

ENG 2300 [SECTION 8641]: FILM ANALYSIS

Class: MWF period 3 [9:30am - 10:20am], Rolfs Hall 015

Screening: W periods 9-11 [4:05pm-7:05pm], Rolfs Hall 015

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Office Hours: Friday 10:30 - 11:30 am and by appointment

COURSE DESCRIPTION

ENG 2300 will teach you how to view, think about, discuss, and write about films in a scholarly manner. Films take many forms and are shaped by a wide range of cultural conditions and perspectives. In this course, you will learn how to analyze films and their forms by examining how moving images communicate to audiences in a variety of cinematic contexts.

Early in the course, you will learn the terminology needed to dissect the techniques utilized in individual films. You will then practice applying these terms as you use them to describe and interpret particular shots and sequences in both class discussion and written assignments. This will begin with a focus on genre (specifically film *noir*) and then segue into explorations of race, gender and social structures. Later in the semester, you will begin to think, research, and write about how the form of a particular film represents larger cultural conditions and perspectives.

REQUIRED TEXTS

Corrigan, Timothy, and Patricia White. *The Film Experience*, 3rd Edition. Boston: Bedford/St. Martin's, 2012. [Referred to as TFE in the syllabus]

Yale Film Analysis site: <http://classes.yale.edu/film-analysis/>

Additional readings will be available on Canvas E-Learning: These will be noted with three asterisks *** on the syllabus

COURSE GOALS

As a student of ENG 2300, you will strive to achieve the following goals:

- Learn film vocabulary and use it correctly in written descriptions of films
- Understand the importance of basic elements of filmmaking, especially editing, mise-en-scène, cinematography, narrative, and performance
- Articulate how a given film creates meaning through use of its expressive elements
- Become acquainted with theoretical approaches to cinema
- Deeply engage with a specific film
- Compose an analysis of both an individual scene and a whole film

ASSIGNMENTS

Project 1: Blog Posts (10 x 100 words) [1,000 words]

After at least 10 films this semester you must write blog posts after the screening. The posts must be at least 100 words. The responses will be used in the discussion of the films we will be screening throughout the semester.

Project 2: Sequence Journal "Moon Watching Exercise" [500 words]

Using the technique described in the Duckworth reading, pick one scene from *Singin' In The Rain* or *Citizen Kane* and record your observations of the scene for **FIVE [5]** consecutive nights. You will watch the scene on your own and reflect in writing, in texts from several sentences to a paragraph in length, on your responses to the scene. As you record your observations, investigate closely what happens in the scene, what can be seen in it, how shots are framed, and what editing techniques are used. Also consider how your perspective changes after/during repeated viewings. After you have recorded your observations, write a short paragraph summarizing the significance of the scene.

Project 3: Response Papers [2 Papers x 500 words EACH] Total: [1000 Words]

Brief close readings of individual moments or scenes with a focus on material covered during a given week of class. Though relatively brief, they should not be considered informal and should demonstrate the same care and engaged thoughtfulness as longer assignments.

Project 4: Scene Analysis [1000 words]

To begin practicing your analytical skills, you will formally interpret a film sequence from any of the films we have viewed in class up until this point. To successfully complete this assignment, you will make a claim about what the sequence means (consider themes, ideas, and tensions throughout the entire film) and provide close analysis of the sequence's editing, framing, mise-en-scène, sound, pacing, and placement within the overall film to support that claim. Well-developed assignments will also be attentive to the larger cultural conditions and perspectives influencing both the sequence and the film.

Project 5: Paper Proposal + Annotated Bibliography: [500 Words]

Students must submit a proposal describing the subject of their final papers. The proposal must also submit an annotated bibliography with **THREE [3]** secondary sources.

Note: The 500 word count does not include the bibliographic entries.

Project 6: Film Analysis Final Paper [2000 words]

For this final assignment, you will develop an argument about how the form of your film reflects and/or is shaped by a specific cultural context, such as production & exhibition details, genre conventions, history, ideology, politics, or any other aspect you find pertinent to the film's content. Your goal here is to locate where and how the film speaks to larger conversations, events, and movements taking place in the world, via precise close analyses of its formal elements. This project, while it builds upon earlier assignments, **MUST** provide a clear and specific argument that is validated throughout by a precise and developed analysis of the film's visual elements.

Grading Breakdown

Class Participation + Blog Posts: 100 points

Note: Being present in the class is more than just sitting at your desk. I expect students to be active participants in the class discussion. We all learn from each other. The more we converse, the more we will all learn.

Students must post a reaction to the Monday night screening of the film by Wednesday morning's class.

Sequence Journal "Moon-Watching Exercise": 100 points

Response Papers: 150 points

Sequence Analysis: 250 points

Paper Proposal + Annotated Bibliography: 100 points

Film Analysis Paper + First Draft: 300 points

GRADING SCALE:

A = 93% =	4.0	A- = 90% =	3.67
B+ = 87% =	3.33	B = 83% =	3.0
B- = 80% =	2.67	C+ = 77% =	2.33
C = 73% =	2.0	C- = 70% =	1.67
D+ = 67% =	1.33	D = 63% =	1.0
D- = 60% =	.67	E = >60% =	0.0

LATE WORK POLICY

LATE WORK WILL NOT BE ACCEPTED. I will consider requests for due date extensions, but they must be made at least 48 hours in advance of the assignment's original due date.

GRADING CRITERIA

- If any assignment illustrates complete disregard for spelling, grammar, required citations, or does not meet the word count requirement, it will receive a failing grade.
- Grading criteria change depending on the specific assignment. Please consult assignment sheets, the syllabus, and class instructions for this information.
- Each assignment is designed to build on previous assignments as a way to move you toward a well-developed Film Analysis + Research paper at the conclusion of the semester. Investing effort in each assignment is crucial to both your progress throughout the course and your overall grade.

- Revision is a must. Ideas do not develop overnight, and this is why each of the assignments builds upon one another. In order to make the most of each assignment, it is important to continually rework your writing as I advise you and as you see fit. This includes both your larger ideas (argument/analytical claim or point) and your sentence-level constructions. I recommend going to the Writing Center to get more assistance on your writing.

ATTENDANCE

If you miss more than 6 class periods, you will fail the course. This limit includes the screening periods.

- Missing a screening will count as 2 classing periods.
- 3 times being late to class equals 1 absence.
- Only absences involving religious holidays or university-sponsored events, such as athletics or band, are exempt. Absences for family emergencies or short-term illnesses will count toward your 6 allowed absences. Illnesses severe enough to require absences over 3 days will be excused with proper documentation.
- Absence does not excuse late submissions of graded material.
- When absent from class, it is your responsibility to make yourself aware of all due dates and to hand assignments in on time. In-class activities and quizzes may not be made up unless the absence is exempt.

CLASSROOM DECORUM

Because the class is discussion-based whenever possible, conflicting viewpoints may arise. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the films and texts we will discuss and write about engage controversial topics and opinions, sometimes representing powerful images or sounds of violence, hetero- and homosexuality, explicit language, and other adult themes such as mental illness. If you anticipate that you may be uncomfortable watching, discussing, or writing about this material critically in a professional scholarly context, you should reconsider taking this course. Diverse student backgrounds combined with provocative texts and frank discussion require that you be respectful toward others.

All cell phones and other hand-held devices must be set to silent ring during class. This is a basic courtesy that I expect of you, consistent with most professional environments. Unapproved cell phone use will result in being marked absent for the class period.

COMMUNICATING WITH YOUR INSTRUCTOR

The best way to contact me is via email. Please allow at least 48 hours for me to respond to all requests/questions/inquiries by email. If you would like to meet in person, you can visit me during office hours or contact me to schedule an appointment time that works for best for both of us.

ASSIGNMENT FORMAT AND SUBMISSION

Unless stated otherwise, all assignments should be submitted in accordance with MLA format, double-spaced, 1" margins on all sides, name/instructor's name/course/date in upper left corner of first page, last name and page number located in top right of every page. Electronic copies of papers must be submitted via the "Assignments" page on the e-learning Canvas site by the assigned due date.

ACADEMIC INTEGRITY

Plagiarism is a violation of the Student Honor Code. All acts of plagiarism will result in a score of **ZERO** for the assignment, a formal report to the Dean of Students, and probable failure of the course. In order to avoid the potential for plagiarism, cite all sources that you use for an assignment; paraphrasing without proper citation constitutes plagiarism. You should never copy and paste something from the Internet without also giving a proper citation for that material. Ultimately, the consequences do not outweigh the benefits.

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

DISABILITY SERVICES

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities.

For more information, see: <http://www.dso.ufl.edu/drc/>

HARASSMENT

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty.

For more about UF policies regarding harassment, see:
<http://www.dso.ufl.edu/sccr/sexual/>

Note: The syllabus is subject to change at my discretion.

COURSE SCHEDULE: FALL 2016

WEEK 1: Welcome to Film Analysis!

M: 8/22 Introduction + Class Overview

W: 8/24 Silent Cinema: Clips from *Sherlock Holmes, Jr.* (1924)

SCREENING: *Singin' In The Rain* (1952)

Dir: Stanley Donen & Gene Kelly

F: 8/26 Discussion of *Singin' In The Rain*

FILM TERMINOLOGY

Week 2: MISE-EN-SCÈNE

M: 8/29 Finish discussion of *Singin' In The Rain*

Lecture on Mise-En-Scène

Reading: TFE p.63-94

W: 8/31 Writing Lesson: "Moon-Watching Exercise"

Clips from *Le Rayon Vert* (1986)

Reading: Eleanor Duckworth "Moon-Watching Exercise"***

SCREENING: *Citizen Kane* (1944) Dir: Orson Welles

Please start assignment today and watch the same film sequence from *Singin' In The Rain* or *Citizen Kane* for FIVE (5) days in a row. After you finish your journal entries please write a paragraph on what you feel is the significance of this scene. Sequence Journal will be due on Wednesday, September 7th.

F: 9/2 Discussion of *Citizen Kane* (1944) Dir: Orson Welles

Week 3: CINEMATOGRAPHY

M: 9/5 LABOR DAY - NO CLASS!

W: 9/7 Lecture: Cinematography

Sequence Journal Due

Reading: TFE p. 95-132

Screening: *City of God (Cidade De Deus)*, 2002

Dir: Fernando Mereilles and Kátia Lund

F: 9/9 Discussion of *City of God*

Week 4: CLASSIC HOLLYWOOD EDITING

M: 9/12 Lecture: Classical Hollywood Editing

Clips from *Casablanca* (1942), *Now Voyager* (1942), *Shadow of a Doubt* (1944), *Rear Window* (1954), *North by Northwest* (1959)

Reading: TFE p. 133-177

W: 9/14 SCREENING: *Some Like It Hot*, 1959 Dir: Billy Wilder

F: 9/16 Discussion of *Some Like It Hot* + Clips of *White Chicks* (2004)

Week 5: SOUND: CINEMA'S AUDIOSCAPE

M: 9/19 Lecture on Alternatives to Class Hollywood Editing, Long Takes and Rapid Editing: Film Clips of *Touch of Evil* (1958) and *Spun* (2002), *Breathless (À Bout de Soufflee)* (1960)

RESPONSE PAPER # 1 DUE VIA CANVAS

W: 9/21 Lecture on Sound (Diegetic + Non-Diegetic), Clips from

Playtime (1967), *Jaws* (1975)

Reading: TFE p 177-211

SCREENING: *Psycho* (1960), Dir: Alfred Hitchcock

F: 9/23 Discussion of *Psycho*

Week 6: NARRATIVE: HOW DO WE TELL A STORY?

M: 9/26 Discussion of *Psycho* [Continued]

W: 9/28 Lecture on Narrative

Reading: TFE p. 212-253

Screening: *Run Lola Run (Lola Rennt)*, 1998 Dir: Tom Tykwer

F: 9/30 Discussion of *Run Lola Run*

GENRE

Week 7: FILM NOIR + THE FEMME FATALE

M: 10/3 LIBRARY DAY! [Please note this date is subject to change according to librarian's schedule]

RESPONSE PAPER #2 DUE

W: 10/5 Lecture on Genre + Film Noir: Clips from *Gun Crazy*

(1950) and *Double Indemnity* (1944), *Gilda*, *The Postman Always*

Rings Twice (1946)

Reading: p. TFE 315-342

SCREENING: *Scarlett Street*, 1944 Dir: Fritz Lang

F: 10/7 HOMECOMING - NO CLASS! [TENTATIVE DATE]

Week 8: CRITIQUING FILM NOIR

M: 10/10 Discussion of *Scarlett Street*

Reading: "The Lethal *Femme Fatale* and the Noir Tradition"
(Boozer)

W: 10/12 Writing Lesson: In Preparation for Scene Analysis
Clip from *Cat People* (1942)

Lecture on Neo Noir Cinema

Clips from *Sin City* (2005) and *The Man Who Wasn't There*
(2001), *Devil In A Blue Dress* (1995), *Chinatown* (1972)

SCREENING: *Kiss Kiss, Bang Bang*, 2005 Dir: Shane Black

F: 10/14 Discussion of *Kiss Kiss, Bang Bang*

RACE, GENDER, AND SOCIAL STRUCTURES

Week 9: The Male Gaze

M: 10/17 Reading: "Visual Pleasure and Narrative Cinema" by Laura
Mulvey ***

W: 10/19 SCREENING: *Vertigo* (1958) Dir: Alfred Hitchcock

F: 10/21 Discussion of *Vertigo*

Week 10: Drug Abuse

M: 10/24 Discussion of *Vertigo* [Continued]

W: 10/26 SCREENING: *The Man With The Golden Arm* Dir: Otto Preminger

F: 10/28 Discussion of *The Man With The Golden Arm*

SCENE ANALYSIS DUE

Week 11: The Institution of Marriage

M: 10/31 TBD

W: 11/2 SCREENING: *Raise The Red Lantern*, (1991) Dir: Zhang Yimou

F: 11/4 Discussion of *Raise The Red Lantern*

Week 12: "Passing" Racial Lines

M: 11/7 Discussion of *Raise The Red Lantern* [continued]

W: 11/9 Lecture on "Passing" Clips from *Imitation of Life* (1934), *Show Boat* (1951), *Lost Boundaries* (1949)

Annotated Bibliography + Paper Proposal Due

SCREENING: *Imitation of Life* Dir: Douglas Sirk (1959)

F: 11/11 NO CLASS - VETERANS DAY

Week 13: CLASS DIVIDE

M: 11/14 Discussion of *Imitation of Life*

Reading: "What's the matter with Sara Jane?" by Marina Heung***

W: 11/16 Screening: *High and Low* [Tengoku to Jigoku], 1963
Dir: Akira Kurosawa

F: 11/18 Discussion of *High and Low*

Reading: Yoshimoto, Misuhiro. "*High and Low*": Kurosawa: Film Studies and Japanese Cinema. Durham: Duke University Press, 2000. ***

Week 14 THANKSGIVING WEEK: HOLIDAY

M: 11/21 FIRST DRAFT OF FINAL PAPER DUE

W: 11/23 THANKSGIVING BREAK: NO CLASS OR SCREENING

F: 11/25 THANKSGIVING BREAK: NO CLASS

Week 15: ROMANTIC COMEDIES

11/28 Final Paper Workshop

W: 11/30 Clips from *Pillow Talk* (1959), *You've Got Mail* (1998), *It Happened One Night* (1934)

SCREENING: *Down With Love* (2003)

F: 12/2 Discussion of *Down With Love* (2003)

WEEK 16: LAST WEEK OF CLASS

M: 12/5 TBD

W: 12/7: Course Overview

FINAL PAPER DUE VIA CANVAS 11:59PM

READING DAYS: 12/8 - 12/9

FINALS WEEK: 12/12 - 12/16