

ENG2300: FILM ANALYSIS
(Section 4C45, Class #11867)
Fall 2025 Syllabus



Perfect Days (2024) by Wim Wenders

COURSE INFORMATION:

Instructor	Debakanya Haldar
E-mail I.D.	d.haldar@ufl.edu
Class Meetings	T – Period 4 (10:40 AM - 11:30 AM) in TUR 2322 R – Period 4-5 (10:40 AM - 12:35 PM) in TUR 2322
Screening Period	T - Period E1-E3 (7:20 PM - 10:10 PM)
Office Hours	Tuesday – 5:00 PM to 7:00 PM in TUR 4352 Or by appointment
Course Website	Canvas

COURSE DESCRIPTION:

ENG 2300 is an introduction to film analysis, history, and theory. The course introduces students to film's unique language, familiarizing them with both narrative and stylistic elements. The course also provides a brief overview of genres and contemporary film movements, which is supplemented by various critical and theoretical approaches. Over the semester, students will learn to write about how a film's narrative form and cinematic style communicate ideas, evoke emotions, and reflect larger cultural conditions and perspectives. In the Film and Media 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).

For this class, we will examine a diverse range of films from various global backgrounds. We will analyze these films through the technical knowledge of mise-en-scène, cinematography, editing, sound, and narrative structure, and understand how genre shapes cinematic aesthetics. Additionally, we will discuss key concepts such as film auteurs and film theory.

COURSE OBJECTIVES:

By the end of ENG2300, students will be able to:

1. Make technical observations about a film and write persuasive film reviews.
2. Closely read texts (films and otherwise) and make logical and nuanced interpretations.
3. Critically engage with academic writings and social theories.
4. Write college-level analysis papers containing clear thesis statements, strong textual evidence, and well-integrated secondary materials.

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 (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirements. Course content must include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes, and contexts. Students are expected to 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, methodologies and theories used within the subject area.
- **Communication:** Students clearly and effectively communicate knowledge, ideas, and reasoning in written or oral forms appropriate to the subject area.
- **Critical Thinking:** Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the subject area.

ASSIGNMENTS:

(See the following section for word count and points.)

- Reflections: There are two reflection write-ups. In these assignments, the instructor will ask students to answer open-ended and subjective questions based on the modules that have been covered. Reflection activities help students to introspect on their learning curves.
- Workshop Participation: In this course, there will be a total of four workshop sessions. In these sessions, students will learn how to write film reviews, close-read texts, form logical arguments, write literature reviews, etc. Students are expected to participate in all of these sessions. Participation includes attendance, answering questions, completing the assigned short homework, and submitting workshop drafts for correction.
- Quizzes: There will be 2 quizzes comprising short objective questions and a few subjective ones. The questions will be based on the modules that have been covered.
- Film Reviews: Students must write any 3 out of 6 film reviews. Students will use film vocabulary terms to explain their arguments logically. Students should aim for coherent, logically sound, and persuasive opinions that will compel the readers.
- Close Reading Papers: Students must submit any 2 out of 3 close reading papers. Students will support their claims by close-reading the mise-en-scène, cinematography, editing, and sound elements of the scene.
- Critical Analysis Paper: As their final course project, students must submit a critical analysis paper. In the paper, you will engage with at least three academic and peer-reviewed articles, ask an intriguing question regarding the film, and then use cinematic context to arrive at an answer/conclusion. You can choose films from the syllabus or outside of it.
- Presentation: In groups of 2-3, students will choose a film covered in class and deliver a presentation (20 minutes) analyzing its key elements. Presentations must include discussion of the film's stylistic techniques (such as cinematography, editing, sound, mise-

en-scène), narrative structure, themes, and character development. Students should use specific examples from the film and are encouraged to include audiovisual materials to support their analysis. Presentations will be followed by a Q&A and class discussion.

- Attendance and participation: Your attendance and participation are necessary for holistic discussions on the topic and the given texts. Every student needs to talk about their experience of engaging with the texts.

ASSIGNMENTS OVERVIEW:

ASSIGNMENT	WORD COUNT	POINTS
Reflection (2)	350x2 = 700	20x2 = 40
Film Reviews (3)	600x3 = 1800	100x3 = 300
Close Reading Papers (2)	600x2 = 1200	100x2 = 200
Critical Analysis Paper (1)	1500x1 = 1500	120x1 = 120
Workshop participation (4)	200x4 = 800	25x4 = 100
Quizzes (2)	-	20x2 = 40
Presentation (1)	-	100
Attendance and Participation	-	50x2 = 100
TOTAL	6000 words	1000 points

REQUIRED TEXTS:

Film Art: An Introduction – David Bordwell and Kristin Thompson. McGraw-Hill. (Any edition after the eighth)

Additional readings will be available on Canvas.

FILMS	DIRECTORS
<i>Taxi Driver</i> (1976)	Martin Scorsese
<i>Amelie</i> (2001)	Jean-Pierre Jeunet
<i>Paterson</i> (2016)	Jim Jarmusch
<i>Lost in Translation</i> (2003)	Sofia Coppola
<i>Blue Jasmine</i> (2013)	Woody Allen

<i>Blade Runner</i> [Director's Cut] (1992)	Ridley Scott
<i>The Lunchbox</i> (2013)	Ritesh Batra
<i>Past Lives</i> (2023)	Celine Song
<i>Tokyo Godfathers</i> (2003)	Satoshi Kon
<i>Tokyo-Ga</i> (1985)	Wim Wenders
<i>Perfect Days</i> (2024)	Wim Wenders
<i>Parasite</i> (2019)	Bong Joon-ho

COURSE POLICIES:

1. You must complete **all assignments** to receive credit for this course.
2. Attendance: Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. **You will fail the course if you accrue more than five 50-minute absences.** You will earn a lowered course grade if you accrue four absences. Please contact me ahead of time to have your absence excused and to see what content you will miss. UF attendance policies:
<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
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. If you are running late, be sure to chat with me at the end of class to catch up on any announcements you may have missed.
4. Classroom Behavior and Etiquette: Whether you are participating in person, via Zoom, or on Canvas: 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. 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/>
6. 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. Be sure to cite all sources in MLA format, including any films you may be citing. (If you have MLA questions, check the Purdue OWL website first, then ask me if you're still unsure.) 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.

7. Late Papers/Assignments: Any extensions are granted at my discretion and **only if you ask in advance of the due date**.

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

9. 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:

- Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- 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.
- Submitting materials from any source without proper attribution.
- 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.

10. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/> .

It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester

11. 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/>

12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

13. 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.

14. 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/>

COURSE SCHEDULE (Tentative):

Subject to change—watch for Canvas announcements or messages regarding any updates.

WEEK	DATE	AGENDA	ASSIGNMENTS
1	8/21	Introduction to the course	
2	8/26	<u>MODULE 1: MISE-EN-SCENE</u> Discuss: Chapter 4, <i>Film Art: An Introduction</i> What is mise-en-scène and its different aspects? Watch : <i>Taxi Driver</i> (1976), Martin Scorsese	
	8/28	Discuss: <i>Taxi Driver</i> Workshop I : How to write a film review? “Introduction to Writing about the Movies” by Timothy Corrigan	HW: Watch “Siskel & Ebert Advise Young Movie Critics” [Youtube]
3	9/2	<u>MODULE 2: CINEMATOGRAPHY</u> Discuss: Chapter 5, <i>Film Art: An Introduction</i> “On Cinematography” by Lee Garmes Watch : <i>Amelie</i> (2001), Jean-Pierre Jeunet	Film Review #1 (<i>Taxi Driver</i>)
	9/4	Discuss: <i>Amelie</i> “The Amélie Effect” by Frédéric Bonnaud Presentation 1	
4	9/9	<u>MODULE 3: EDITING</u> Discuss: Chapter 6, <i>Film Art: An Introduction</i> “On Film Editing” by Folmar Blangsted Watch : <i>Paterson</i> (2016), Jim Jarmusch	Film Review #2 (<i>Amelie</i>)
	9/11	Discuss: <i>Paterson</i> “Discovering the Beauty of the Quotidian: The Contemporary Flâneur in Jim Jarmusch’s <i>Paterson</i> ” by Qingyang Zhou Presentation 2	
5	9/16	<u>MODULE 4: SOUND</u> Discuss: Chapter 7, <i>Film Art: An Introduction</i>	Film Review #3 (<i>Paterson</i>)

WEEK	DATE	AGENDA	ASSIGNMENTS
		“Sound Design” (Walter Murch interviewed by Frank Paine) [JSTOR] Watch: <i>Lost in Translation</i> (2003), Sofia Coppola	
	9/18	Discuss: <i>Lost in Translation</i> “Lost in Translation” by Homay King Presentation 3	
6	9/23	<u>MODULE 5: NARRATIVE</u> Discuss: Chapter 3, <i>Film Art: An Introduction</i> “Narration and Narrativity in Film” by Robert Scholes Watch: <i>Blue Jasmine</i> (2003), Woody Allen	Film Review #4 (<i>Lost in Translation</i>)
	9/25	Discuss: <i>Blue Jasmine</i> “The Late Style of Woody Allen” by Eric Neher Presentation 4	
7	9/30	<u>MODULE 6: GENRE</u> Discuss: Chapter 9, <i>Film Art: An Introduction</i> “An Introduction to Genre Theory” by Daniel Chandler Watch: <i>Blade Runner</i> (Director’s Cut) (1992), Ridley Scott	Film Review #5 (<i>Blue Jasmine</i>)
	10/2	Discuss: <i>Blade Runner</i> Discuss “Blade Runner and Genre: Film Noir and Science Fiction” by Susan Doll and Greg Faller Presentation 5	
8	10/7	Revision, Reflection I Watch: <i>The Lunchbox</i> (2013), Ritesh Batra	Film Review #6 (<i>Blade Runner</i>)
	10/9	Quiz [Modules 1- 5]	
9	10/14	Workshop II: What is close reading? How to closely read a film? [Close read selected scenes] Watch: <i>Tokyo Godfathers</i> (2003), Satoshi Kon	
	10/16	Discuss: <i>Tokyo Godfathers</i> Discuss: Chapter 11, <i>Film Art: An Introduction</i>	
10	10/21	Workshop III: How to write a critical analysis paper? Thesis statement and argumentative writing. Watch: <i>Past Lives</i> [Celine Song, 2023]	

WEEK	DATE	AGENDA	ASSIGNMENTS
	10/23	Discuss: <i>Past Lives</i> “When Mise-en-scène Is Metaphor: On Celine Song’s ‘Past Lives’” by Asher Luberto Presentation 6	Close Reading #1 (any scene of <i>Past Lives</i>)
11	10/28	“Documentary Films and the Problem of ‘Truth’” by Richard M. Blumenberg Watch: <i>Tokyo-Ga</i> (1985), Wim Wenders	Homework: Idea for critical analysis paper
	10/30	Discuss: <i>Tokyo-Ga</i> Workshop IV: Library Research	
12	11/4	<u>MODULE 7: AUTEUR</u> Discuss “The Auteur Theory Reexamined” by Donald E. Staples Watch: <i>Perfect Days</i> (2024), Wim Wenders	Close Reading #2 (any scene from <i>Tokyo-Ga</i>)
	11/6	Discuss: <i>Perfect Days</i> “Anthem Auteur Series: Wim Wenders” Presentation 7	
13	11/11	No class (Veterans Day)	
	11/13	<u>MODULE 8: FILM THEORY</u> Discuss: Film Theory “The Gaze As Theoretical Touchstone: The Intersection of Film Studies, Feminist Theory, and Postcolonial Theory” by Corinn Columpar	Close Reading #3 (any scene from <i>Perfect Days</i>)
14	11/18	Quiz [Modules 6-7] Watch: <i>Parasite</i> (2019), Bong Joon-Ho	
	11/20	Discuss: <i>Parasite</i> “Parasite — A Lesson in Structural Marxism” by David Pilip Presentation 8	
15	11/25	No class (Thanksgiving)	
	11/27	No class (Thanksgiving)	
16	12/02	Writing Day, Reflection II	Critical Analysis Paper

GRADING SCALE AND RUBRIC:

A	4.0	94-100	940-1000		C	2.0	74-76	740-769
A-	3.67	90-93	900-939		C-	1.67	70-73	700-739
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	84-86	840-869		D	1.0	64-66	640-669
B-	2.67	80-83	800-839		D-	0.67	60-63	600-639
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

A	4.0	94-100	Shows an exceptional level of thoughtful engagement with the text(s), complex, creative and well-reasoned arguments, and a clear prose style. The paper uses several logical examples to fully develop a persuasive thesis 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.
A-	3.67	90-93	
B+	3.33	87-89	Needs more attention to one or two of these areas: sophistication and nuance of arguments (a more arguable thesis statement, use of more evidence or analysis, qualification of arguments, etc.), prose style/formatting (sentence structure, diction, clarity), or organization (paragraph construction, flow of ideas).
B	3.00	84-86	
B-	2.67	80-83	
C+	2.33	77-79	Needs to push further in order to go beyond a surface-level interpretation. Needs more textual evidence and analysis to support them. The overall argument might not be clearly or convincingly articulated. A 'C' paper also needs improvement in clarity of prose and/or organization.
C	2.0	74-76	
C-	1.67	70-73	
D+	1.33	67-69	Indicates a superficial engagement with the text, and inattention to argument, prose style, and mechanics. The paper 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.
D	1.00	64-66	
D-	0.67	60-63	
E	0.00	0-59	Shows little understanding of the assignment, is turned in extremely late, and/ or shows extreme problems with argument and grammar. 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.