

# ENG 2300: FILM ANALYSIS

Class #12447, Section 1793, Spring 2024



**Lead Instructor:**  
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**Office Hours & Location:**  
TBD

**Class Meeting Times & Locations:**  
MWF Period 4 (10:40 AM - 11:30 AM) TUR 2334  
M Periods 9-11 (4:05 PM - 7:05 PM) TUR 2334

## COURSE DESCRIPTION

ENG 2300, as an introduction to film studies, teaches students how to analyze rather than merely summarize films. This section in particular uses the overarching genres of surrealism and dream-logic as a means of engaging with various film forms, such as cinematography, mise-en-scène, editing, and performance. 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, sexuality, gender, and violence. While all of this subject matter will be discussed

in a respectful academic setting, I do 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. *Spellbound* (Alfred Hitchcock, 1945)

2. *Carnival of Souls* (Herk Harvey, 1962)
3. *8½* (Federico Fellini, 1963)
4. *Daisies* (Věra Chytilová, 1966)
5. *House* (Nobuhiko Obayashi, 1977)
6. *Koyaanisqatsi* (Godfrey Reggio, 1982)
7. *Twin Peaks: Fire Walk with Me* (David Lynch, 1992)
8. *Kamikaze Girls* (Tetsuya Nakashima, 2004)
9. *Paprika* (Satoshi Kon, 2007)
10. *The Headless Woman* (Lucrecia Martel, 2008)
11. *Sorry to Bother You* (Boots Riley, 2018)
12. *Titane* (Julia Ducourna, 2021)

## 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.

### **Three Analytical Film Essays (3,000 words total, 300 points)**

Throughout the semester, students will write a total of three 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 (1,300 words total, 100 points)**

Each week, students will submit a 100-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 total, 100 points)**

Working with a peer, 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.

### **Semester-Long Production/Reflection Journal (1,500 words total, 200 points)**

Throughout the course, students will keep a digital journal in which they reflect on the films discussed, the various cinematic forms/styles/poetics analyzed, and the direction in which they would like to craft a short film of their own. This document will serve as a way for me to gauge student progress throughout the semester.

### **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.

## 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

### 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](mailto: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](mailto: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/>

**Policy on Environmental Sustainability:**

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends (For example, you could donate them to the Alachua County Friends of the Library annual book sale).

**SCHEDULE OF CLASSES AND ASSIGNMENTS**

Subject to change throughout the semester.

	Schedule of Classes & Readings	Assignments
	<i>Unit One: Silent and Short Film</i>	
<b>Week One</b>		
M Jan 8	Agenda: <ul style="list-style-type: none"> <li>• Course Introduction/Welcome</li> <li>• Syllabus</li> </ul>	

	<i>No screening, Drop/Add Week</i>	
W Jan 10	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• What is Film Analysis?</li> <li>• Introduction to Surrealism</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Lajeunesse, Nicole. "An Introduction to Film Studies."</li> </ul>	
F Jan 12	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Opinion v. Criticism v. Analysis</li> <li>• How to Close Read/View</li> </ul>	Introductory Discussion Post Due at 11:59 PM
<b>Week Two</b>		
M Jan 15	No class, holiday. Screen this week's short films (available through Canvas) on your own time.	
W Jan 17	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Film History I</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Dixon, Wheeler W., and Gwendolyn Audrey. Foster. <i>A Short History of Film</i></li> </ul>	Film Discussion Post Due Before Class
F Jan 19	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Essential Elements of Film</li> </ul>	
	<i>Unit Two: Cinematography</i>	
<b>Week Three</b>		
M Jan 22	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Introduction to Cinematography</li> </ul> <p>Screening:</p> <ul style="list-style-type: none"> <li>• <i>Spellbound</i> (Alfred Hitchcock, 1945)</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Peter Zunitich. "Cinematography 101."</li> <li>• Daniel Maddock. "What is Cinematography in the Age of Virtual Film Production?"</li> </ul>	
W Jan 24	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Vocabulary for Cinematography</li> <li>• Camera Movement/Technique</li> </ul>	Film Discussion Post Due Before Class
F Jan 26	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Film and Psychoanalysis</li> </ul>	

	<ul style="list-style-type: none"> <li>• Crafting a Visual “Dream-Space”</li> </ul>	
Sun Jan 28		
	<i>Unit Three: Mise-en-scène</i>	
<b>Week Four</b>		
M Jan 29	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Introduction to Mise-en-scène</li> </ul> <p>Screening:</p> <ul style="list-style-type: none"> <li>• <i>Daisies</i> (Věra Chytilová, 1966)</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Benjamin Fowler, “The Meaning of Peeling Paint (Notes on a Mitchell Mise-en-Scène).”</li> <li>• Ján Sabol. “Theatrical Mise-en-scène in Film Form.”</li> </ul>	
W Jan 31	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Vocabulary for Mise-en-scène</li> <li>• Elements of Arrangement</li> </ul>	Film Discussion Post Due Before Class
F Feb 2	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• From Theater to Film</li> <li>• Sets, Costumes, Props, and Atmosphere</li> </ul>	
	<i>Unit Four: Editing</i>	
<b>Week Five</b>		
M Feb 5	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Introduction to Editing</li> </ul> <p>Screening:</p> <ul style="list-style-type: none"> <li>• <i>House</i> (Nobuhiko Obayashi, 1977)</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Leonard J. Leff. “Film Editing: Three Cutting Continuities.”</li> <li>• Thorbjörn Swenberg and Per Erik Eriksson. “Effects of Continuity or Discontinuity in Actual Film Editing.”</li> </ul>	
W Feb 7	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Vocabulary for Editing</li> <li>• Keeping Consistency</li> </ul>	Film Discussion Post Due Before Class
F Feb 9	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Film History II</li> </ul>	
	<i>Unit Five: Direction</i>	



<b>Week Six</b>		
M Feb 12	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Introduction to Direction</li> </ul> <p>Screening:</p> <ul style="list-style-type: none"> <li>• <i>The Headless Woman</i> (Lucrecia Martel, 2008)</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Excerpts from Alexander Mackendrick’s “On Film-Making: An Introduction to the Craft of the Director”</li> </ul>	
W Feb 14	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Vocabulary for Direction</li> <li>• Collaboratively Crafting a Vision</li> </ul>	<p>Film Discussion Post Due Before Class</p>
F Feb 16	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Relationship Between Cinematography/Mise-en-scène/Editing/Direction</li> </ul>	
Sun Feb 18		<p>First Film Analysis Essay Due by 11:59 PM</p>
	<i>Unit Six: Narrative</i>	
<b>Week Seven</b>		
M Feb 19	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Introduction to Film Narrative</li> </ul> <p>Screening:</p> <ul style="list-style-type: none"> <li>• <i>8½</i> (Federico Fellini, 1963)</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Excerpts from Alexander Mackendrick’s “On Film-Making: An Introduction to the Craft of the Director”</li> </ul>	
W Feb 21	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Vocabulary for Cinematic Narratives</li> <li>• Narrative in Surrealism</li> </ul>	<p>Film Discussion Post Due Before Class</p>
F Feb 23	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Elements of Storytelling</li> </ul>	
	<i>Unit Seven: Sound</i>	
<b>Week Eight</b>		
M Feb 26	Agenda:	

	<ul style="list-style-type: none"> <li>• Introduction to Sound</li> </ul> Screening: <ul style="list-style-type: none"> <li>• <i>Kamikaze Girls</i> (Tetsuya Nakashima, 2004)</li> </ul> Readings: <ul style="list-style-type: none"> <li>• Kathrin Fahlenbrach. “Emotions in sound: audiovisual metaphors in the sound design of narrative films.”</li> </ul>	
W Feb 28	Agenda: <ul style="list-style-type: none"> <li>• Vocabulary for Sound</li> <li>• Sound Editing and Mixing</li> </ul>	Film Discussion Post Due Before Class
F Mar 1	Agenda: <ul style="list-style-type: none"> <li>• Types of Sound Design</li> </ul>	
	<i>Unit Eight: Performance</i>	
<b>Week Nine</b>		
M Mar 4	Agenda: <ul style="list-style-type: none"> <li>• Introduction to Performance</li> </ul> Screening: <ul style="list-style-type: none"> <li>• <i>Sorry to Bother You</i> (Boots Riley, 2018)</li> </ul> Readings: <ul style="list-style-type: none"> <li>• Johannes Riis. “Naturalist and classical styles in early sound film acting.”</li> <li>• Pamela Robertson Wojcik. “The Sound of Film Acting.”</li> </ul>	
W Mar 6	Agenda: <ul style="list-style-type: none"> <li>• Vocabulary for Performance</li> <li>• Schools of Acting</li> </ul>	Film Discussion Post Due Before Class
F Mar 8	Agenda: <ul style="list-style-type: none"> <li>• Realism v. Surrealism</li> </ul>	
<b>Week Ten</b>	<i>Spring Break</i>	
	<i>Unit Nine: Animation</i>	
<b>Week Eleven</b>		
M Mar 18	Agenda: <ul style="list-style-type: none"> <li>• Introduction to Animation</li> </ul> Screening: <ul style="list-style-type: none"> <li>• <i>Paprika</i> (Satoshi Kon, 2007)</li> </ul> Readings: <ul style="list-style-type: none"> <li>• Manisha Mishra and Maitreyee Mishra. “Animated Worlds</li> </ul>	

	<p>of Magical Realism: An Exploration of Satoshi Kon’s Millennium Actress and Paprika.”</p> <ul style="list-style-type: none"> <li>Fauzi Naeim Mohamed and Nurul Lina Mohd Nor. “Puppet Animation Films and Gesture Aesthetics.”</li> </ul>	
W Mar 20	<p>Agenda:</p> <ul style="list-style-type: none"> <li>Vocabulary for Animation</li> <li>Animation as a Medium</li> </ul>	<p>Film Discussion Post Due Before Class</p>
F Mar 22	<p>Agenda:</p> <ul style="list-style-type: none"> <li>Animation Techniques</li> <li>Analyzing Prior Forms Discussed Together</li> </ul>	
Sun Mar 24		<p>Second Film Analysis Essay Due By 11:59 PM</p>
	<i>Unit Ten: Film and Television</i>	
<b>Week Twelve</b>		
M Mar 25	<p>Agenda:</p> <ul style="list-style-type: none"> <li>Relationship between Film and Television</li> </ul> <p>Screening:</p> <ul style="list-style-type: none"> <li><i>Twin Peaks: Fire Walk with Me</i> (David Lynch, 1992)</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>John E. O’Connor. “History in Images/Images in History: Reflections on the Importance of Film and Television Study for an Understanding of the Past.”</li> </ul>	
W Mar 27	<p>Agenda:</p> <ul style="list-style-type: none"> <li>Differences in Production and Technique</li> </ul>	<p>Film Discussion Post Due Before Class</p>
F Mar 29	<p>Agenda:</p> <ul style="list-style-type: none"> <li>Film and Television Audiences</li> </ul>	
	<i>Unit Eleven: Cult Film</i>	
<i>Week Thirteen</i>		
M Apr 1	<p>Agenda:</p> <ul style="list-style-type: none"> <li>Introduction to Cult Film Status</li> </ul> <p>Screening:</p> <ul style="list-style-type: none"> <li><i>Carnival of Souls</i> (Herk Harvey, 1962)</li> </ul>	

	<p>Readings:</p> <ul style="list-style-type: none"> <li>• Matt Hills &amp; Jamie Sexton. "Cult Cinema and Technological Change."</li> </ul>	
W Apr 3	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Analyzing 'Good' and 'Bad' Films</li> <li>• Role of Film Criticism</li> </ul>	Film Discussion Post Due Before Class
F Apr 5	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Film as Cultural Construction</li> <li>• Film History III</li> </ul>	
Sun Apr 7		
	<i>Unit Twelve: Documentary</i>	
<i>Week Fourteen</i>		
M Apr 8	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Introduction to Documentaries</li> </ul> <p>Screening:</p> <ul style="list-style-type: none"> <li>• <i>Koyaanisqatsi</i> (Godfrey Reggio, 1982)</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Matthew C. Nisbet and Patricia Aufderheide. "Documentary Film: Towards a Research Agenda on Forms, Functions, and Impacts."</li> </ul>	
W Apr 10	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Documentary as Form and Genre</li> <li>• Montage and the Kuleshov Effect</li> </ul>	Film Discussion Post Due Before Class
F Apr 12	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Film as Archive</li> </ul>	
	<i>Unit Thirteen: Film Theory</i>	
<i>Week Fifteen</i>		
M Apr 15	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Theories of Film</li> </ul> <p>Screening:</p> <ul style="list-style-type: none"> <li>• <i>Titane</i> (Julia Ducournau, 2021)</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Various readings located on Canvas</li> </ul>	
W Apr 17	<p>Agenda:</p> <ul style="list-style-type: none"> <li>• Understanding Film Theory</li> </ul>	Film Discussion

		Post Due Before Class
F Apr 19	Agenda: <ul style="list-style-type: none"> <li>Combining Prior Forms, Genres, and Theories</li> </ul>	Last Day for Critical Film Presentations
Sun Apr 21		Final Film Analysis Essay Due by 11:59 PM
	<i>Unit Fourteen: Course Conclusion</i>	
<i>Week Sixteen</i>		
M Apr 22	Agenda: <ul style="list-style-type: none"> <li>Course Wrap-Up</li> <li>GatorEvals</li> <li>Short Film Draft Presentations I</li> </ul>	
W Apr 24	Agenda: <ul style="list-style-type: none"> <li>Course Wrap-Up</li> <li>Short Film Draft Presentations II</li> </ul>	Semester-Long Production/ Reflection Journal Due by 11:59 PM
<i>Week Seventeen</i>		
F May 3rd		Short Film Due by 11:59 PM