week Three		
M Jan 26	<p>Agenda:</p> <ul style="list-style-type: none"> • Introduction to Performance • Film versus Stage Acting • Hollywood and the Hays Code <p>Readings:</p> <ul style="list-style-type: none"> • Russell Sharman, “Acting” • Sergei Eisenstein, “A Dialectical Approach to Film Form” 	
T Jan 27	<p>Screening:</p> <ul style="list-style-type: none"> • <i>Sunset Boulevard</i> (Billy Wilder, 1950) 	
W Jan 28	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion 	Film Discussion Post Due Before Class
F Jan 30	<p>Agenda:</p> <ul style="list-style-type: none"> • Scene Reflection Workshop <p>Readings:</p> <ul style="list-style-type: none"> • Joan F. Dean, “<i>Sunset Boulevard</i>: Illusion and Dementia” 	
Sun Feb 1		First Short Scene Reflection Due by 11:59 PM
	<i>Unit Four: Mise-en-scène</i>	
Week Four		
M Feb 2	<p>Agenda:</p> <ul style="list-style-type: none"> • Introduction to Mise-en-scène <p>Readings:</p> <ul style="list-style-type: none"> • Russell Sharman, “Mise-en-scène” • Erwin Panofsky, “Style and Medium in the Motion Pictures” 	
T Feb 3	<p>Screening:</p> <ul style="list-style-type: none"> • <i>Daisies</i> (Věra Chytilová, 1966) 	
W Feb 4	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion 	Film Discussion Post Due Before Class
F Feb 6	<p>Agenda:</p> <ul style="list-style-type: none"> • Cinematic Matter and Filling the Frame <p>Readings:</p>	

	<ul style="list-style-type: none"> • Elena Pachner Sarno, “Life in cinematic bodies at play: The example of <i>Daisies</i>” 	
	<i>Unit Five: Editing</i>	
Week Five		
M Feb 9	<p>Agenda:</p> <ul style="list-style-type: none"> • Introduction to Editing <p>Readings:</p> <ul style="list-style-type: none"> • Russell Sharman, “Editing” • Maya Deren, “Creative Cutting” 	
T Feb 10	<p>Screening:</p> <ul style="list-style-type: none"> • <i>Perfumed Nightmare</i> (Kidlat Tahimik, 1977) 	
W Feb 11	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion 	Film Discussion Post Due Before Class
F Feb 13	<p>Agenda:</p> <ul style="list-style-type: none"> • Montage, Continuity, and Cinematic Sequencing <p>Readings:</p> <ul style="list-style-type: none"> • 	
	<i>Unit Six: Sound</i>	
Week Six		
M Feb 16	<p>Agenda:</p> <ul style="list-style-type: none"> • Introduction to Sound <p>Readings:</p> <ul style="list-style-type: none"> • Russell Sharman, “Sound” • Jerrold Levinson, “Film Music and Narrative Agency” 	
T Feb 17	<p>Screening:</p> <ul style="list-style-type: none"> • <i>Pink Floyd: The Wall</i> (Alan Parker, 1982) 	
W Feb 18	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion 	Film Discussion Post Due Before Class
F Feb 20	<p>Agenda:</p> <ul style="list-style-type: none"> • Diegetic and Nondiegetic Sound <p>Readings:</p> <ul style="list-style-type: none"> • Vesa-Matti Sarenius, Marian Tumanyan and Chris Hart, “Temporal Structuration in Pink Floyd’s <i>The Wall</i>” 	
Sun Feb 22		Second Short Scene Reflection Due by 11:59 PM

	<i>Unit Seven: Narrative</i>	
Week Seven		
M Feb 23	<p>Agenda:</p> <ul style="list-style-type: none"> • Introduction to Film Narrative <p>Readings:</p> <ul style="list-style-type: none"> • Russell Sharman, "Narrative" • Constantine Verevis, "The W/hole David Lynch: <i>Twin Peaks: Fire Walk with Me</i>" 	
T Feb 24	<p>Screening:</p> <ul style="list-style-type: none"> • <i>Twin Peaks: Fire Walk With Me</i> (David Lynch, 1992) 	
W Feb 25	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion 	Film Discussion Post Due Before Class
F Feb 27	<p>Agenda:</p> <ul style="list-style-type: none"> • Variations in Film Narratives • Film Analysis Essay Workshop 	
	<i>Unit Eight: Documentaries and Film Poetics</i>	
Week Eight		
M Mar 2	<p>Agenda:</p> <ul style="list-style-type: none"> • Documentaries • Applying Theory <p>Readings:</p> <ul style="list-style-type: none"> • Amy Villarejo, "The Reception of Film" • Carl Plantinga, "What a Documentary Is, After All" 	
T Mar 3	<p>Screening:</p> <ul style="list-style-type: none"> • <i>The Gleaners and I</i> (Agnès Varda, 2000) 	
W Mar 4	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion 	Film Discussion Post Due Before Class
F Mar 6	<p>Agenda:</p> <ul style="list-style-type: none"> • Digital Film and Film Poetics <p>Readings:</p> <ul style="list-style-type: none"> • Michael Renov, "Toward a Poetics of Documentary" 	
	<i>Unit Nine: Black Identity and Film as Archive</i>	
Week Nine		
M Mar 9	<p>Agenda:</p> <ul style="list-style-type: none"> • Film as Archive/Cultural Production <p>Readings:</p> <ul style="list-style-type: none"> • Matt Richardson, "Our Stories Have Never Been Told: 	

	Preliminary Thoughts on Black Lesbian Cultural Production as Historiography in The Watermelon Woman”	
T Mar 10	Screening: <ul style="list-style-type: none">• <i>The Watermelon Woman</i> (Cheryl Dunye, 1996)	
W Mar 11	Agenda: <ul style="list-style-type: none">• Film Discussion	Film Discussion Post Due Before Class
F Mar 13	Agenda: <ul style="list-style-type: none">• Reality/Fiction and Identity Readings: <ul style="list-style-type: none">• Catherine Zimmer, “Histories of The Watermelon Woman: Reflexivity between Race and Gender”	
Sun Mar 15		First Film Analysis Essay Due by 11:59 PM
Week Ten	No Class, Spring Break	
	<i>Unit Ten: Camp, Comedy, and Queer Film Theory</i>	
Week Eleven		
M Mar 23	Agenda: <ul style="list-style-type: none">• Introduction to Queer Film Theory Readings: <ul style="list-style-type: none">• Matthew Tinkcom, “‘Beyond the Critics’ Reach’: John Waters and the Trash Aesthetic”• Susan Sontag, “Notes on Camp”	
T Mar 24	Screening: <ul style="list-style-type: none">• <i>Female Trouble</i> (John Waters, 1974)	
W Mar 25	Agenda: <ul style="list-style-type: none">• Film Discussion	Film Discussion Post Due Before Class
F Mar 27	Agenda: <ul style="list-style-type: none">• Camp, Comedy, and ‘Bad Taste’ Readings: <ul style="list-style-type: none">• Linda Williams, “Film Bodies: Gender, Genre, and Excess”	
	<i>Unit Eleven: Genre Studies</i>	
Week Twelve		
M Mar	Agenda:	

30	<ul style="list-style-type: none"> • Understanding Genre • Noir and Neo-Noir <p>Readings:</p> <ul style="list-style-type: none"> • Thomas Schatz, "Film Genre and the Genre Film" 	
T Mar 31	<p>Screening:</p> <ul style="list-style-type: none"> • <i>Fallen Angels</i> (Wong Kar-wai, 1995) 	
W Apr 1	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion 	Film Discussion Post Due Before Class
F Apr 3	<p>Agenda:</p> <ul style="list-style-type: none"> • Genre and Film Aesthetics <p>Readings:</p> <ul style="list-style-type: none"> • Chenlinyang Wang, "A Study of Film Aesthetics of Wong Kar-wai—Taking <i>Fallen Angels</i> as an Example" 	
<i>Unit Twelve: History, Cinema, and Stop-Motion</i>		
Week Thirteen		
M Apr 6	<p>Agenda:</p> <ul style="list-style-type: none"> • Origins of Stop-Motion • Reality and History in Cinema <p>Readings:</p> <ul style="list-style-type: none"> • Jean-Louis Baudry, "The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema" 	
T Apr 7	<p>Screening:</p> <ul style="list-style-type: none"> • <i>The Wolf House</i> (Cristóbal León and Joaquin Cociña, 2020) 	
W Apr 8	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion 	Film Discussion Post Due Before Class
F Apr 10	<p>Agenda:</p> <ul style="list-style-type: none"> • Documenting/Interrogating History Through Cinema <p>Reading:</p> <ul style="list-style-type: none"> • Julián David Saldarriaga Cardona, "Abjection and Metamorphosis in the Stop-Motion Horror Aesthetics of <i>La Casa Lobo/The Wolf House</i>" 	
<i>Unit Thirteen: Animation, Film, and Memory</i>		
Week Fourteen		
M Apr 13	<p>Agenda:</p> <ul style="list-style-type: none"> • Animation and Film Theory 	

	<p>Readings:</p> <ul style="list-style-type: none"> • Suzanne Bucahan, “Animation, in Theory” • Marc Steinberg, “Realism in the Animation Media Environment: Animation Theory from Japan” 	
T Apr 14	<p>Screening:</p> <ul style="list-style-type: none"> • <i>Millennium Actress</i> (Satoshi Kon, 2001) 	
W Apr 15	<p>Agenda:</p> <ul style="list-style-type: none"> • Film Discussion 	Film Discussion Post Due Before Class
F Apr 17	<p>Agenda:</p> <ul style="list-style-type: none"> • Film as Archive • Memory and Mediums • Second Film Analysis Essay Workshop 	Last Day for Critical Film Presentations
<i>Unit Fourteen: Course Conclusion</i>		
Week Sixteen		
M Apr 20	<p>Agenda:</p> <ul style="list-style-type: none"> • Cumulative Review • Student Film Draft Presentations 	
W Apr 22	<p>Agenda:</p> <ul style="list-style-type: none"> • Course Evaluations • Student Film Draft Presentations con’t 	
Sun Apr 26		Second Film Analysis Due by 11:59 PM
Week Seven-teen		
F May 1st		Short Film Due by 11:59 PM