

ENG 2300- Film Analysis
Section 7485—Class #12681
Ryan Kerr
University of Florida
TUR 2334
Class: MWF Period 8 (3:00 p.m.-3:50 p.m.)
Screening: W Period E1-E3 (7:20 p.m.-10:10 p.m.)
Office Hours: TUR 4212 M 1:00 p.m.-3:00 p.m.
Course website: Canvas
Instructor e-mail: ryankerr@ufl.edu

Course Description: This class is not concerned with film appreciation or the film production process. Rather, the goals of this course will be to understand a general historical overview of the evolution of cinema, the vocabulary of film studies (“cinematography,” “editing,” etc.) and film form in order to analyze a film’s aesthetic, historical, and cultural significance. The course will also introduce a variety of theoretical perspectives from film studies, and we will examine different critical approaches to the medium.

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:

Timothy Corrigan and Patricia White, *The Film Experience: An Introduction*, 5th ed., New York: Palgrave Macmillan, 2018.

Other texts will be available on canvas.

Assignments (see below for Grading Rubric):

Quizzes- 10%- 100 points

There will be occasional quizzes posted on canvas surrounding vocabulary terms from your textbook and concepts discussed in class.

Weekly Online Posts- 25%- 5% per post- 250 points

200 words per post, 1000 words total

Students will be assigned five different weeks over the course of the semester wherein they will be expected to write a short discussion post on Canvas. These posts should *not* be summaries. Instead, students should comment on aspects of the most recently screened film that they found to be interesting or thought-provoking, and students should attempt to analyze or speculate on various elements of the film. If there is reading due the following class period, students should briefly incorporate their thoughts on the reading into the discussion post. These students may be asked to give a brief informal overview of their thoughts on the film during the following class period.

DUE: Students will be required to post discussion posts by 11:59 pm the Thursday night after the film screening.

First Paper- 15%- 150 points

1000 words

Students will pick an aspect of film form (cinematography, editing, etc.) and analyze one of the films in Unit #1. Students will argue that a film's use of a particular film technique connects to

one of the main themes or ideas in the film. Students will demonstrate a thorough understanding of film terminology.

DUE: OCTOBER 5

Second Paper- 20%- 200 points

1500 words

Students will analyze the film techniques used in one of the films in Unit #2. Students will discuss three different elements of the film—the narrative strategies and at least two different film techniques—to make an argument about how the film’s structure and style connect to its thematic content.

DUE: OCTOBER 26

Final Research Paper- 30%- 300 points

2500 words

Students will choose a film from the semester and make a clear, thorough argument about the film using one of the critical perspectives discussed in Unit #3. Students must position their argument within an already ongoing critical conversation. Students will use the vocabulary of film studies as well as the film’s narrative style and thematic elements to make an argument about a film’s relevance for a specific critical method in film studies (How does the film support or disrupt genre theory or auteur theory? What happens when we read the film through a Marxist perspective? etc.). Students must cite at least 5 secondary critical sources in the paper in order to have a well-rounded, thoroughly argued research paper.

DUE: DECEMBER 12

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. **Attendance:** **Four** or more absences will result in a lowered final course grade. Students who miss **six** class periods will fail the course.
3. Tardiness disrupts the class and should be avoided. Being tardy **three** times will count as **one**
4. During class discussions, students are expected to be respectful to their peers. Online posts and e-mails should be courteous and respectful.
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/policy-statement/> (Links to an external site.)
6. *Paper Format & Submission:* Students are expected to turn in assignments on time and they must communicate with me as soon as possible if extenuating circumstances (more about

disability accommodations below) or technical difficulties are preventing them from completing assignments by the deadline.

7. *Late Papers/Assignments*: Late papers or assignments will be counted off half of a letter grade for every day it is late.
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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/> (Links to an external site.)) specifies a number of behaviors that are in violation of this code and the possible sanctions

In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit one.ufl.edu for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- As with any excused absence, you will be given a reasonable amount of time to make up missed work.

The UF Student Honor Code defines plagiarism as follows:

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:

1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
2. 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.
3. Submitting materials from any source without proper attribution.
4. 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.
5. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, dso.ufl.edu/drc/ (Links to an external site.)), which will provide appropriate documentation to give your instructor early in the semester. <https://disability.ufl.edu/>
6. *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/> (Links to an external site.)

7. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> (Links to an external site.)
8. *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.
9. *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://evaluations.ufl.edu/evals/Default.aspx> (Links to an external site.)
10. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) (Links to an external site.) annual book sale.)

Content Warning: The films in this course contain depictions of, among other sensitive topics, violence, racism, and sexual assault. See me privately if you feel as though a film might be triggering for you so arrangements can be made. Students who feel as though many of the films will be problematic for them to watch may want to consider taking a different course.

Grading/Assessment Rubric:

A: The student has met the criteria of the assignment successfully. The paper strongly argues points that connect clearly to a well-written thesis statement. The grammar of the paper shows evidence of attentive proofreading and there are little to no errors whatsoever.

B: The student has met the criteria of the assignment, but the thesis statement could be more clearly defined. The connections between the argumentative points and the thesis statement itself could be clearer. There are several noticeable grammatical errors.

C: The student has only minimally met the criteria of the assignment. The argument either exhibits poor logic or barely resembles a clear argument. The thesis statement is not argumentative and the points do not clearly relate to the thesis statement. There are numerous grammatical errors that distract from the readability and meaning of the paper.

D: The student has not met the criteria of the assignment. The thesis statement is absent entirely and the paper does not form a coherent argument at all. There are numerous grammatical errors that strongly interfere with the readability and meaning of the paper.

E: (Equivalent to an F) These grades are given to assignments that are never turned in or are plagiarized. A paper that is very far outside of the parameters of the assignment, however, will receive an E grade.

Plusses and minuses are given to grades that overlap between the criteria of two different letter grades (a paper that has a clearly defined thesis statement and is free of grammatical errors but could use clearer connections between the thesis and the argument would receive an A-minus, for example).

Final Grade Breakdown:

A: 93-100%

A-Minus: 90-92.99%

B-Plus: 87-89.99%

B: 83-86.99%

B-Minus: 80-82.99%

C-Plus: 77-79.99%

C: 73-76.99%

C-Minus: 70-72.99%

D-Plus: 67-69.99%

D: 63-66.99%

D-Minus: 60-62.99%

E: 0-59.99%

Syllabus

Date	Topic	Read	Due
Wed Aug 24	Syllabus overview, course expectations		
Wed Aug 24 Screening	NO SCREENING		
Fri Aug 26	Overview of film studies, film analysis and its significance, film writing		
Mon Aug 29	Preproduction, distribution, censorship, public opinion	<i>TFE</i> Ch. 1: Encountering Film Form- From Preproduction to Exhibition, 17-52	

<p>Wed Aug 31</p>	<p>Shifting trends in cinema, experimentation in the early years of the form</p> <p>Silent cinema and Hollywood cinema, 1895-1945</p> <p>Clips from: <i>Das Cabinet des Dr. Caligari</i> (Robert Weine, Germany, 1920) <i>Metropolis</i> (Fritz Lang, Germany, 1927)</p>	<p><i>TFE</i> Ch. 2: History and Historiography, 55-66</p>	
<p>Wed Aug 31 Screening</p>	<p><i>La Sortie de l'Usine Lumière à Lyon</i> (Louis Lumière, France, 1895) <i>L'Arroseur arrose</i> (Louis Lumière, France, 1895) <i>L'arrivée d'un train en gare de La Ciotat</i> (Auguste and Louis Lumière, France, 1896) <i>The Kiss</i> (William Heise, United States, 1896) <i>La Voyage dans la Lune</i> (Georges Méliès, France, 1902) <i>The Great Train Robbery</i> (Edwin S. Porter, United States, 1903) <i>Un Chien Andalou</i> (Luis Buñuel and Salvador Dali, Spain/France, 1929)</p>		

Fri Sept 2	Modern cinema overview, 1945-present Clips from <i>Taxi Driver</i> (Martin Scorsese, United States, 1976) <i>Pulp Fiction</i> (Quentin Tarantino, United States, 1994)	<i>TFE</i> Ch. 2: History and Historiography, 67-86	QUIZ ONE DUE 11:59 PM
Mon Sept 5	LABOR DAY, NO CLASS		
Wed Sept 7	UNIT ONE: FILM FORM Mise-en-Scène Clips from <i>The Gold Rush</i> (Charlie Chaplin, United States, 1925) <i>Some Came Running</i> (Vincente Minnelli, United States, 1958) <i>Sátántangó</i> (Béla Tarr, Hungary, 1994)	<i>TFE</i> Ch. 3: Mise-en-Scène- Exploring a Material World, 97-126	
Wed Sept 7 Screening	<i>Do the Right Thing</i> (Spike Lee, United States, 1989)		
Fri Sept 9	Discuss <i>Do the Right Thing</i> Clips from <i>The Night of the Hunter</i> (Charles Laughton, United States, 1955)		
Mon Sept 12	Connecting Mise-en-Scène to thematic elements and politics of film	“Political Cinema: Spike Lee’s <i>Do the Right Thing</i> ” by Marilyn Fabe	QUIZ TWO DUE 11:59 PM
Wed Sept 14	Cinematography Clips from <i>The Graduate</i> (Mike Nichols, United States, 1967) <i>Goodfellas</i> (Martin Scorsese, United States, 1990)	<i>TFE</i> Ch. 4: Cinematography-Framing What We See, 129-164	

Wed Sept 14 Screening	<i>In the Mood for Love</i> (Wong Kar-Wai, Hong Kong, 2000)		
Fri Sept 16	Discuss <i>In the Mood for Love</i>		
Mon Sept 19	<i>In the Mood for Love</i> and the Politics of Cinematography	“Memory, Nostalgia, and the Feminine: <i>In the Mood for Love</i> and Those <i>Qipaos</i> ” by Lynda Chapple	QUIZ THREE DUE 11:59 PM
Wed Sept 21	Editing Clips from <i>Battleship Potemkin</i> (Sergei Eisenstein, Soviet Union, 1925)	<i>TFE</i> Ch. 5: Editing- Relating Images, 167-207	
Wed Sept 21 Screening	<i>Lola Rennt</i> (Tom Tykwer, Germany, 1998)		
Fri Sept 23	Discuss <i>Lola Rennt</i>	“The Use of Dance Music and the Synergy of Narrative in <i>Run Lola Run</i> ” by Vasco Hexel	
Mon Sept 26	Editing continued Clips from <i>Requiem for a Dream</i> (Darren Aronofsky, United States, 2000) <i>Shaun of the Dead</i> (Edgar Wright, England, 2004)		QUIZ FOUR DUE 11:59 PM
Wed Sept 28	Sound in Film Clips from <i>Bande à Part</i> (Jean-Luc Godard, France, 1964) <i>Blowup</i> (Michelangelo Antonioni, England/Italy, 1966) <i>Mulholland Drive</i> (David Lynch, United States, 2001)	<i>TFE</i> Ch. 6: Film Sound- Listening to Cinema, 209-238	
Wed Sept 28 Screening	<i>Singin' in the Rain</i> (Gene Kelly and		

	Stanley Donen, United States, 1952)		
Fri Sept 30	Discuss musicals, <i>Singin' in the Rain</i> , the sound revolution		
Mon Oct 3	Discuss <i>Singin' in the Rain</i> , sound and race/gender		
Wed Oct 5	UNIT TWO: ANALYZING NARRATIVE THEMES Narrative film	<i>TFE</i> Ch. 7: Narrative Films- Telling Stories, 243-281	PAPER #1 DUE TODAY BEFORE CLASS TIME
Wed Oct 5 Screening	<i>City Lights</i> (Charlie Chaplin, United States, 1931)		
Fri Oct 7	HOME COMING, NO CLASS		
Mon Oct 10	Discuss <i>City Lights</i> , narrative segments, character development Clips from <i>Modern Times</i> (Charlie Chaplin, United States, 1936)	"Charlie Chaplin" by Frank Scheide, 52-69	QUIZ FIVE DUE 11:59 PM
Wed Oct 12	Postmodernism, Surrealism, Jameson Clips from <i>Scream</i> (Wes Craven, United States, 1996)	"Postmodernism and Consumer Society" by Fredric Jameson	
Wed Oct 12 Screening	<i>Blue Velvet</i> (David Lynch, United States, 1986)		
Fri Oct 14	Discuss <i>Blue Velvet</i> , Lynchian elements	"David Lynch Keeps His Head" by David Foster Wallace, sections 3, 5, 6, 7, 8, 11, 13, 13(a)	
Mon Oct 17	Discuss <i>Blue Velvet</i> , the politics of nostalgia and narrative		QUIZ SIX DUE 11:59 PM
Wed Oct 19	Nonlinear narrative Clips from <i>Pulp Fiction</i> (Quentin	"Breaking Up is Hard to Avoid: Fragmentation in	

	Tarantino, United States, 1994)	Postmodern Film” by M. Keith Booker (First half)	
Wed Oct 19 Screening	<i>Memento</i> (Christopher Nolan, United States, 2000)		
Fri Oct 21	Discuss <i>Memento</i>	“Breaking Up is Hard to Avoid: Fragmentation in Postmodern Film” by M. Keith Booker (Second half)	
Mon Oct 24	Experimental film, narrative alienation, non-narrative cinema Clips from <i>Empire</i> (Andy Warhol, United States, 1964) <i>Blue</i> (Derek Jarman, England, 1993)		
Wed Oct 26	UNIT THREE: CRITICAL METHODS Auteur Theory Clips from <i>Kill Bill, Vol. 1</i> (Quentin Tarantino, United States, 2003)	<i>TFE</i> Ch. 11: Reading about Film- Critical Theories and Methods, “Auteur Theory,” 386	PAPER #2 DUE TODAY BEFORE CLASS TIME
Wed Oct 26 Screening	<i>À Bout de Souffle</i> (Jean-Luc Godard, France, 1959)		
Fri Oct 28	Discuss <i>À Bout de Souffle</i>		
Mon Oct 31	The limitations of auteur theory	“The Death of the Author” by Roland Barthes	QUIZ SEVEN DUE 11:59 PM
Wed Nov 2	Genre Theory Clips from <i>Il Buono, il Bruto, il Cattivo</i> (Sergio Leone, United States/Italy, 1966) <i>Unforgiven</i> (Clint Eastwood, United States, 1992)		

Wed Nov 2 Screening	<i>The Searchers</i> (John Ford, United States, 1956)		
Fri Nov 4	Discuss <i>The Searchers</i>	“Search and Rescue/Search and Destroy” by Richard Slotkin	
Mon Nov 7	Discuss <i>The Searchers</i> , cycles of genre, representation		QUIZ EIGHT DUE 11:59 PM
Wed Nov 9	Gender studies, Alfred Hitchcock introduction Clips from <i>Nashville</i> (Robert Altman, United States, 1975)		
Wed Nov 9 Screening	<i>Psycho</i> (Alfred Hitchcock, United States, 1960)		
Fri Nov 11	HOLIDAY, NO CLASS		
Mon Nov 14	Trans representation in cinema Clips from <i>The Silence of the Lambs</i> (Jonathan Demme, United States, 1991) <i>Tangerine</i> (Sean Baker, United States, 2015)		QUIZ NINE DUE 11:59 PM
Wed Nov 16	Gender continued Clips from <i>Riddles of the Sphinx</i> (Laura Mulvey and Peter Wollen, England, 1977)	<i>TFE</i> Ch. 11: Reading about Film- Critical Theories and Methods, “Theories of Gender and Sexuality,” 394-397	
Wed Nov 16 Screening	<i>Portrait de la Jeune Fille en Feu</i> (Céline Sciamma, France, 2019)		
Fri Nov 18	Discuss <i>Portrait de la Jeune Fille en Feu</i>		
Mon Nov 21	Gender concluded	“Compulsory Heterosexuality” by Adrienne Rich, 631-637	QUIZ TEN DUE 11:59 PM

Wed Nov 23	HOLIDAY, NO CLASS		
Wed Nov 23 Screening	HOLIDAY, NO SCREENING		
Fri Nov 25	HOLIDAY, NO CLASS		
Mon Nov 28	Marxist theory Clips from <i>Uncut Gems</i> (The Safdie Brothers, United States, 2019) <i>Snowpiercer</i> (Bong Joon-Ho, South Korea, 2013)	<i>Marxism and Literary Criticism</i> by Terry Eagleton, 1-8	
Wed Nov 30	Marxist theory continued		
Wed Nov 30 Screening	<i>Parasite</i> (Bong Joon-Ho, South Korea, 2019)		
Fri Dec 2	Discuss <i>Parasite</i>	“Killing the Host: Class and Complacency in Bong Joon-Ho’s <i>Parasite</i> ” by Laurence Barber	
Mon Dec 5	Discuss <i>Parasite</i> , narrative and film form as political statements		
Wed Dec 7	Intersectionality and race Clips from <i>Night of the Living Dead</i> (George A. Romero, United States, 1968) <i>Get Out</i> (Jordan Peele, United States, 2017) <i>Sorry to Bother You</i> (Boots Riley, United States, 2018)		
Wed Dec 7 Screening	<i>Moonlight</i> (Barry Jenkins, United States, 2016)		
Fri Dec 9	NO CLASS, READING DAY		

Mon Dec 9			PAPER #3 DUE DECEMBER 12 11:59 PM
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