

ENG 2300 – FILM ANALYSIS Section 02E2 Summer A 2020

Instructor Name: Milt Moise

Course Meeting Times: MTWRF 3, Online, via Zoom, synchronous

Screening Days: T, R: 6-7, asynchronous

Course Website: Canvas

Instructor Email: mmoise@ufl.edu

Office Hours: W, 12:30 – 1:30, via Zoom

Course Description

ENG 2300 will teach you how to watch, think and write about films in an academic context. In the course of this class you will come to realize that films are influenced by any number of cultural conditions and perspectives, and good film analysis takes these into account, along with issues of form, in order to understand how motion pictures communicate with audiences.

The first part of the course will equip you with the vocabulary you need to comprehend the various elements and techniques at work in individual films. You will then apply this vocabulary as you describe particular shots and sequences in our class discussions and your individual writing assignments. By the end of the semester, you will think and write about how the form of a particular film not only fits into the history of the medium, but reflects larger cultural conditions and perspectives.

This course has been moved from a face to face, classroom environment to a digital, online space, due to the extenuating circumstances of the ongoing public health crisis. As a result, we will be meeting online, 5 days a week for class discussions using Zoom, at 11:00 am to 12:15 pm (Period 3), and you will be required to use a combination of Amazon Prime, Netflix and Kanopy to watch the required films. Come prepared to discuss these films. Supplementary readings will be uploaded to Canvas.

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

David Bordwell, and Kristin Thompson. *Film Art: An Introduction*, 12th Edition. McGraw-Hill, 2019. (978-1260565669)

Subscriptions to Amazon Prime and Netflix are essential for this class as most of the films will be available there. The remaining ones can be found on Youtube, or Kanopy, the latter you have access to through the University of Florida Library.

Assignments

Participation and Film Responses (150 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 Tuesday screening of the film before we meet for Wednesday's class, and the same goes for the Thursday screening and Friday'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 Aspect Responses (1000 words, 100 points)

During weeks 1-3, 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. 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: Final Paper: (1500 words, 275 points) This will be an analysis of a film of your choice. Like in your Short Analysis Paper, you will pay attention to the film in its entirety, its overall narrative structure and how it achieves its effects through filmic language. You will make an argument about one thematic aspect of the film, and how it uses specific formal elements we have discussed in class over the course of the semester, to highlight this theme. This is not a plot summary or review. You will not be discussing what happens, but how it happens. The use of still photography to illustrate your points is encouraged.

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. Your final grade will decrease by 5% for each absence after 4.
 - 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: Due to this class being held online you are expected to view the films on your own. Give them your undivided attention, and I recommend you turn off your cellphones during screening periods. 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. 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: Laptops or desktops are essential since this course will be conducted online. However, please give the class your undivided attention during class periods. 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/>

Summer A 2020 Schedule

*subject to change

Week 1: Introduction Mise en Scène and Cinematography

5/11 Introduce Course; Syllabus

Discuss Early short films: *Workers Leaving the Factory* and *Arrival of a Train* (Lumière Brothers, 1895), *The Cabbage Fairy* (Alice Guy-Blaché 1900), *A Trip to the Moon* (George Méliès, 1902), *The Great Train Robbery* (Edwin S. Porter, 1903)

5/12 Basic Film Analysis Vocabulary

Read: Yale Film Analysis Website(<http://filmanalysis.yctf.org/>)

Vocabulary: “Basic Terms,” “Mise-en-Scène,” “Cinematography,” “Editing” and “Sound”

5/12 Screening: *Nosferatu* (Fritz Lang, 1922)

5/13 Introduction to Mise-en-Scène

Read: *Film Art* Chapter 4 Mise-en-Scène

Discuss Mise-en-Scène in *Nosferatu*

5/14 Introduction to Cinematography

Read: *Film Art* Chapter 5, “The Shot: Cinematography”

5/14 Screening: *The Rules of the Game* (Jean Renoir, 1939)

5/15 Read: “A Certain Tendency of the French Cinema,” Francois Truffaut (Canvas) History, Conventions, and Significance of Cinematography: Clips from *Citizen Kane* (Orson Welles, 1941); Discuss *The Rules of the Game*

*****Formal Aspect Response 1 Due*****

Week 2: Editing and Sound

5/18 Introduction to Editing: Shot/Reverse Shot and the Continuity System,

Crosscutting, Discussion of Editing in *Battleship Potemkin* (1928)

Sergei Eisenstein, Read *Film Art* Chapter 6

5/19 Discussion of Eisenstein’s “Montage Theory” in *Battleship Potemkin*

5/19 Screening: *M* (Fritz Lang, 1931)

5/20 Introduction to Sound; Discuss Sound in *M*; clip from *Wendy and Lucy* (Kelly Reichardt, 2008); Read *Film Art* Chapter 7: “Sound in Cinema”

5/21 Sound in *M* continued Read: “Fritz Lang’s *M* (1931): An Open Case” *Weimar Cinema: An Essential Reader*, Todd Herzog (Canvas)

5/21 Screening: *Under the Skin* (Jonathan Glazer, 2014)

5/21 Introduction to Narrative Form; Read *Film Art* Chapter 3, “Narrative Form;” “Under the Scenes in *Under the Skin*” Kurt Osenlund (Online); Discuss Narrative Form in *Under the Skin*

Week 3: Narrative and Documentary Film

5/25 No class due to holiday

5/26 Continue Narrative Form in *Under the Skin*
Read “*Under the Skin*: The Perils of Becoming Female” *Film Quarterly*, pp 44-51, Ara Osterweil (Canvas)

*****Formal Aspect Response 2 Due*****

5/26 Screening: *American Factory* (Steven Bognar and Julia Reichert, 2019)

5/27 Introduction to Documentary Film; Read *Film Art* Chapter 10: Documentary
Discuss *American Factory*

5/28 Continue discussion of *American Factory*; listen to Deep Cut podcast, 8/23/2019 episode on *American Factory*

5/28 Screening *Le Bonheur* (Agnes Varda, 1965)

5/29 Introduction to The French New Wave
Read: “What is the French New Wave” *Indie Film Hustle* (Online)
Discuss *Le Bonheur*

Week 4: French New Wave and Film Style and Formal Aspects, Holistically

6/1 Continue French New Wave

Read: "Making Sense of the Replaceable Beloved in Agnes Varda's *Le Bonheur*," Alexis Seccombe Giachetti (Canvas)
Discuss Louis Malle's *Les Amants* (1958) & *Le Bonheur*

*****Essay 1 Due*****

6/2 Introduction to Film Style and Auteurism

Read: "Notes on the Auteur Theory," Andrew Sarris and "The Auteur Theory," Peter Wollen (Canvas)

6/2 Screening: *In the Mood for Love* (Wong Kar-Wai, 2001)

6/3 Discuss *In the Mood for Love*, Wong Kar-Wai as an auteur filmmaker

6/4 *In the Mood For Love* continued; clips from Ozu's *Late Autumn* (1960)

Read: "We Won't Be Like Them": Repetition Compulsion in Wong Kar-Wai's *In the Mood for Love*, Nancy Blake (Canvas)

6/4 Screening *City Lights* (Charlie Chaplin 1931)

6/5 Discuss *City Lights*; Hollywood silent film

Week 5: Hollywood Silent Film; Genre: Film Noir

6/8 Introduction to Silent Hollywood Comedy; Read: "Comedy's Greatest Era," James Agee (Online) and "The Limits of Silent Comedy," Jeremy Cott (Canvas) Discuss Buster Keaton's *The Cameraman* (1928) and *City Lights*

*****Essay 2 Due*****

6/9 The Funny Women of the Silent Film Era

Read: "Pie Queens and Virtuous Vamps: The Funny Women of the Silent Screen Era," Kristen Anderson Wagner (Canvas)

Discuss: Mark Sennet's *Mabel's Married Life* (1914), and Thomas H. Ince's *In Old Madrid* (1911)

6/9 Screening *Double Indemnity* (Billy Wilder, 1944)

6/10 Introduction to Film Noir

Read: "The Crazy Mirror: Film Noir Stylistics," Foster Hirsch (Canvas)
Discuss *Double Indemnity*

6/11 Film Noir and the Hayes Code

Read "Censorship, Film Noir and *Double Indemnity* (1944)" Sheri Chinen Biesen (Canvas); Discuss *Double Indemnity*

6/11 Screening *Us* (Jordan Peele, 2019)

6/12 The Horror Genre

Read: “Undying Monsters” *The Horror Film: An Introduction*, Rick Worland (Canvas); Discuss *Us*

Week 6: Horror and World Cinema

6/15 Discuss *Us* and Jennifer Kent’s *The Babadook* (2014)

6/16 Peer Review of Essay 3

6/16 Screening *Atlantics* (Mati Diop, 2019)

6/17 Read: “The Ghosts, Desires and Politics of Director Mati Diop,” Sarah-Tai Black (Canvas); Discuss *Atlantics*

6/18 Discuss *Atlantics*

Course Evaluations and Wrap-Up

6/18 No Screening

6/19 No class – submit Essay 3

*****Friday, June 19th*****

Due by 11:59 PM Essay 3 - Film Analysis

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 150 pts/15%
 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: (1500 words) 275 pts/27.5%
 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 Final Paper 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.

Grading/Assessment Rubric:

Please note that this is the general rubric that applies to all student work. Individual assignments will have additional requirements, which are thoroughly explained in the assignment sheet in CANVAS.

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Assignments exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Assignments either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Lack of sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.

REVISION	Work exhibits evidence of continuous, substantial, and critical revision of all your work based on peer and instructor feedback.	Absence of revision or insufficient revision in student's work. Disregard of peer and instructor feedback.
STYLE & FORMAT	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Documents are presented according to the specific formatting guidelines (including appropriate usage of hyperlinks and citations).	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Incorrect formatting of documents.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

“A” work is strong in all of the above five (5) areas.

“B” work warrants improvement in at least one (1) of the above areas.

“C” work needs considerable improvement in, but shows potential for, at least two (2) of the above areas.

“D” work requires significant revision in order to be improved upon in at least two (2) of the above areas.