

ENG 2300: Film Analysis
Fall 2020
Class #12755 , Section 8641

Instructor Name: Bryce Patton

Online Office Hours: Tuesday (1:30pm-2:30pm) & Thursday (11am-12pm) in Library West

Instructor Email: bryceapaton@ufl.edu

Course meeting times & locations: Tuesday Period 5-6 (11:45am-1:40pm) & Thursday Period 6 (12:50-1:40) in Turlington 2334

Screening Times: Films will be screened weekly in Turlington 2334 on Tuesday night from 7:20pm to 10:10pm

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 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 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).

COVID Statement:

This semester, the university has mandated a return to face-to-face (F2F) teaching.

I am mindful, however, of the fact that we are still in the midst of a global pandemic. Thus, 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 remotely.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, 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 are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

General Education Objectives:

- This course confers General Education credit for Composition (C), and 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:

Our main textbook for the semester is *Film Appreciation* by Yelizaveta Moss & Candice Wilson. This is an open-source textbook which can be found at the following URL:

<https://alg.manifoldapp.org/projects/film-appreciation>

All other readings will be made available through either the class's course reserve or through Canvas.

Assignments:

Assignment	Word Count	Percentage	Due Date
Weekly Letterboxd Reviews	150 words x 10 posts = 1,500 Words	15%	Weekly
Scene/Sequence Formal Analysis	500 words x 2 papers = 1,000 Words	20%	9/14 & 10/5
Short Film Analysis	1,500 words	20%	10/19
Research Paper: Prospectus	N/A	5%	11/23
Research Paper: Annotated Bibliography	N/A	10%	12/7
Research Paper	2,000 words	30%	12/14
Total	6,000 words	100%	

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: You can have at the most six unexcused absences. After the sixth unexcused absence, you will be unable to pass the class. Absences from two-period classes we count as two absences. I will call roll at the beginning of every class to take attendance. Excused absences can include many things from religious observances, school sanctioned events, family emergencies, and sickness. If you need to miss a class and are worried that the absence will not be excused, I encourage you to reach out to me through email or to speak with me during office hours or after/before class. Please refer to the UF attendance policy for more information and feel free to come to me if you have any questions (<https://archive.registrar.ufl.edu/catalog/catalogarchive/03-04-catalog//student-information/academic-regulations/attendance-policies.html>)
3. *Tardiness*: Latecomers must see me after class so I know you attended.
4. *Screening Expectations*: I expect all students to attend weekly scheduled screenings. During screenings, student are not allowed to use their cell phones/laptops. I encourage students to bring a notebook to write notes on the film as it plays.
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 work will be submitted to Canvas and will generally follow MLA guidelines. For each assignment, I will supply an assignment sheet that goes into more detail on the formatting of the assignment.
7. *Late Papers/Assignments*: Late work will be marked down one full letter grade for each actual day late. That being said, I am more than happy to give students extensions on homework or formal papers. In order to receive an extension, you must let me know through email before the due date. If you do not send me an email, including a new date of submission, the late work policy will go into effect.
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:
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.>
10. 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.

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/>
15. *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.)

Class Schedule:

Date	Readings & Screenings	Assignments Due
Unit 1: Film History & Form		
Week 1: Introduction to Film Analysis & Early Film History		
T 8/24	Introduction to the Class & a discussion of cinematic history In-Class Screening: Examples of Early Cinema	
T 8/24 (Screening)	Film: <i>Falling Leaves</i> (Alice Guy-Blanche, 1912) <i>Suspense</i> (Lois Weber, 1913) <i>City Lights</i> (Charles Chaplin, 1931)	
R 8/26	Text: “Silent Cinema: The Beginning of Film Form (1895-1928)” (Moss & Wilson)	Letterboxd Post #1 Due before class
Week 2: Narrative Form		
T 8/31	Text: “Chapter 2 – Narration” (Moss & Wilson)	
T 8/31 (Screening)	Films: <i>Moonlight</i> (Barry Jenkins, 2016)	

R 9/2	Text: “He Said Nothing: Sonic Space and the Production of Quietude in Barry Jenkin’s <i>Moonlight</i> ” from <i>Are You Entertained? Black Popular Culture in the Twenty-First Century</i> (Simone C. Drake)	Letterboxd Post #2 Due before class
Week 3: Mise-en-scène		
T 9/7	Text: “Chapter 3 - Mise-en-scène” (Moss & Wilson)	
T 9/7 (Screening)	Film: <i>Rear Window</i> (Alfred Hitchcock, 1954)	
R 9/9	Text: “Rear Window” from <i>Hitchcock’s Films Revisited</i> (Robin Wood)	Letterboxd Post #3 Due before class
Week 4: Cinematography		
T 9/14	Text: “Chapter 4 – Cinematography (Moss & Wilson)”	
T 9/14 (Screening)	Film: <i>All that Heaven Allows</i> (Douglas Sirk, 1955)	
R 9/16	Text: “All that Heaven Allows” from <i>Sirk on Sirk</i> (Jon Halliday)	Letterboxd Post #4 Due before class
Week 5: Editing		
T 9/21	Text: “Chapter 5 – Editing” (Moss & Wilson)	
T 9/21 (Screening)	Film: <i>Goodfellas</i> (Martin Scorsese, 1990)	
R 9/23	Text: “A Dialectic Approach to Film Form” (Sergei Eisenstein) & “What the Streets Mean” (Anthony DeCurtis)	Scene/Sequence Formal Analysis #1 Due at 11:59pm
Week 6: Sound		
T 9/28	Text:	

	“Chapter 6 – Sound” (Moss & Wilson)	
T 9/28 (Screening)	Film: <i>Once</i> (Jon Carney, 2007)	
R 9/30	Text: “Are Genres Subject to Redefinition?” (Rick Altman) “The Musical: Genre and Form” from <i>Film Genre: Hollywood and Beyond</i> (Barry Langford)	Letterboxd Post #5 Due before class
Week 7: Holistic Film Analysis		
T 10/5	Text: “Chapter 9 – Writing Film Analysis” (Moss & Wilson)	
T 10/5 (Screening)	Film: <i>Do The Right Thing</i> (Spike Lee, 1989)	
R 10/7	Text: “The Films of Shelton J. Lee” (Mark A. Reid) “Reflecting the Times: Do the Right Thing Revisited” (William Grant)	Letterboxd Post #6 Due before class
Unit 2: The Auteur & National Film Movements		
Week 8: The Auteur		
T 10/12	Texts: “Notes on the Auteur Theory” (Andrew Sarris) “Circles and Squares” (Pauline Kael)	
T 10/12 (Screening)	Film: This week’s film will be selected by the class.	
R 10/14	Text: Once this week’s film has been selected, I will select a reading to accompany the screening	Scene/Sequence Formal Analysis #2 Due at 11:59pm
Week 9: Italian Neorealism		
T 10/19	Text: “An Aesthetic of Reality: Cinematic Realism and the Italian School of the Liberation” (Andre Bazin)	

	“Neorealism: A Revolutionary and Problematic New Film Aesthetic” (Peter Bondanella)	
T 10/19 (Screening)	Film: <i>Bicycle Thieves</i> (Vittorio De Sica, 1948)	
R 10/21	Text: “Bicycle Thief” (Andre Bazin)	Letterboxd Post #7 Due before class
Week 10: French New Wave		
T 10/26	Text: “A Beginner’s Guide to New German Cinema” (Darby Delaney)	
T 10/26 (Screening)	Film: <i>Ali: Fear Eats the Soul</i> (Rainer Werner Fassbinder, 1974)	
R 10/28	Text: “Six Films by Douglas Sirk” from <i>Sirk on Sirk</i> (Rainer Werner Fassbinder)	Letterboxd Post #8 Due before class
Week 11: New German Cinema		
T 11/2	Text: “New Wave” from <i>French Cinema</i> (Roy Armes)	
T 11/2 (Screening)	Film: <i>Contempt</i> (Jean-Luc Godard, 1964)	
R 11/4	Text: “Totally, Tenderly, Tragically... and in Color: Another Look at Godard’s <i>Le Mepris</i> ” from <i>A Companion to Jean-Luc Godard</i> (Steven Ungar)	Short Film Analysis Due at 11:59pm
Unit #3: Adaptation, Representation, and Experimentation in Cinema		
Week 12: Cinematic Adaptation I		
T 11/9	Text: “Introduction: Film and the Reign of Adaptation” from <i>Film Adaptation</i> (James Naremore) “Where are You Going, Where Have You Been?” (Joyce Carol Oates)	

T 11/9 (Screening)	Film: <i>Smooth Talk</i> (Joyce Chopra, 1985)	
R 11/11	No Class	
Week 13: Cinematic Adaptation II		
T 11/16	Text: “Adaptation, or the Cinema as Digest” (Andre Bazin) from <i>Film Adaptation</i>	
T 11/16 (Screening)	Film: <i>Far from Heaven</i> (Todd Haynes, 2002)	
R 11/18	Text: “The Price of Heaven: Remaking Politics in <i>All that Heaven Allows</i> , <i>Ali: Fear Eats the Soul</i> , and <i>Far From Heaven</i> ” (Salome Skvirsky)	Letterboxd Post #9 Due before class
Week 14: Experimental Cinema		
T 11/23	Text: <i>Excerpts from Avant-Garde Film: Forms, Themes and Passions</i> (Michael O’Pray)	Research Paper Prospectus Due at 11:59pm
T 11/23 (Screening)	Screening: Selection of Short Experimental Films	
R 11/25	No Class	
Week 15: Film As Philosophy		
T 11/30	Text: Excerpt from <i>The World Viewed</i> (Stanley Cavell) Excerpt from “What Becomes of Thinking on Film?” (Stanley Cavell in conversation with Andrew Klevan)	
T 11/30 (Screening)	Film: <i>Mulholland Drive</i> (David Lynch, 2001)	
R 12/2	Text: “Navigating <i>Mulholland Drive</i> , David Lynch’s Panegyric to Hollywood” from <i>The Impossible David Lynch</i> (Todd McGowan)	Letterboxd Post #10 Due before class
Week 16: Course Conclusion		

T 12/7	Course Evaluation & Final Discussion	Research Paper Annotated Bibliography Due at 11:59pm
Final Draft of Research Paper due December 14th by 11:59pm		

Grading scale:

A	100 – 93	C	75 – 73
A-	92 – 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

General Grading Rubric:

A Assignments: Engage with the topic thoughtfully and thoroughly, using reliable sources and working within the context of audience, purpose, and assignment format/medium. Show care and attention to visuals and formatting to enable reader comprehension. Tone and language are “professional” (objective, clear, and semi-formal) and communicate complex thought. Have few or no grammar and punctuation mistakes.

B Assignments: Engage thoroughly with the topic, using reliable sources. Acknowledge the context of audience, purpose, and assignment format/medium, though may stumble over one or more elements. Show attention to visuals and formatting; may be basic, but still clear and streamlined. Tone and language are professional and clear. Have some grammar or punctuation mistakes.

C Assignments: Make good faith effort to engage with the topic, but source use or complex synthesis not as well-integrated as A or B assignments. Some acknowledgement of audience, purpose, and assignment format/medium, but neglect one of these areas more than others. Show some thought in formatting and visual use, but not streamlined/tailored to the document's purpose. Tone and language are respectful but conversational or overly complex. Have noticeable grammar and punctuation mistakes.

D Assignments: Have unclear topic or do not engage with the listed assignment requirements; little to no synthesis and incorrect or little source use. Little or no acknowledgement of audience, purpose, or assignment format/medium. Incorrect or unclear use of formatting and visuals. Tone and language unprofessional and/or unclear. Have disruptive grammar and punctuation errors.