

CLASS INFO

ENG 2300 (Spring 2022)
Section 4784
Class #112894

Meeting times: MWF period 5
(11:45 a.m. – 12:35 p.m.)
TUR 2334

Screenings: M periods 9-11
(4:05 p.m. – 7:05 p.m.)
TUR 2322

Course website: Canvas

Instructor: Mandy Moore

Pronouns: she/her

Please call me: Mandy or
Ms. Moore

Email: mandymoore@ufl.edu

Contact me: via email or
Canvas message

Office hours:

- M 2:30-4:00 p.m.
- By appointment

Office #: TUR 4343

Required texts:

- No required textbooks; all readings will be provided on Canvas
- Instructor will provide access to all films during screening periods **except *Parasite*, which you are responsible for watching on your own** either with a Hulu subscription or by renting the film for \$3.99 on YouTube, Amazon Prime, etc.

ENG 2300: Film Analysis

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. It is not a “film appreciation” course. Thus, ENG 2300 should provide a working knowledge of film form and film vocabulary. ENG 2300 introduces and develops these analytic tools in the context of film history and film theory. Upon completing 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. Students will be introduced to films from a variety of historical, cultural, and geographic origins, including films in languages other than English and films from both mainstream studios and independent artists.

In the Film 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). This course also teaches the basics of academic writing about film with a focus on analytical, argumentative composition.



A still from *Trois Couleurs: Bleu* (Krzysztof Kieślowski, 1993)
A close-up of Julie (Juliette Binoche) reaching out to touch the
dangling blue crystals of a decorative mobile.

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.

Course Grades

Traditional grading practices of percentage points and letter grades ask us to measure our learning on a pre-determined scale, ranking the “products” of our learning like essays and tests against other students rather than accounting for the ongoing *process* of learning. These practices not only fail to really capture the growth that occurs in the classroom; they also tend to exacerbate existing inequalities by evaluating us according to standards that are anything but neutral. In many ways, upholding traditional grading scales is another way of upholding hierarchies of race, class, gender, sexuality, ability, and neurotypicality. Therefore, we will adopt an alternative grading approach for this course that aims to be more holistic and equitable.

All assignments for this class will be marked on a scale of 0-3 that assesses not the “quality” of your work but rather whether or not your work meets the assignment guidelines and goals. You will still receive written feedback from me on your work, especially your writing, to help you grow as a writer and to let you know where you stand in terms of meeting the writing outcomes of the course. **Read all feedback carefully** for concrete suggestions on improving or expanding your future work.

- 0—Missing (did not turn in any work)
- 1—Unsatisfactory (turned in work that **does not** meet the assignment guidelines)
- 2—Satisfactory (turned in work that **does** meet the assignment guidelines)
- 3—Excellent (turned in work that goes above and beyond assignment guidelines)

Specific rubrics outlining the standards and expectations for each assignment will be provided on Canvas and discussed in class together. Since the assignment guidelines are an expression of the goals of the course, meeting those in your work (i.e. 2’s and 3’s) means that you are **doing great!**

In order to pass the course with at least a D, you must turn in all assignments (in other words, get at least all 1’s). Remember that to get writing requirement credit for the course, you must earn a C (not a C-) or above and turn in all 6,000 words. Consistently turning in written work that does not meet the assignment requirements **or** failing to meet the word count on any essay will prevent you from achieving that writing credit. You will automatically be asked to resubmit essays that do not hit the word count to ensure you have the opportunity to gain the writing credit; **you can also choose to revise and resubmit any writing assignment, provided you let me know within 48 hours of receiving your initial feedback that you plan to revise.**

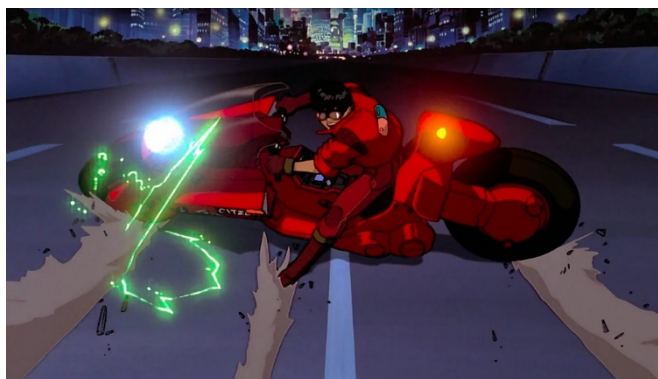
You will meet with me one-on-one at least three times during the semester to discuss your learning in the class. At the first two meetings, we will discuss your progress in the course, and I will let you know how your work up to that point would translate into a letter grade. The first meeting will also give you a chance to set some goals of your own for the class in terms of writing, course content, participation, and overall growth. **At our**

final meeting, which will take place during the last week of classes, we will collaborate to determine your overall letter grade in the course. We will look at your participation in class discussions and activities, the effort you put into the course, your growth as a thinker and writer, and the contents of your final reflection assignment, along with all of your assignment scores. Your input in this decision is incredibly important, as your grade should reflect *your* evaluation of your learning and your work as well as my own. Ultimately, however, **I do have the final say on course grades.** If we are unable to come to an agreement and I assign a grade that does not align with your self-evaluation, I will provide you a detailed explanation of my reasoning, according to the requirements set out in this syllabus and in assignment rubrics, during our last meeting and in writing.

A Note

This course will cover topics that are sometimes hard to talk about. We will discuss issues of identity that include race, ethnicity, class, gender, sexuality, religion, and disability. We will also watch films that include sometimes uncomfortable or even triggering topics such as sex, rape, violence, drug use, death/grief, discrimination, etc. While some discomfort can be productive in pushing us towards learning and growth, too much can make us feel unsafe and impede our learning. You know your own limits best; if you have a concern about a particular film or topic, please talk to me ahead of time. Content warnings for films will be listed on the Canvas page for that week.

Additionally, many of our films will be in languages other than English and will require you to use subtitles. If using subtitles will bother you immensely, this is not the class for you.



An animated still from *AKIRA* (Katsuhiro Otomo, 1988)
Kaneda skids sideways down the highway on his iconic red motorcycle, creating green sparks.

Assignments

Assignment	Word Count	Weight**	Due Date
4 Film Term Analyses	500 each (2000 total)	40%	January 21, February 4, February 18, March 25
Close Reading Essay	1500	15%	March 4
Critical Conversation Essay	1500	15%	April 8
Presentation	n/a	5%	Wednesdays
Final reflection	1000	10%	April 18
Participation, in-class activities, & minor assignments	n/a	10%	See schedule
3 conferences with Mandy	n/a	5%	Weeks 3, 9, and 16
	6000 words total		

****Because we're using a holistic grading scheme, these weights are approximate and meant to give you an idea of how significant the assignment is.**

Brief Assignment Descriptions

More information, detailed requirements/rubrics, and examples will be provided in class.

➤ **Film Term Analyses (4 short essays, 500 words each)**

In these short essays, you will choose one film vocabulary term (i.e. high angle, makeup, pan, sound bridge, etc.) covered in class and analyze its use in one of the previous few films from the syllabus. Your analysis should make an argument about how or why that film technique is used. DO NOT use online reviews, analyses, video essays, etc. for this assignment. Make your own observations and argument; to use someone else's idea about a film is plagiarism.

➤ **Close Reading Essay (1500 words)**

For this paper, you will close read one scene from a film we've watched in class to develop an argument following the "surprise" method: **"Although X may seem strange/surprising, it is actually important to understanding the scene (or the film as a whole) because Y."** This method helps you to choose a thesis that is analytical, complex, and significant. We will practice generating surprise claims in class. Support your claim by close reading the mise-en-scène, cinematography, editing, sound, and narrative elements of the scene. While you can build on your FTAs, our readings, and our class discussions, be sure you are adding new ideas that neither you, the class, nor the authors of our sources have previously examined. The majority of your close reading must be your own, new work. Do not choose a scene that we have explored extensively in class together.

➤ **Critical Conversation Essay (1500 words)**

For this essay, you will choose **two** analytical articles (**not film reviews**) about a film that we've watched in class. At least one of these articles should be scholarly (peer-reviewed); you cannot use articles that were assigned on the syllabus. You will need to submit your article choices to me ahead of time for approval. Your paper will summarize the arguments of each article, synthesize the intersections between those arguments, and place your own interpretation of the film into conversation with their ideas. Your thesis, therefore, will be twofold, answering both of these questions: **what are film scholars saying about your film and where do you stand in that conversation?**

➤ **Presentation**

At the beginning of the semester, you will sign up to present on a contextual issue for one of the films on the syllabus. I will provide the topics—your job is to research the basics of your topic to help the class better understand the cultural, historical, or cinematic context of the film for our discussion. You will give a five-minute presentation on that topic the Wednesday after we screen the film, accompanied by a single PowerPoint slide (**to be submitted on Canvas by 11:00 a.m. the day you present**).

➤ **Final Reflection (1000 words)**

In this personal essay, you will reflect on your learning and growth throughout the semester—not only in terms of the film content of the course but also in terms of how you have developed as a writer, a critical thinker, and a scholar of media. Your reflection will help guide our conversation about determining your final grade.

➤ **Participation, in-class activities, & minor assignments**

You will occasionally need to complete minor homework assignments, like bringing in a thesis statement for workshop or turning in some activities during the first week when I am out of town. Participation is essential to this class and includes contributing to class discussions, engaging during class activities and small group work, coming prepared by carefully reading and/or watching any assigned texts, active listening, taking notes, and helping to build a positive class community.

➤ **Conferences with Mandy**

You are required to meet one-on-one with me 3 times during the semester (in weeks 3, 9, and 16). The first meeting gives us a chance to establish a baseline for the semester and answer any questions you may have; the second is an opportunity to check in on your progress and let you know where you stand at the midpoint of the semester. The final meeting will be our discussion of your final grade.

Course Policies

1. You must complete all **assignments** to receive credit for this course.

2. **Attendance:** Since much of your learning in this course comes through discussion and participation, **you are expected to attend all classes, including screening periods**. In accordance with [UF's attendance policies](#), the standard policy in the English department is that students may miss 3 periods with no penalty; after missing 6 periods, the student fails the course.

Generally, you should aim to keep your absences within that department standard. However, since we will be using an alternative grading schema in this course, absences will not translate directly into a percentage or penalty in your final grade. Instead, we will consider your attendance during your last conference with me as one factor on your grade in the course, with any extenuating circumstances taken into account.

If you know you will be absent, contact me **in advance** so we can discuss what you will miss and if anything needs to be made up. Documentation is preferred but not required; if you have an emergency requiring more long-term or intensive accommodations, you can submit documentation through [UMatterWeCare](#) to inform your instructors of your needs while maintaining your privacy. Failing to communicate with me about your absences in advance (or ASAP after the fact in unforeseen emergencies) will both hinder your ability to keep up with the material and negatively factor into your final grade.

3. **Tardiness:** Although we all run late sometimes, please try to be on time, as we have a lot of material to cover and little time. Multiple tardies or arriving more than 15 minutes late may count as an absence. If you arrive late, be sure to speak to me after class to let me know you were present and catch up on any announcements you may have missed.
4. **Classroom Behavior:** Treat each other, your instructor, and yourself with respect. Remember that we don't know what's going on in others' lives. We all come from diverse cultural, economic, and ethnic backgrounds. If you are disruptive, disrespectful, rude, or otherwise engaging in inappropriate behavior, you will be asked to leave and counted absent.
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 papers will be submitted on Canvas as a Word document or PDF by the due date and time listed on the schedule below. Your papers should be in MLA format, Times New Roman 12-point font, double spaced, with one-inch margins. Be sure to cite all sources in MLA format; check [Purdue OWL](#) if you are unsure of how to cite something. Include your last name and the page number in the upper right-hand corner. The first page should also include your name, my name, the class, and the date on the top left. Give your papers interesting titles! Finally, **include the word count at the end of your paper**.
7. **Late Work:** Assignments will be accepted up to 48 hours late without an extension, although consistently turning in late work without communicating with me will

negatively factor into your final grade. Extensions will be granted at my discretion, but **only if you ask in advance of the due date.**

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.

The UF Student Honor Code defines plagiarism in this way:

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/>

Semester Schedule

Subject to change; any updates will be announced in class & posted on Canvas.

Date	Complete Before Class	Due by 11:59 p.m.
Week 1	Introductions & Early Film	
W 1/5	*Mandy is away at a conference. No in-person class meeting—online activities only.* Read Syllabus Read Greg M. Smith, “It’s Just a Movie”	Introduction activity
F 1/7	*Mandy is away at a conference. No in-person class meeting—online activities only.* Watch video on early film history (7 min) Watch early silent films (1895-1905) (4 short films, 30 min total)	Early film activity
Week 2	Mise-en-Scène	
M 1/10	Watch Mise-en-Scène terminology videos (4 videos, 21 min total)	
Screening	<i>Trois Couleurs: Bleu</i> [<i>Three Colors: Blue</i>] (Krzysztof Kieślowski, 1993, 1h 34m)	
W 1/12	Read excerpts from <i>Kieślowski on Kieślowski</i>	
F 1/14	Watch Cinematography terminology videos (3 videos, 15 min total) Watch “Camera Movement—Storytelling with Cinematography” (5 min)	Sign up for a conference with Mandy
Week 3	Cinematography	
M 1/17	NO CLASS—MLK DAY	
Screening	NO SCREENING—MLK DAY	
W 1/19	Watch <i>Parasite</i> (Bong Joon-ho, 2019, 2h 12m) on your own, available on Hulu or for rent (\$3.99) on Amazon Prime & YouTube Presentations on <i>Parasite</i>	
F 1/21	Watch “The Brilliant Cinematography of <i>Parasite</i> ” (8 min) Read E. Alex Jung, “Bong Joon Ho on Why He Wanted <i>Parasite</i> to End With a ‘Surefire Kill’”	Film Term Analysis #1 (on <i>Bleu</i> or <i>Parasite</i>)
Week 4	Editing	

Date	Complete Before Class	Due by 11:59 p.m.
M 1/24	Watch Editing terminology videos (3 videos, 25 min total) Watch <i>Suspense</i> (Lois Weber and Phillips Smalley, 1913, 10 min)	
Screening	<i>Cidade de Deus</i> [<i>City of God</i>] (Fernando Meirelles and Kátia Lund, 2002, 2h 10m)	
W 1/26	Presentations on <i>City of God</i>	
F 1/28	Read David Bordwell, "Intensified Continuity: Visual Style in Contemporary American Film" Watch "Intensified Continuity" (8 min)	
Week 5	Sound	
M 1/31	Watch Sound terminology videos (2 videos, 21 min total)	
Screening	<i>Singin' in the Rain</i> (Stanley Donen and Gene Kelly, 1952, 1h 43m)	
W 2/2	Presentations on <i>Singin' in the Rain</i>	
F 2/4	Read Mary Ann Doane, "The Voice in the Cinema: The Articulation of Body and Space"	Film Term Analysis #2 (on <i>City of God</i> or <i>Singin' in the Rain</i>)
Week 6	Narrative	
M 2/7	Watch Three-act plot video (time TBA)	
Screening	<i>The Wedding Party</i> (Kemi Adetiba, 2016, 1h 50m)	
W 2/9	Presentations on <i>The Wedding Party</i>	
F 2/11	Read David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures"	
Week 7	Genre	
M 2/14	Watch Genre theory video (12 min) Read David Chandler, "An Introduction to Genre Theory"	Bring to class your draft "surprise" thesis statement for the CRE
Screening	<i>A Girl Walks Home Alone at Night</i> (Ana Lily Amirpour, 2014, 1h 41m)	
W 2/16	Presentations on <i>AGWHAAN</i>	
F 2/18	Class visit to the Popular Culture Special Collections with curator Jim Liversidge; meet in Smathers (Library East) room 100	Film Term Analysis #3 (on <i>The Wedding Party</i> or <i>AGWHAAN</i>)
Week 8	Documentary	
M 2/21	Read Imamura Taihei, "A Theory of Film Documentary"	
Screening	<i>Paris is Burning</i> (Jennie Livingston, 1990, 1h 11m)	
W 2/23	Presentations on <i>Paris is Burning</i>	

Date	Complete Before Class	Due by 11:59 p.m.
F 2/25	Read Kimberly Chabot Davis, “White Filmmakers and Minority Subjects: Cinema Vérité and the Politics of Irony in <i>Hoop Dreams</i> and <i>Paris Is Burning</i> ”	Sign up for a conference with Mandy
Week 9	Experimental Film	
M 2/28	Read Maya Deren, “Cinematography: The Creative Use of Reality”	
Screening	<i>Sink or Swim</i> (Su Friedrich, 1990, 1h 10m) <i>Meshes of the Afternoon</i> (Maya Deren & Alexander Hammid, 1943, 18 min) <i>A MOVIE</i> (Bruce Conner, 1958, 12 min) <i>Savage</i> (Lisa Jackson, 2009, 6 min)	
W 3/2	Presentations on experimental films	
F 3/4	*No Class—Individual Conferences*	Close Reading Essay
Week 10	Spring Break	
M 3/7	NO CLASS	
Screening	NO CLASS	
W 3/9	NO CLASS	
F 3/11	NO CLASS	
Week 11	Film Theory	
M 3/14	Read Andrew Sarris, “Notes on the Auteur Theory in 1962” Watch selected clips of other Hitchcock films	
Screening	<i>Rear Window</i> (Alfred Hitchcock, 1954, 1h 52m)	
W 3/16	Presentations on <i>Rear Window</i>	
F 3/18	Read Christian Metz, “Identification, Mirror”	Two sources for CCE
Week 12	2 Film 2 Theory	
M 3/21	Read Laura Mulvey, “Visual Pleasure and Narrative Cinema”	
Screening	<i>Portrait de la jeune fille en feu</i> [<i>Portrait of a Lady on Fire</i>] (Céline Sciamma, 2019, 2h 1m)	
W 3/23	Presentations on <i>POALOF</i>	
F 3/25	Read Albertine Fox, “Hearing the Crackles in the Background: Listening and Female Intimacy in <i>Portrait of a Lady on Fire</i> ”	FTA #3 (on <i>Paris is Burning</i> , <i>Sink or Swim</i> , <i>Rear Window</i> , or <i>POALOF</i>)
Week 13	The Film & The Theory	
M 3/28	Read bell hooks, “The Oppositional Gaze: Black Female Spectators”	
Screening	<i>Daughters of the Dust</i> (Julie Dash, 1991, 1h 52m)	
W 3/30	Presentations on <i>DOTD</i> Read “Dialogue between bell hooks and Julie Dash”	By Thursday 3/31: Turn in draft of CCE summary section

Date	Complete Before Class	Due by 11:59 p.m.
F 4/1	*Mandy is away at a conference. No in-person class meeting—online activities only.*	Complete CCE summary peer workshop through Canvas
Week 14	Global Film Industries	
M 4/4	Read excerpts from Tejaswini Ganti, <i>Bollywood: A Guide to Popular Hindi Cinema</i>	
Screening	<i>Yaadon Ki Baaraat</i> (Nasir Hussain, 1973, 2h 48m)	
W 4/6	Presentations on <i>Yaadon Ki Baaraat</i>	
F 4/8	Read short articles on Indian, Nigerian, and Chinese film industries	Critical Conversation Essay
Week 15	Animation (Film Theory: Neo-Tokyo Drift)	
M 4/11	Watch Animation videos (time TBA)	
Screening	<i>AKIRA</i> (Katsuhiro Otomo, 1988, 2h 4m)	
W 4/13	Watch “ <i>AKIRA</i> : How to Animate Light” (7 min) and “The Music of <i>AKIRA</i> : Kaneda, Tetsuo, and Gamelan” (11 min)	
F 4/15	Read Marc Steinberg, “Realism in the Animation Media Environment: Animation Theory from Japan”	Sign up for a conference with Mandy
Week 16	Current Issues in Film Studies	
M 4/18	Read short articles on streaming/theater simultaneous releases & IATSE strike	By 11:00 a.m.: Final Reflection
Screening	TBA (class choice)	
W 4/20	*No Class—Individual Conferences*	