

**ENG2300: FILM ANALYSIS**  
**CITY FILMS**

(Section 8015, Class #21079)

Fall 2022 Syllabus



*Cléo from 5 to 7* (1962) by Agnes Varda

**COURSE INFORMATION:**

Instructor	Debakanya Haldar
E-mail I.D.	<a href="mailto:d.haldar@ufl.edu">d.haldar@ufl.edu</a>
Class Meetings	T - Period 4 (10:40 AM - 11:30 AM) in TUR 2334 R - Period 4-5 (10:40 AM - 12:35 PM) in TUR 2334
Screening Period	T - Period E1-E3 (7:20 PM - 10:10 PM) Note: we will NOT meet during the screening period. Instead, you are expected to use this time to watch the films on your own. You may not enroll in another course during this period.
Office Hours	Tuesday - 11:45 AM to 12:45 PM in TUR 4212 Thursday - 12:45 PM to 1:45 PM in TUR 4212 Or by appointment
Course Website	Canvas

## **COURSE DESCRIPTION:**

The urban space has been consistently imagined and reimagined in films. This can perhaps be attributed to the close link between the advent of cinema and the rise of industrialization in the modernist epoch. Right from *Metropolis* (1927) to *Black Panther* (2018), the city functions not only as a mere backdrop but as a central motif that captures the thematic sensibilities of the narrative. The course, ENG2300, will focus on this particular aspect of “film analysis”. We will examine various city films through the technical knowledge of mise-en-scène, cinematography, editing, sound, narrative structure; understand how genre shapes cinematic aesthetics; and discuss key concepts such as film auteurs and film theory.

In the beginning of the course, we will familiarize ourselves with film vocabulary and analytical tools necessary to critically analyze films throughout the semester. Over the semester, we will participate in workshop sessions to help you formulate strong argumentative writing.

## **COURSE OBJECTIVES:**

By the end of ENG2300, students will be able to:

1. Make technical observations about a film and write persuasive film reviews.
2. Closely read texts (films and otherwise) and make logical and nuanced interpretations.
3. Critically engage with academic writings and social theories.
4. Write college-level analysis papers containing clear thesis statements, strong textual evidence, and well-integrated secondary materials.

## **COVID STATEMENT:**

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.uf](http://one.uf) 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.
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

## 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:

Readings will be available on Canvas. Our main “texts” for the semester will be our films. Most films will be made available digitally either through course reserves, or through YouTube. In the event that a film is not available in either place, I will provide a list of alternative services where you will be responsible for renting, purchasing, or streaming the film. Please make use of free trials or shared subscriptions whenever possible! If you have difficulty accessing a film or encounter financial hardships, please reach out to me ASAP. **Even though we will not meet during the screening time, you cannot register for another course that meets during that period.**

FILMS	WHERE TO FIND THEM
<i>Metropolis</i> (1927)	YouTube <a href="https://www.youtube.com/watch?v=Br9XXayHe_Y">https://www.youtube.com/watch?v=Br9XXayHe_Y</a>
<i>Taxi Driver</i> (1976)	Netflix
<i>Night on Earth</i> (1991)	HBO Max, Criterion Channel
<i>Lost in Translation</i> (2003)	Course Reserve
<i>Manhattan</i> (1979)	Internet Archive <a href="https://archive.org/details/manhattan-1979-restored-movie-720p-hd">https://archive.org/details/manhattan-1979-restored-movie-720p-hd</a>
<i>5 Centimeters per Second</i> (2007)	Youtube <a href="https://www.youtube.com/watch?v=KuIMKVux2ss">https://www.youtube.com/watch?v=KuIMKVux2ss</a>
<i>Chinatown</i> (1974)	HBO Max
<i>Blade Runner</i> [Director's Cut] (1992)	Netflix, Amazon Prime
<i>Cleo from 5 to 7</i> (1962)	HBO Max, Criterion Channel, MUBI, Apple TV
<i>Crooklyn</i> (1994)	Course Reserve

## ASSIGNMENTS:

(See the following section for word-count and points.)

- **Annotations:** The course requires you to complete four Perusall annotations. Students will engage with the given academic paper and make two original observations per annotation assignment. Students are also encouraged to interact with their peers' annotations.
- **Peer Review:** There are a total of three peer-review activities in this course. Students will have to submit their paper drafts by the activity due date, following which a peer will be assigned to review the draft. These reviews will consist of extensive annotations pointing out scopes of improvement, spelling and syntactical checks, as well as constructive feedback on the strengths and weaknesses of the drafts.
- **Reflections:** There are a total of four reflection activities in this course. In these assignments, the instructor will ask students to answer open-ended and subjective questions based on the modules that have been covered. Reflection activities help students to introspect on their learning curves.
- **Pinterest Mood-Boards:** Students have to create a total of three Pinterest mood-boards in this course. The topic will be based on the modules in which they have been assigned. This assignment allows students to be creative, to showcase their own nuanced interpretations of the films, and present parallel aesthetic visuals that they consider representative of the given films.

- Workshop Participation: In this course, there will be a total of four workshop sessions. In these sessions, students will learn how to write film reviews, close read texts, form logical arguments, write literature reviews, etc. Students are expected to participate in all of these sessions. Participation include attendance, answering questions, completing the assigned short homework, and submitting workshop drafts for correction.
- Quizzes: There will be a total of 3 quizzes in this course. There will be a total of ten short objective questions in each of the quizzes. The questions will be based on the modules that have been covered.
- Film Reviews: Film reviews are the first of the three types of major assignments in this course. Students have to submit two film reviews. In these papers, students will choose one of the prescribed films for review. Students will use film vocabulary terms to logically explain their arguments. Film reviews are NOT meant to be academic. They should aim for strong subjective opinions that can effectively persuade the readers.
- Close Reading Papers: This forms the second type of the major assignments in this course. Students have to submit two close reading papers. Students will **close read one scene from a film** 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.”* Students will support their claims by close reading the mise-en-scène, cinematography, editing, and sound elements of the scene. Note: If you choose a film that we’ve watched for class, be sure you choose a scene that we did not examine in-depth as part of our class discussion. Your close reading must be your own.
- Critical Crux Paper: As their final course project, students have to submit a “critical crux paper”. For this essay, students will choose three peer-reviewed, scholarly articles about the film they want to work on, or on topics connected to the film. The paper should provide a short literature review, i.e., summarize the arguments of each article and synthesize the intersections between those arguments. In this interaction, students need to find an argumentative gap, i.e., a logical conversation that these scholarly papers have overlooked/failed to present. After situating the gap, students are expected to fill it up through their own interpretations, speculations, and analysis. The thesis, therefore, will focus on these questions: what are film scholars saying about the film (or about topics related to the film), what have they missed in their conversations, and how can you add to this conversation with your own analysis? Note: If you choose a film that we’ve watched for class, you cannot use any of the scholarly sources assigned on the syllabus for your essay.

## ASSIGNMENTS OVERVIEW:

ASSIGNMENT	WORD COUNT	POINTS
Annotations (4)	-	20x4 = 80
Peer Reviews (3)	-	15x3 = 45
Reflection (4)	250x4 = 1000	20x4 = 80
Film Reviews (2)	750x2 = 1500	100x2 = 200
Close Reading Papers (2)	1000x2 = 2000	125x2 = 250
Critical Crux Paper (1)	1500x1 = 1500	150x1 = 150
Short homework (2)	-	10x2 = 20
Pinterest mood-boards (3)	-	15x3 = 45
Workshop participation (4)	-	25x4 = 100
Quizzes (3)		10x3 = 30
<b>TOTAL</b>	<b>6000 words</b>	<b>1000 points</b>

## COURSE POLICIES:

1. You must complete **all assignments** to receive credit for this course.
2. Attendance: Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. **You will fail the course if you accrue more than five 50-minute absences.** You will earn a lowered course grade if you accrue four absences. Please contact me ahead of time to have your absence excused and to see what content you will miss. UF attendance policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
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 are running late, be sure to chat with me at the end of class to catch up on any announcements you may have missed.
4. Classroom Behavior and Netiquette: Whether you are participating in person, via Zoom, or on Canvas: treat each other, your instructor, and yourself with respect. Remember that you 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 through Canvas by 11:59 p.m. on the day they're due (unless otherwise specified). Your assignments 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, including any films you may be citing. (If you have MLA questions, check the Purdue OWL website first, then ask me if you're still unsure.) 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.

7. Late Papers/Assignments: Any extensions are granted at my discretion and **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 current UF Student Honor Code defines plagiarism 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:

- Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- 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.
- Submitting materials from any source without proper attribution.
- 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](mailto: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](mailto: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/>

### **COURSE SCHEDULE (Tentative):**

Subject to change—watch for Canvas announcements or messages regarding any updates.

WEEK	DATE	READINGS	ASSIGNMENTS DUE
1	8/25	Introduction to the course	
2	8/30	<b><u>MODULE 1: MIS-EN-SCENE</u></b>  Discuss: What is mis-en-scene and its different aspects? <b>Watch:</b> <i>Metropolis</i> [Fritz Lang, 1927]	
	9/1	Discuss “The City Symphony Phenomenon” by Steven Jacobs, Anthony Kinik, and Eva Hielscher.	Annotation 1
3	9/6	<b><u>MODULE 2: CINEMATOGRAPHY</u></b>  Discuss “On Cinematography” by Lee Garmes [JSTOR] <b>Watch:</b> <i>Taxi Driver</i> [Martin Scorsese, 1976]	Quiz #1
	9/8	Discuss “Martin Scorsese and the Rhythm of the Metropolis” by Patrizia Lombardo	Annotation 2
4	9/13	Workshop I: How to write a film review? <b>Watch:</b> “Siskel & Ebert Advise Young Movie Critics” [Youtube]	
	9/15	Reflection I	Film Review #1 (on <i>Metropolis</i> or <i>Taxi Driver</i> )



WEEK	DATE	READINGS	ASSIGNMENTS DUE
5	9/20	<b>MODULE 3: EDITING</b>  Discuss “On Film Editing” by Folmar Blangsted [JSTOR] <b>Watch:</b> <i>Night on Earth</i> [Jim Jarmusch, 1991]	
	9/22	Discuss “Jim Jarmusch interview on ‘Night on Earth’ (1992)” [Youtube] and “Method Man” by Rob Feld [Canvas]	Annotation 3
6	9/27	<b>MODULE 4: SOUND</b>  Discuss “Sound Design” (Walter Murch interviewed by Frank Paine) [JSTOR] <b>Watch:</b> <i>Lost in Translation</i> [Sofia Coppola, 2003]	Pinterest mood-board #1 (alienation)
	9/29	Reflection II	Film Review #2 (on <i>Night on Earth</i> or <i>Lost in Translation</i> )
7	10/4	Workshop II: What is close reading? How to closely read a film? <b>Watch:</b> The scene where Travis gets ready ( <i>Taxi Driver</i> )	Homework: Prepare a list of observations based on this montage.
	10/6	Workshop III: Thesis statement and argumentative writing	
8	10/11	<b>MODULE 5: NARRATIVE</b>  Discuss: “Narration and Narrativity in Film” by Robert Scholes <b>Watch:</b> <i>Manhattan</i> [Woody Allen, 1979]	Quiz #2
	10/13	Discuss “The Narrator and the Narrative: The Evolution of Woody Allen’s Film Comedies” by Celestine Deleyto	Draft submission of Close Reading #1 (any film covered so far)
9	10/18	Peer Review I <b>Watch:</b> <i>5 Centimeters per Second</i> [Makoto Shinkai, 2007]	
	10/20	Reflection III	Close Reading #1 (any film covered so far)
10	10/25	<b>MODULE 6: GENRE</b>  Discuss: “An Introduction to Genre Theory” by Daniel Chandler [Canvas] <b>Watch:</b> <i>Chinatown</i> [Roman Polanski, 1974]	Pinterest mood-board #2 (crime)
	10/27	“Los Angeles as Scene of the Crime” by Paul Arthur [JSTOR]	Annotation 4
11	11/1	Discuss: “American Film Noir: The History of an Idea” by James Naremore [JSTOR] <b>Watch:</b> <i>Blade Runner</i> (Director’s Cut) [Ridley Scott, 1992]	Pinterest mood-board #3 (futurism)

WEEK	DATE	READINGS	ASSIGNMENTS DUE
	11/3	Discuss “Under Darkened Skies: The City in Science-fiction Film” by John R. Gold [JSTOR] Discuss “Ramble City: Postmodernism and <i>Blade Runner</i> ” by Giuliana Bruno	Draft submission of Close Reading #2 (any film covered so far)
12	11/8	Peer Review II <b>Watch:</b> N/A	
	11/10	<b><u>MODULE 7: AUTEUR</u></b>  Discuss “Film Authorship: The Director as Auteur” by Warren Buckland	Close Reading #2 (any film covered so far)
13	11/15	Discuss “Agnes Varda: Feminist Auteur” by Charlotte Butler <b>Watch:</b> <i>Cleo from 5 to 7</i> [Agnes Varda, 1962]	Quiz #3
	11/17	Workshop IV: What is a critical crux paper? Forming a literature review and an original argument.	
14	11/22	<b><u>MODULE 8: FILM THEORY</u></b>  Discuss: Incorporating social theories in film analysis (locating race, class, gender and sexuality in city films) <b>Watch:</b> <i>Crooklyn</i> [Spike Lee, 1994] 'Crooklyn'   Spike Lee & A.O. Scott   One Film, One New York [Youtube] <a href="https://www.youtube.com/watch?v=wDJFLpB5EIM">https://www.youtube.com/watch?v=wDJFLpB5EIM</a>	Homework: Idea for critical crux paper (choose a film, 3 peer-reviewed sources, and form a thesis statement)
	11/24	<b>NO CLASS (Thanksgiving)</b>	
15	11/29	Discuss: “Welcome to Crooklyn: Spike Lee and the Rearticulation of the Black Urbanscape” by Paula J. Massood “Cinema as Agent of Urban Change” by Ivan Villarme Alvarez <b>Watch:</b> N/A	Draft submission of Critical Crux Paper
	12/1	Peer Review III	
16	12/6	Reflection IV	Critical Crux Paper

## GRADING SCALE AND RUBRIC:

A	4.0	94-100	940-1000	C	2.0	74-76	740-769
A-	3.67	90-93	900-939	C-	1.67	70-73	700-739
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	84-86	840-869	D	1.0	64-66	640-669
B-	2.67	80-83	800-839	D-	0.67	60-63	600-639
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

A	4.0	94-100	Shows an exceptional level of thoughtful engagement with the text(s), complex, creative and well-reasoned arguments, and a clear prose style. The paper uses several logical examples to fully develop a persuasive thesis and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.
A-	3.67	90-93	
B+	3.33	87-89	Needs more attention to one or two of these areas: sophistication and nuance of arguments (a more arguable thesis statement, use of more evidence or analysis, qualification of arguments, etc.), prose style/formatting (sentence structure, diction, clarity), or organization (paragraph construction, flow of ideas).
B	3.00	84-86	
B-	2.67	80-83	
C+	2.33	77-79	Needs to push further in order to go beyond a surface-level interpretation. Needs more textual evidence and analysis to support them. The overall argument might not be clearly or convincingly articulated. A 'C' paper also needs improvement in clarity of prose and/or organization.
C	2.0	74-76	
C-	1.67	70-73	
D+	1.33	67-69	Indicates a superficial engagement with the text, and inattention to argument, prose style, and mechanics. The paper uses few or no examples, and the argument is unclear and unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.
D	1.00	64-66	
D-	0.67	60-63	
E	0.00	0-59	Shows little understanding of the assignment, is turned in extremely late, and/ or shows extreme problems with argument and grammar. Or, you may have committed any one of the following failing errors: failure to meet the word count, plagiarism, or failure to address the prompt.