

ENG 2300 - FILM ANALYSIS Section 13893

Instructor Name: Vincent Wing

Class Meeting Information: MWF 4 (9:35-10:25), TUR 2322

Screening Information: F: 6-8 (12:50-3:50), ROL 0115

Instructor Email: vxwing15@ufl.edu

Office: TURL 4307

Office Hours: Monday 3:00-4:00 PM;

Wednesday 10:30-11:30 AM

Course Description

As an introduction to film studies, ENG 2300 teaches students how to analyze rather than merely summarize a film, engaging style and poetics. Thus, the course should provide a working knowledge of film form and film vocabulary (for example, the distinction between a dissolve and a wipe; a long take and a long shot). ENG 2300 introduces and develops these analytic tools in the context of film history and film theory. It is not a “film appreciation” course. Having completed this course, a student should have a sense of film form (poetics), a general outline of film history, and some critical/theoretical perspectives for analyzing film. In the Film Studies program, the film history sequence is intended to follow ENG 2300 (ENG 3121, 3122, and 3123). ENG 3115 a more in-depth treatment of film theory.

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 Text

Corrigan, Timothy, and Patricia White. *The Film Experience*, 5th Edition. Boston: Bedford/St. Martin's, 2017. (9781319059514)

Assignments

Participation and Film Responses (100 points)

Note: Learning is at its best when ideas are circulating, so come to class expecting to participate. This means that you must come to class having read all material for that day.

****Film Responses:** Students must post a reaction to the Friday screening of the film before we meet for Monday's class. This should not be merely a summary or your opinion of the film. Use this space to raise questions or put forth an interpretive argument. You must do these for at least 9 of the films we watch in class. The response should be between 300-350 words.

Formal Aspects Responses (1000 words, 100 points)

During weeks 2-5, you will write two 500-word responses to the two of the four films we screen in class. Your response must focus on the particular formal aspect discussed in relation to the film in class (editing, mise-en-scène, cinematography, or sound). Describe and interpret the technique and function of the formal aspect by focusing on a single scene. These short responses must be written before class the Wednesday after the Friday screenings. To receive full credit, these responses should have a clear thesis and supporting evidence from the film.

Essay 1: Sequence Analysis (1000 words, 200 points)

This essay will test your ability to analyze a short filmic sequence from one of the films we viewed in class, paying particular attention to mise-en-scène, editing, and cinematography. A full assignment description will be available on Canvas.

Essay 2: Short Analysis (1500 words, 275 points)

In this essay you will analyze a film in its entirety, paying particular attention to its overall narrative structure and how it achieves its effects through filmic language. This

assignment is not a plot summary. In other words, you will not be discussing what happens, but how it happens. A full assignment description will be available on Canvas.

Essay 3 Prospectus (250 words, 25 points)

This assignment is a proposal for Essay 3. Include the topic and your proposed argument as well as potential sources. A full assignment description will be available on Canvas.

Essay 3: Research Paper (2,000 words, 300 points)

This essay is a short research paper about a film topic of your choice. You will make a single, focused argument that synthesizes secondary research and your own close analysis of the film(s) that you select. A full assignment description will be available on Canvas

Course Policies

1. You must complete all assignments to receive credit for this course.
2. Attendance
 - If you miss more than 6 class periods, you will fail the course. Screenings count as a class period. Your final grade will decrease by 5% for each absence after 4.
 - If you have to miss a screening, please contact me ahead of time so we can make an alternative arrangement.
 - Being late to class 3 times equals 1 absence
 - Only absences involving documented medical issues, religious holidays, or university-sponsored events, such as athletics or band, are exempt.
 - Absence does not excuse late 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.
3. Screenings: no talking or cell phone use during screenings. Cell phone use will result in being marked absent for the period. You are expected to take notes during each screening. Your notes will be your launching point and guide for class discussion, response essays, and analyses.
4. Paper Format & Submission: ALL assignments should be submitted as a Microsoft Word document. Electronic copies of written assignments must be submitted via the "Assignments" page on Canvas by the assigned due date. Hard copies are not required, with the exception of drafts that we peer review in class. Unless otherwise stated, every written assignment should use MLA formatting as follows:
 - Times New Roman 12-point font; double-spacing; 1-inch margins on all sides; a heading with your name, the instructor's name, course title, and date in upper left corner of first page, and a header with your last name and the page number on the top right of every page.
5. Late Papers/Assignments: Late work will receive a 10% deduction for each day that it is late. If the assignment is over a week late, it will receive a 0. 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.

6. Paper Maintenance Responsibilities. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. Communicating with your instructor: The best way to contact me is by email. Please allow at least 48 hours for me to respond to all requests/questions/inquiries by email. If you cannot visit me during office hours, contact me to schedule an appointment time.
8. Academic Honesty and Definition of Plagiarism. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
9. 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 the instructor.
10. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
11. 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). Grade appeals may result in a higher, unchanged, or lower final grade.
12. Course Evaluations. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
13. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
14. Classroom behavior: NO LAPTOPS will be allowed in class unless required for group or individual activities. All cell phones and other hand-held devices must be set to silent ring during class. Cell phone use will result in dismissal from class and an absence for the class period. Because the class is discussion-based whenever possible, conflicting viewpoints may often 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.
15. UF's policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

Spring Course Schedule

****Subject to change at my discretion**

Week 1 - Intro	<p>1/7 Introduce Course; Syllabus</p> <p>1/9 Basic Film Analysis Vocabulary Read: Yale Film Analysis Website (http://filmanalysis.yctl.org/) Vocabulary: "Basic Terms," "Mise-en-Scène," "Editing," "Cinematography," and "Sound"</p>
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	<p>1/11 Early Film and Introduction to Mise-en-Scène Read: <i>The Film Experience</i> “Introduction” Read: <i>The Film Experience</i> Ch. 3 “Exploring a Material World: Mise-en-Scène” 1/11 Screening: <i>Nosferatu</i> (1922, F.W. Murnau)</p>
Week 2 - Mise-en-Scène	<p>1/14 Discuss Mise-en-Scène in <i>Nosferatu</i> Read: “No End to <i>Nosferatu</i> (1922),” Thomas Elsaesser</p> <p>1/16 Mise-en-Scène continued: Clips from <i>Metropolis</i> (1927), <i>Cabinet of Dr. Caligari</i> (1920), <i>Playtime</i> (1967), <i>City Lights</i> (1931), <i>Paisà</i> (1946)</p> <p>1/18 Introduction to Cinematography Read: <i>The Film Experience</i> Ch. 4 “Framing What We See: Cinematography” 1/18 Screening: <i>Il deserto rosso</i> (1964, Michelangelo Antonioni) (Eng. <i>Red Desert</i>)</p>
Week 3 – Cinematography	<p>1/21 – No class / Holiday</p> <p>1/23 Discuss Cinematography and Antonioni Read: Mark Le Fanu, “Red Desert: In This World”</p> <p>1/25 History, Conventions, and Significance of Cinematography Clips from <i>Citizen Kane</i> (1941) Read: Maya Deren, “Cinematography: The Creative Use of Reality” 1/25 Screening: <i>Cléo de 5 à 7</i> (1962, Agnès Varda) (Eng. <i>Cléo from 5 to 7</i>)</p> <p>**Begin thinking about your topic for Essay 1</p>
Week 4 - Editing	<p>1/28 Introduction to Editing: Shot/Reverse Shot and the Continuity System, Crosscutting Read: <i>The Film Experience</i> Ch. 5 “Relating Images: Editing”</p> <p>1/30 Discussion of Editing in <i>Cléo de 5 à 7</i> Read: Sandy Flitterman-Lewis, “From Déesse to Idée: <i>Cleo from 5 to 7</i>”</p> <p>2/1 Discussion of Montage Editing Read: Vsevolod Pudovkin, “On Editing” “Beyond the Shot [The Cinematographic Principle and the Ideogram]” and Sergei Eisenstein, “The Dramaturgy of Film Form [The Dialectical Approach to Film Form]”; clips from <i>October</i> (Eisenstein) 2/1 Screening: <i>Un condamné à mort s'est échappé</i> (Robert Bresson, 1956) (Eng. <i>A Man Escaped</i>)</p>
Week 5 - Sound	<p>2/4 Introduction to Sound; Discuss Sound in <i>A Man Escaped</i></p>

	<p>Read: <i>The Film Experience</i> Ch. 6 “Listening to the Cinema: Film Sound”</p> <p>2/6 Sound in <i>A Man Escaped</i> cont. Read: Mary Ann Doane, “The Voice in the Cinema: The Articulation of Body and Space”</p> <p>2/8 Introduction to Narrative Form Read: <i>The Film Experience</i> Ch. 7 “Telling Stories: Narrative Films” ; Mini Thesis Workshop 2/8 Screening: <i>Salinui chueok</i> (Bong Joon-ho, 2003) (Eng. <i>Memories of Murder</i>)</p>
<p>Week 6 – Narrative Form</p>	<p>2/11 Discuss Narrative Form in <i>Memories of Murder</i> Read: Joseph Jonghyun Jeon, “Memories of Memories: Historicity, Nostalgia, and Archive in Bong Joon-ho's <i>Memories of Murder</i>”</p> <p>2/13 Continue Narrative in <i>Memories of Murder</i></p> <p>2/15 Film Style Read: <i>The Film Experience</i> Ch. 11 “Reading About Film: Critical Theories and Methods” 2/15 Screening: <i>Akibiyori</i> (1960, Yasujiro Ozu) (Eng. <i>Late Autumn</i>)</p> <p>**Essay 1 Due</p>
<p>Week 7 – Film Style and Formal Aspects, Holistically</p>	<p>2/18 Discuss <i>Late Autumn</i> and Film Style Read: Andrew Sarris, “Notes on the Auteur Theory” and Peter Wollen, “The Auteur Theory”</p> <p>2/20 <i>Late Autumn</i> continued Read: Adam Bingham, “The Spaces In-Between: the Cinema of Yasujiro Ozu”</p> <p>2/22 Introduction to Silent Hollywood comedy (selected clips) Read: <i>The Film Experience</i> Ch. 2 “History and Historiography: Hollywood and Beyond” (pp. 58-61), James Agee, “Comedy’s Greatest Era” (very short), and Jeremy Cott, “The Limits of Silent Comedy” 2/22 Screening: <i>The Kid</i> (1921, Charlie Chaplin) and <i>Sherlock Jr.</i> (1924, Buster Keaton)</p>
<p>Week 8 – Silent Comedy</p>	<p>2/25 Discuss Chaplin and Keaton Read: Andre Bazin, “Charlie Chaplin” and excerpts from Buster Keaton’s <i>My Wonderful World of Slapstick</i></p> <p>2/27 Women in Silent Film Comedy: Mabel Normand and Mary Pickford (selected clips)</p>

	<p>Read: Kristen Anderson Wagner, “Pie Queens and Virtuous Vamps: The Funny Women of the Silent Screen”</p> <p>3/1 Introduction to New Waves and Czechoslovakian Cinema 3/1 Screening: <i>Sedmikrásky</i> (1966, Vera Chytilová) (Eng. <i>Daisies</i>)</p>
Week 9 - Spring Break	No Class 3/4 - 3/9
Week 10 – New Waves	<p>3/11 Discuss <i>Daisies</i> and New Waves (clip <i>Story of a Three-Day Pass</i>, Marvin van Peebles, 1968; <i>Vivre sa vie</i>, Jean-Luc Godard, 1962)</p> <p>Read: Alison Frank, “Formal Innovation and Feminist Freedom: Vera Chytilová’s <i>Daisies</i>” (short) <u>Watch Outside of Class for Monday: <i>La Jetée</i> (Chris Marker, 1962) available on Kanopy</u> ****By this point in the semester, you should have completed <u>5 of the 9 Film Responses</u></p> <p>3/13 Discuss <i>Daisies</i> continued Read: Bliss Cua Lim, “Dolls in Fragments: <i>Daisies</i> as Feminist Allegory”</p> <p>3/15 Introduction to Experimental Film Read: <i>The Film Experience</i> Ch. 9: Experimental Film and New Media (in-class screening: <i>Lemon</i>, Hollis Frampton, 1969) 3/15 Screening: <i>Meshes of the Afternoon</i> (1943, Maya Deren); <i>At Land</i> (1944, Maya Deren); <i>Symbiopsychotaxiplasm: Take One</i> (1968, William Greaves)</p> <p>**Essay 2 Due</p>
Week 11 – The Avant-garde and Semiotics	<p>3/18 Discuss Maya Deren Read: Sarah Keller, “Frustrated Climaxes: On Maya Deren’s <i>Meshes of the Afternoon</i> and <i>Witch’s Cradle</i>”</p> <p>3/20 Discuss William Greaves Read: Excerpts from Franklin Cason, Jr. and Tsitsi Jaji “Symbiopsychotaxiplasticity: Some takes on William Greaves” and Maria San Filippo, “Symbiopsychotaxiplasm: Take One” (very short)</p> <p>3/22 Hitchcock and Classical Narrative Structure Read: Excerpts from François Truffaut, <i>Hitchcock/Truffaut</i> and excerpts from Kaja Silverman, “Suture” 3/22 Screening: <i>Rear Window</i> (Hitchcock, 1954)</p>
Week 12 – Viewing Structures	3/25 Discuss <i>Rear Window</i>

	<p>Read: Laura Mulvey, “Visual Pleasure and Narrative Cinema” and Excerpts from Christian Metz, <i>Film Language: A Semiotics of the Cinema</i></p> <p>3/27 Continue Discussion of <i>Rear Window</i>; (clips from <i>The Lodger</i> and <i>Psycho</i>) Read: “The Master’s Dollhouse,” Tania Modleski</p> <p>3/29 Introduction to the Horror Genre Read: <i>The Film Experience</i> Ch. 10: Movie Genres 3/29 Screening: <i>La Piel Que Habito</i> (2011, Pedro Almodóvar) (Eng. <i>The Skin I Live In</i>) **Submit Prospectus for Essay 3</p>
Week 13 – Horror	<p>4/1 Discuss <i>The Skin I Live In</i>; (selected horror film clips)</p> <p>4/3 Discuss <i>The Skin I Live In</i> continued</p> <p>4/5 Adaptation and the Mirror Read: Jacques Lacan, “The Mirror Stage” 4/5 Screening: <i>Orlando</i> (Sally Potter, 1988)</p>
Week 14 – Gender	<p>4/8 Discuss <i>Orlando</i> Read: Anne Ciecko, “Transgender, Transgenre, and the Transnational: Sally Potter's <i>Orlando</i>”</p> <p>4/10 Discuss <i>Orlando</i> continued</p> <p>4/12 Review written work from the semester in preparation for Essay 3 – Paragraph Review 4/12 Screening: <i>Mulholland Drive</i> (David Lynch, 2001)</p>
Week 15 – Psychoanalysis: A Case Study for Final Paper Argumentation	<p>4/15 Psychoanalysis as an Analytical Perspective Read: Lucilla Albano, “Cinema and Psychoanalysis: Across the <i>Dispositifs</i>”</p> <p>4/17 Discuss <i>Mulholland Drive</i> Read: Murat Akser, “Memory, Identity and Desire: A Psychoanalytic Reading of David Lynch’s <i>Mulholland Drive</i>”</p> <p>4/19 Reading TBD (Dependent on Film Choice) 4/19 Screening: Your Choice/TBD</p>
Week 16	<p>4/22 Discussion of Your Film Choice **Last Day for Film Response – you must have 10 submitted.</p> <p>4/24 Evaluations and Wrap-Up ***Monday, April 29th*** Essay 3 - Film Analysis due by 11:59pm</p>

Grading Scale

Grades will be evaluated on a 1000-point scale:

A 930-1000 4.0
A- 900-929 3.67
B+ 870-899 3.33
B 830-869 3.0
B- 800-829 2.67
C+ 770-799 2.33
C 730-769 2.0
C- 700-729 1.67
D+ 670-699 1.33
D 630-669 1.0
D- 600-629 0.67
E 0-599 0.00

Your final grade will consist of the following:

Participation 100 pts/10%
Formal Aspects Responses (1000 words) 100 pts/10%
Essay 1: (1000 words) 200 pts/20%
Essay 2: (1500 words) 275 pts/27.5%
Essay 3: (2000 words) 325 pts/32.5%
Total 1000 pts/100%

Grading Criteria

- If any assignment illustrates complete disregard for spelling, grammar, citations, or does not meet the word count requirement, it will be failed.
- 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 at the conclusion of the semester.
- Revision is essential. 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.
- Students who show investment in the material and a dedication to their own growth will succeed.