

ENG 2300: FILM ANALYSIS

SPRING 2021

CLASSES # 13394 AND 30593, SECTIONS 6015 AND M158, RESPECTIVELY

INSTRUCTOR: FELIPE GONZÁLEZ-SILVA (HE/HIM) (FGONZALEZSILVA@UFL.EDU)

ONLINE OFFICE HOURS: MONDAY, PERIOD 8 (3:00 PM – 3:50 PM) OR BY APPOINTMENT VIA ZOOM.

COURSE MEETING TIMES: MONDAY, WEDNESDAY, AND FRIDAY, PERIOD 7 (1:55 – 2:45 PM); MONDAYS FOR SCREENINGS, PERIODS E1 – E3 (7:20 PM – 10:10 PM). HYBRID. MEETING ID: 973 0639 8556

ROOM (FOR SECTION 6015): FLG 0230

COURSE WEBSITE: CANVAS



Source: Летят журавли (*The Cranes Are Flying*) (Kalatozov 1957)

COURSE DESCRIPTION

ENG 2300 familiarizes students with the fundamentals of formal film analysis through the study and discussion of the medium's elements: mise-en-scène, cinematography, editing, and sound. In addition to teaching film language, the course offers a panoramic view of narrative form, genres, history, and critical approaches to this art.

Specifically, by the end of the course, a student will be able to:

1. Recognize and analyze the role that each element plays in any given scene and in the film in general. Correspondingly, the student will be able to assess the interaction among different elements.
2. Examine how a particular aesthetic decision, scene, or film as a whole works (or fails to work) to achieve a certain effect. For example, does Sean Baker's decision to alter the position of gift shops in *The Florida Project* through editing compromise the film's realism? Does that decision work in favor or against the impact of the film's world?
3. Identify the basic characteristics tied to a particular genre. More importantly, discuss how any movie embraces, questions, or even rejects tropes related to its genre(s).
4. Understand that film can be made, enjoyed, and critiqued in multiple manners. In consequence, students shall be aware of the medium's power and its potential for creating, reproducing, teaching, confronting, disarming, and more.

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).

COVID-19 STATEMENT

This semester, the university has mandated a return to face-to-face (F2F) teaching. To this end, it has required courses such as our own to observe the HyFlex model, wherein some students are present in the classroom even as others are simultaneously participating from remote locations. I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population.

If you are enrolled in a F2F section of this class, you are required to send me proof of a negative COVID test before you may attend class. As the instructor, I have the right to deny entry to any student who has not been tested or who has tested positive for COVID.

If you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.uflhealth.org/screen-test-protect-2/> You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you have any COVID or non-COVID-related hardships that may obstruct your performance in the course—unexpected work or family obligations, financial struggles, mental or

physical health issues, or lack of technological access—please reach out to me as well as make use of all UF resources available to you. We can then work together to create a plan to help you complete the course and fulfill the necessary requirements. I just ask that you are transparent and contact me promptly.

Recorded Materials and Student Privacy

Our class sessions may be audio-visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their cameras 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.

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

Required textbook: Bordwell, David, et al. *Film Art: An Introduction*. 12th ed., McGraw-Hill, 2020.

Note: You may use the electronic or the print version of the textbook. You may also use an older edition of *Film Art: An Introduction*, but I do not recommend any copy older than the 8th edition. If you decide to buy a print version, I strongly encourage you to purchase used copies in good condition!

Required essays, articles, and book chapters: Additional assigned readings will be available through Canvas/Ares Course Reserves.

The rest of the films will be available through Ares course reserves. Watching every film and doing so in time is fundamental for the successful development of class discussions and the course in general. I reserve the right to substitute some of the films during the semester. If such is the case, I will notify you promptly.

Please note that most films are not in English and thus will require subtitles. Also, the list contains a selection of films that might be challenging to watch for diverse reasons (e.g. due to implied or graphic violence, drug use). Take this into account to make an informed decision about whether to take this course or not.

Besides introducing the film's title, director, year of release, and country of origin, the following table also states general trigger warnings for your knowledge. I will share more specific information about films regarding these matters before their respective screening dates. Feel free, however, to contact me at any point if you have concerns about any of the films. I would also like to hear about specific warnings that you require. On some occasions I shall be able to provide alternatives.

Title	Director(s)	Year	Country	Challenging material/Trigger Warnings:
<i>Safety Last</i>	Fred C. Newmeyer	1923		
羅生門 (<i>Rashomon</i>)	Akira Kurosawa	1950		Reference to rape
<i>Sweet Smell of Success</i>	Alexander Mackendrick	1957		Attempted suicide
<i>What Ever Happened to Baby Jane?</i>	Robert Aldrich	1962		Physical and verbal violence
<i>Sedmikráska (Daisies)</i>	Vera Chytilová	1966		
"Chircales" ("Brickmakers")	Marta Rodriguez and Jorge Silva	1972		

"Agarrando pueblo" (“The Vampires of Poverty”)	Carlos Mayolo and Luis Ospina	1977		
<i>La mala educación</i> (<i>Bad Education</i>)	Pedro Almodóvar	2004		Rape and references to it
<i>La antena</i> (<i>The Aerial</i>)	Esteban Sapir	2007		
<i>Dar bāre-ye Elly</i> (<i>About Elly</i>)	Asghar Farhadi	2009		
<i>Mustang</i>	Deniz Gamze Ergüve	2015		A suicide occurs offscreen.
<i>Moonlight</i>	Barry Jenkins	2016		Homophobic slurs
<i>À mon âge je me cache encore pour fumer</i> (<i>I Still Hide to Smoke</i>)	Rayhana	2016		Violence, death threats
<i>The Florida Project</i>	Sean Baker	2017		
<i>Roma</i>	Alfonso Cuarón	2018		Violence (mostly offscreen and non-explicit) Spoiler alert: pregnancy loss

RECOMMENDED FILMS AND READINGS

Bazin, André. *What Is Cinema?* University of California Press, 2005.

Cousins, Mark. *The Story of Film*. Thunder's Mouth Press, 2004.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 4, 1975, pp. 6-18.

ASSIGNMENTS: SEE BELOW FOR GRADING RUBRIC

The following are general descriptions of the assignments to be completed during the semester. Make sure to consult Canvas for updated requirements, rubrics, and deadlines. You may also contact me through email or during Zoom classes if you have any doubts about any of the assignments.

All assignments should be submitted on Canvas unless stated otherwise.

1. **Screening Posts:** Make a habit to write notes on every film required to watch for Monday screenings (periods E1 – E3). Consider both “minor” details and large-scale annotations. Do not, however, overwhelm yourself recording every piece of information but rather focus on the elements/theories/genres being studied that week. With time you will become more effective at this!

Write a short post (200 words), for 11 of the 14 screenings weeks, highlighting a significant observation that you consider deserves further analysis/discussion. You may add an analytical question to your post. Do not use this space to summarize the plot but, rather, use this assignment as an opportunity to prepare yourself for the next class and, more importantly, to develop critical viewing skills.

Posts are due on Tuesday by midnight (one day after each screening).

Note: We will not hold in-person screenings. You should watch the films on your own. I recommend that you follow the screening times we have assigned (Mondays E1 – E3). Also, please remember that you may not register a class that has a conflict with that schedule.

2. **Scene/Sequence Analyses:** Write two short yet careful analyses of a specific scene or sequence from one of the screened films. The first paper should focus on mise-en-scène or editing, and the second on sound or cinematography.
3. **Short Film Analysis:** Analyze a film in its entirety considering and assessing the interaction and effectiveness of the sum of its elements.
4. **Research Paper:** Choose a film, conduct research, and write a 2,000-word paper where you propose and defend a particular argument. You may approach this exercise with the focus of your choice (poetic, cultural, mixed, etc.) but be mindful of selecting a manageable project in terms of time and length. Ideally, choose a critical approach studied in class (disability studies, feminism, etc.) or another of your choosing.

You will first write a prospectus presenting your topic, its relevance, and a tentative thesis statement. The prospectus also requires you to identify four scholarly secondary sources with which you will engage to create and support your argument.

Second, after I revise and approve your prospectus, write an annotated bibliography to describe and assess your four secondary sources. Finally, you will write the research paper.

Note: the prospectus and annotated bibliography do not require a specific word count, but you should meet all the requirements explained on Canvas to receive credit.

5. **Participation:** This course includes a significant workload in terms of readings and screenings that serve as a starting point for productive dialogue. Come prepared to every meeting and be ready to engage in conversations about the required material. I will share lectures every week and lead class discussions, but the success of this class ultimately depends on every student's effort, voice, and participation. I could also consider responding to others' screening posts as participation points.

ASSIGNMENT CHART WITH MINIMUM WORD COUNTS AND PERCENTAGES

Assignment	Minimum Word Count	Percentage
Screening Posts	200 words * 11 posts = 2,200 words	2 * 11 posts = 22%
Scene/Sequence Analysis	400 words * 2 papers = 800 words	9 * 2 papers = 18%
Short Film Analysis	1000 words	15%
Research Paper		
- Prospectus	N/A	5%
- Annotated Bibliography	N/A	10%
- Final Paper	2,000 words	20%
Participation	N/A	10%
Total	6,000 words	100%

GRADING SCALE

A	100 – 94	C	75 – 73
A-	93 – 90	C-	72 – 70
B+	89 – 86	D+	69 – 66
B	85 – 83	D	65 – 63
B-	82 – 80	D-	62 – 60
C+	79 – 76	E	59 – 0

COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Attendance is fundamental for the successful development of the course. 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 **six** 50-minute absences.
3. Please be punctual. Arriving late at 3 sessions equal 1 absence. Make sure, however, to contact me through email or Canvas as soon as possible when something prevents you from arriving (in time) to class. Please communicate with me openly and honestly.
4. Students should be respectful of their peers and different viewpoints on subjects discussed, just as in face-to-face meetings. Disrespectful behavior is unprofessional and will result in lower participation grades or a meeting with the instructor to address the behavior. As mentioned previously, the class materials and topics might pose challenging and difficult discussions. This consideration, however, does not excuse mistreatment of any type. Additionally, emails to the instructor must follow professional protocols of subject, grammar, and tone— including proper salutations and signature. Remember that all emails sent through our UFL accounts are Public Records (Florida Statutes, Chapter 119).
5. 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/policy-statement/>



6. Paper Format & Submission: All papers will be submitted electronically, via Canvas unless otherwise stated. Each submitted paper must be in .doc or .docx format.
7. *Late Papers/Assignments*: No late submissions will be accepted **unless** an extension has been previously agreed upon with the instructor. I am flexible and understanding especially considering our present circumstances, but, again, clear and prompt communication is essential for this course and elsewhere.
8. Communication: Please contact me exclusively through Canvas. When doing so, write complete, clear, and respectful messages. Additionally, I recommend the class to create a GroupMe/Slack/etc. group that includes all interested students. Although such is a non-official space where I have no presence or control, do not forget to be respectful to your peers.
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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.
According to UF Student Honor Code:
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, www.dso.ufl.edu/drc/), 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/>
16. Policy on environmental sustainability. 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

Date	Reading/Screening/Activity	Assignment due
Week 1 – Introduction to Film Studies/History		
Jan. 11	Course introduction	
Jan. 11 (Screening)	 <i>The Story of Film, "Birth of the Cinema"</i> (Mark Cousins, 2011)   <i>Safety Last! (Fred C. Newmeyer, 1923)</i> 	Due Tuesday: Screening Post #1
Jan. 13	Discussion about early cinema	
Jan. 15	Introduction to film form	
Week 2 – Mise-en-scène (Part 1)		
Jan. 18	MLK Holiday – No class	
Jan. 20	<i>Film Art, "The Shot, Mise-en-scène,"</i> 111 – 132.	
Jan. 22	Watch before class: Clip from <i>Jeanne Dielman, 23 Commerce Quay, 1080 Brussels</i> (Chantal Akerman, 1975)  In class: Discuss <i>Mise-en-scène</i> and <i>Jeanne Dielman</i> .	
Week 3 – Mise-en-scène (Part 2)		
Jan. 25	<i>Film Art, "The Shot, Mise-en-scène,"</i> 132 – 158.	
Jan. 25 (Screening)	 <i>The Florida Project</i> (Sean Baker, 2017) 	Due Tuesday: Screening Post #2
Jan. 27	Discussion about <i>The Florida Project</i> and <i>mise-en-scène</i>	

Jan. 29	Mise-en-scène analysis of <i>The Florida Project</i>	
Week 4 – Cinematography		
Feb. 1	Read <i>Film Art</i> , “The Shot: Cinematography,” 159 – 215.	
Feb. 1 (Screening)	 <i>Moonlight</i> (Barry Jenkins, 2016) 	Due Tuesday: Screening Post #3
Feb. 3	Discussion about cinematography and <i>Moonlight</i>	
Feb. 5	Béla Balázs, “The Close-Up.” (Ares)	
Week 5 - Editing		
Feb. 8	Read <i>Film Art</i> , “The Relation of Shot to Shot: Editing,” 216 – 262.	
Feb. 8 (Screening)	 <i>Sedmikrásky / Daisies</i> (Vera Chytilová, 1966) 	
Feb. 10	Discussion about <i>Sedmikrásky</i> and editing.	
Feb. 12	Read Alison Frank, “Formal Innovation and Feminist Freedom” (Ares)	Scene Analysis 1
Week 6 - Sound		
Feb. 15	Read <i>Film Art</i> , “Sound in the Cinema,” 263 – 302.	
Feb. 15 (Screening)	 <i>La antena / The Aerial</i> (Esteban Sapir, 2007) 	Due Tuesday: Screening Post #4
Feb. 17	Discussion about <i>La antena</i> and sound	
Feb. 19	Read Michel Chion, “Projections of Sound on Image” (Ares)	
Week 7 – Narrative film		
Feb. 22	<i>Film Art</i> , “Narrative form,” 72 – 110.	

Feb. 22 (Screening)	 <i>Darbareye Elly / About Elly</i> (Asghar Farhadi, 2009) 	Due Tuesday: Screening Post #5
Feb. 24	Discussion about <i>Darbareye Elly</i>	
Feb. 26	Watch clip from <i>Le fantôme de la liberté / The Phantom of Liberty</i> (Luis Buñuel, 1974)  as an example of narrative disruption	Scene Analysis 2
Week 8 – Filmmaking modes (Documentary)		
Mar. 1	<i>Film Art</i> , “Documentary film,” 353 – 371.	
Mar. 1 (Screening)	 “Chircales” [“Brickmakers”] (Marta Rodriguez and Jorge Silva, 1972)   “Agarrando pueblo” [“The Vampires of Poverty”] (Carlos Mayolo and Luis Ospina, 1977) 	Due Tuesday: Screening Post #6
Mar. 3	Discussion about both short documentaries	
Mar. 5	Read Zuzana M. Pick, “Creativity and Social Intervention” (39 – 47). You may read the rest of the chapter too.	
Week 9 – Genres (Drama and Coming-of-Age)		
Mar. 8	<i>Film Art</i> , “Film Genres,” 327 – 351.	
Mar. 8 (Screening)	 <i>Mustang</i> (Deniz Gamze Ergüven, 2015) 	Due Tuesday: Screening Post #7
Mar. 10	Read Alistair Fox, “The Coming-Of-Age Film as a Genre: Attributes, Evolution, and Functions” (Ares) Discussion about <i>Mustang</i> and coming-of-age films	

Mar. 12	Workday	Short Film Analysis
Week 10 – Japanese Cinema and Adaptation Studies		
Mar. 15	Read Ryunosuke Akutagawa, "Rashomon" and "In a Bamboo Grove" (Ares)	
Mar. 15 (Screening)	 羅生門 / <i>Rashōmon</i> (Akira Kurosawa, 1950) 	Due Tuesday: Screening Post #8
Mar. 17	Read excerpts from Thomas Leitch, "Twelve Fallacies in Contemporary Adaptation Theory" (Ares)	
Mar. 19	Continued discussion about <i>Rashomon</i> and film adaptation	
Week 11 – (Women in) African Cinema and Feminism		
Mar. 22	Lecture about African cinema	
Mar. 22 (Screening)	 <i>À mon âge je me cache encore pour fumer / I Still Hide to Smoke</i> (Rayhana, 2016) 	Due Tuesday: Screening Post #9
Mar. 24	Lizelle Bisschoff and Stefanie Van de Peer, "Female Friendships in Film: Affinities, Affiliations, and Activism" (Ares)	
Mar. 26	Watch in class: African short films	
Week 12 – Queer Theory		
Mar. 29	Workday	Research Paper – Prospectus
Mar. 29 (Screening)	 <i>La mala educación / Bad Education</i> (Pedro Almodóvar, 2004) 	Due Tuesday: Screening Post #10
Mar. 31	Jorge Pérez, "The Queer Children of Almodóvar: <i>La mala educación</i> and the resexualization of biopolitical bodies." (Ares)	

Apr. 2	Continued discussion on <i>La mala educación</i> and queer cinema	
Week 13 – Disability Studies		
Apr. 5	Class on film and disability studies	Research Paper – Annotated Bibliography
Apr. 5 (Screening)	 <i>What Ever Happened to Baby Jane?</i> (Robert Aldrich, 1962) 	
Apr. 7	Sally Chivers, “Baby Jane Grew Up: The Dramatic Intersection Between Age and Disability” (Ares)	
Apr. 9	Workday	
Week 14 – Marxism		
Apr. 12	Conferences	
Apr. 12 (Screening)	 <i>Roma</i> (Alfonso Cuarón, 2018) 	Due Tuesday: Screening Post #11
Apr. 14	Conferences	
Apr. 16	Read Terry Eagleton, “Literature and History” (Ares) Read after watching: Gabrielle O’Brien, “Remembrance as Reconstruction: Excavating Memory in Roma” (Ares)	
Week 15 – Course Conclusion		
Apr. 19	Continued discussion on <i>Roma</i>	
Apr. 19	 <i>Sweet Smell of Success</i> (Alexander Mackendrick, 1957) 	
Apr. 21	Gator Evals Last class discussion	Due Monday, 26: Research Paper