

ENG 2300: Film Analysis
(Section 7308, Class # 12676), Spring 2023



Instructor: Amanda Rose

Course Meeting Times & Locations:

Lectures: M,W, F, Period 7 (1:55 pm - 2:45 pm), TUR2334

Screenings: W, Period E1 - E3 (7:20 pm - 10:10 pm), TUR2334

Office Location and Hours:

Office hours will be on Mondays and Wednesdays 3 pm - 4 pm

Location: TUR4106 (or, Zoom conferences may be scheduled via email)

Course Website: Canvas

Instructor Email: arose1@ufl.edu

Course Description and Goals:

ENG 2300 will teach students how to watch, think about, and interpret films within an academic context. Throughout this course, students will be introduced to a diverse range of concepts related to films and the study of cinematic form (mise-en-scène, editing, sound, narrative structure, etc.). We will then, as a class, examine a diverse selection of films with an aim toward better understanding these terms, as well as how these individual elements can aid in our ability to create “meaning” (or, understand a particular quality related to) a given film. Generally, this course seeks to equip students with the basic knowledge and tools necessary for analyzing a film’s aesthetic, historical, and cultural significance in the broader history of film studies. Additionally, ENG 2300 will introduce students to a diverse range of theoretical perspectives, examining different critical approaches associated with this medium throughout history.

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 Schedule:

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	M, Period 7 (1:55pm - 2:45pm) Office Hours: M, 3pm - 4pm		W, Period 7 (1:55pm - 2:45pm) Office Hours: M, 3pm - 4pm Screening: Period E1 - E3 (7:20pm - 10:10pm)		F, Period 7 (1:55pm - 2:45pm)	

Required Texts:

David Bordwell and Kristin Thompson, *Film Art: An Introduction* (10th Edition)

Assignments:**Points****100 Attendance and Participation****80 Weekly Discussion Posts, weeks 1-7 (150-250 words each)****120 Group Teach-Back Presentations, weeks 8-15****100 Movie Podcast****100 Essay 1: Sequence Analysis (1000 words)****150 Essay 2: Short Analysis (1200 words)****50 Proposal for Final Essay + Annotated Bibliography****200 Essay 3: Research Paper (2000 words)****= 1000 Points Total****Assignment Descriptions:**

Weekly Discussion Posts [150-200 words each]: All students are expected to individually submit a discussion post *every Friday* (by 12 pm) which includes a general summary of the reading(s) assigned for that week. Additionally, you will be expected to choose one key quote from the reading, as well as a brief explanation of why this passage seems particularly relevant to our course and/or the text more generally. All discussion posts are due each Friday by 12:00 on Canvas (the “discussions” section).

Group Teach-Back Presentations: All students will be assigned to small groups with whom they will work for the remainder of the semester. Each week, each individual group will be assigned *either* one section of a reading *or* an entire article, with the goal of developing discussion topics and questions that can be investigated in-person during our class discussions. These assignments will be random and at the instructor’s discretion. Each group will submit to Canvas a set of three (3) discussion questions and three (3) comments/observations related to this reading, with an aim toward leading in-class discussions through the utilization of this material.

Movie Podcast [8 - 10 minutes]: Podcasting has become a central component to movie culture, and so this class will aim to investigate this relationship. Not only will we be listening to sample podcasts which have gained prominence in today’s popular culture, but we will also be creating podcasts of our own. You will choose a classmate, peer, or friend and record an 8-10 minute podcast on one of the films we have watched in this class (If you want to do another film I am amenable, as long as you let me know in advance). You will be expected to identify some of the key genre conventions associated with this particular communication form and, additionally, you will attempt to adopt/utilize such conventions in accordance with the needs of your own particular podcast topic/recording. For example, your podcasts will be graded with consideration toward your introduction, the acknowledgment of your audience, the level of analysis on display, clarity, and how engaging the podcast is. Additionally, consider how you can best utilize this auditory-specific medium as a means for conveying unique ideas about your chosen (audiovisual) film?

Essay 1: Sequence Analysis [1,000 word minimum]: This essay will test your ability to analyze a small filmic sequence from one of the films we viewed in class, paying particular attention to mise-en-scène, editing, and cinematography. A full assignment sheet will be

available on Canvas.

Essay 2: Short Analysis [1,200 word minimum]: 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. Keep in mind that this submission should not include a detailed plot summary. Instead of discussing *what* happens throughout the film, you should be analyzing *how* it happens – as well as how/why it may help us to understand the film’s larger narrative structure and/or ideological goals. A full assignment sheet will be available on Canvas.

Essay 3: Research Paper [2,000 word minimum]: This essay is a short researched argument about a film topic of your choice. You will make a single, focused argument backed up by research (2-3 scholarly sources) and your own close analysis of the film(s) you are writing about. I will ask you to submit a short proposal, as well as an annotated bibliography. A full assignment sheet will be available on Canvas.

Course Policies:

1. You must complete all assignments to receive credit for this course.
2. Attendance: Attendance is mandatory and will be taken daily. You are allowed up to three unexcused absences; after the third absence, I will begin deducting points from your final grade. If you miss more than six class periods, you will automatically fail the course.
3. Paper Format & Submission: MLA style and conventions; submit papers on Canvas
4. Late Papers/Assignments: Please contact me individually if you have submitted or will submit a late assignment; depending on the reason, I may deduct points or refuse to accept the assignment.
5. Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. 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/.
7. 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.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. 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.
10. 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>

11. 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>

12. I expect lively, engaged, and respectful discussion in both class and on Canvas. Some of our films may consider controversial subject matter, but this does not excuse you from thoughtful participation.

13. 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>

Course Schedule:

***Note:** This syllabus is subject to change based on the needs of the class.
****Weekly discussion posts, due every Friday, are not listed below****

Week 1 – Introduction (+) Silent Film

M 1/9 - F 1/13

Semester begins on Monday, January 9th

Monday:

- Class Introductions

WED SCREENING: *Metropolis* (Fritz Lang, 1927)

(+) Clips from *Das Cabinet des Dr. Caligari* (Robert Wiene, 1920)

Friday:

- **Due:** Read Yale Film Analysis Website (<http://filmanalysis.yctl.org/>) --
 - Review Basic Terms page (including: “Mise-en-scène,” “Editing,” “Cinematography,” and “Sound”)

(+) UPCOMING DUE DATES:

- **Introductory Video** due Next Wednesday (1/18) by 12:00 PM (before class)

Week 2 – Mise-en-scène Pt.1

M Holiday

Tues 1/17 - F 1/20

Monday: Holiday

Wednesday:

- **Due:** Read *Film Art*, Chapter 2, “The Significance of Film Form”
- **Due:** Introductory Video due this Wednesday (1/18) by 12:00 PM

WED SCREENING: WATCH INTRODUCTORY VIDEOS posted by your classmates

Friday:

- **Due:** Review Shot Analysis Example #1, Yale Film Analysis

Week 3 (M 1/23 - F 1/27) – Mise-en-scene Pt.2

M 1/23 - F 1/27

Monday:

- **Due:** Read *Film Art*, Chapter 4, “The Shot: Mise-en-scène”
- **Due:** Read Greg M. Smith, “It’s Just a Movie”

WED SCREENING: *Parasite* (Bong Joon Ho, 2019)

Friday:

- **Due:** Review Shot Analysis Example #2, Yale Film Analysis
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(+) UPCOMING DUE DATES:

Essay #1 (Sequence Analysis) due next Friday (2/3) by 6 PM – End of W#4

Week 4 (M 1/30 - F 2/3) – Cinematography

M 1/30 - F 2/3

Monday:

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

WED SCREENING: *Kill Bill: Volume 1* (Quentin Tarantino, 2003)

Friday:

- **Due:** Read Maya Deren, “Cinematography: The Creative Use of Reality”
 - **Due:** Read Blain Brown, “Visual Language” and “Language of the Lens” from *Cinematography: Theory and Practice* (pages 29-54)
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(+) UPCOMING DUE DATES:

Essay #1 (Sequence Analysis) due this Friday (2/3) by 6 PM

Week 5 – Editing

M 2/6 - F 2/10

Discuss Podcast Assignment

Monday:

- **Due:** Read first half of *The Film Experience*, Chapter 5 “Editing: Related Images” (pages 167-207)

WED SCREENING: *Battleship Potemkin* (Sergei Eisenstein, 1925)

Friday:

- **Due:** Read second half of *The Film Experience*, Chapter 5 “Editing: Related Images” (pages 167-207)
 - **Due:** Read Sergei Eisenstein, “A Dialectical Approach to Film Form”
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(+) UPCOMING DUE DATES:

Due this Friday (2/10) at 6 PM, Podcast Partner Research

Week 6 – Sound & Neo-Noir

M 2/13 - F 2/17

Monday:

- **Due:** *The Film Experience*, Ch.6, “Film Sound: Listening to the Cinema”
- Introduce Podcast Assignment

WED SCREENING: *Blue Velvet* (David Lynch, 1986)

Friday:

- **Due:** Read Alice Kuzniar, “Ears Looking at You: E. T. A. Hoffmann's ‘The Sandman’ and David Lynch's Blue Velvet”

(+) UPCOMING DUE DATES:

1. **Due this Friday (2/17) at 6 PM, Podcast Partner Script**

Week 7 – Narrative Form, Pt.1

M 2/20 - F 2/24

Monday:

- **Due:** Read *Film Art*, Chapter 3, “Narrative Form”
- **Due:** Read Laura Mulvey, “Visual Pleasure and Narrative Cinema”

WED SCREENING: *La Jetée* (Chris Marker, 1962)
12 Monkeys (Terry Gilliam, 1995)

Friday:

- **Due:** Read *Film Art*, Chapter 8, Summary: Style and Film Form
- **Due:** Read Review of *La Jetée* by J.G. Ballard (published in *New Worlds* magazine, 1966)

(+) UPCOMING DUE DATES:

- Final Podcast Recording** due next Friday (3/3) by 6 PM – End of W#8
- This Week: Recording

Week 8 – Narrative Pt. 2

M 2/27 - F 3/3

Monday:

- Podcast Prep Time During Class

WED SCREENING: *Zodiac* (David Fincher, 2007)

Friday:

- **Due:** Read David Bordwell, “The Art Cinema as a Mode of Film Practice”

(+) UPCOMING DUE DATES:

- Podcast Recording** due this Friday (3/3) by 6 PM
- This Week: Final Recording Revision/Edits

Week 9 – Auteur & the French New Wave

M 3/6 - F 3/10

-----**SPRING BREAK**-----

AT-HOME SCREENING: *Le Petit Soldat (The Little Soldier)* (Jean-Luc Godard, 1963)

Friday:

- **Due:** Read Chris Darke, “The French New Wave”
- **Due:** Read Andrew Sarris, “Notes on the Auteur Theory” & Peter Wollen, “The Auteur Theory”

Week 10 – Genre & Classic Hollywood

M 3/13 - F 3/17

Monday:

- **Due:** Read *Film Art*, Chapter 9, “Understanding Genre”

WED SCREENING: *White Heat* (Raoul Walsh, 1949)

Friday:

- **Due:** Read Thomas Schatz, “The New Hollywood”

(+) UPCOMING DUE DATES:

Essay #2 (Short Analysis) due next Friday (3/24) by 6 PM

Week 11 – Genre & Modern Hollywood

M 3/20 - F 3/24

Monday:

- **Due:** Read Fried’s “Hollywood Convention and Film Adaptation”

WED SCREENING: *A Clockwork Orange* (Stanley Kubrick, 1971)

(+) UPCOMING DUE DATES:

Essay #2 (Short Analysis) due this Friday (3/24) by 6 PM

Week 12 – Documentary

M 3/27 - F 3/31

Monday:

- **Due:** Read Bill Nichols, “Documentary Film”

WED SCREENING: *Man with a Movie Camera* (Dziga Vertov, 1929)

Friday:

- **Due:** Read *Film Theory: An Introduction*, Ch. 4, “Film as Eye: Look and Gaze”

Week 13 – Postmodernism & Late Capitalism

M 4/3 - F 4/7

Monday: Read excerpts from Guy Debord's *Society of the Spectacle*

WED SCREENING: *Videodrome* (David Cronenberg, 1983)

Friday:

- **Due:** Read excerpts from Fredric Jameson's *The Geopolitical Aesthetic: Cinema and Space in the World System*

(+) UPCOMING DUE DATES:

Research Proposal (+) Annotated Bibliography due next Friday (4/14) by 12 PM – End of W#14

Week 14 – Postmodernism & Late Capitalism, Pt.2

M 4/10 - F 4/14

Monday:

- **Due:** Read *Film Art*, Chapter 12: Historical Changes in Film Art: Conventions and Choices, Traditions, and Trends
- Discussion of upcoming Research Paper (continued) -- as well as the proposal and annotated bibliography

WED SCREENING: *The Matrix* (The Wachowski Sisters, 1999)

Friday:

- **Due:** Read excerpts from Jean Baudrillard's *Simulacra and Simulation*

(+) UPCOMING DUE DATES:

Research Proposal & Annotated Bibliography due this Friday (4/14) by 12 PM

Week 15 – Writing Workshop

M 4/17 - F 4/21

No Wednesday Screening: One-on-One Conferences / Student Workshop

Friday:

- **Due: Draft #1 of Final Paper**

Week 16 – Postmodernism & Late Capitalism, Pt.3

M 4/24 - W 4/26

Monday:

- **Due:** Read Mark Fisher, *Capitalist Realism* Ch.1

WED SCREENING: *Children of Men* (Alfonso Cuarón, 2006)

(+) UPCOMING DUE DATES:

Final Paper due May 1st by 6 PM

Final Paper Due: May 1st by 6 PM

Grading Scale:

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