

ENG 2300: Film Analysis
Summer A 2023
Class #12523 , Section 8641

Instructor Name: Bryce Patton

Office Hours: Thursday from 1pm - 3pm in Library West or by appointment

Instructor Email: bryceapatt@ufl.edu

Course meeting times & locations: Monday, Tuesday, Wednesday, Thursday, and Friday from 11am -12:15pm in Turlington 2334

Screening Times: Each week, we will have two film screenings from 3:30pm - 6:15pm on Tuesday and Thursday in Rolfs Hall 0115. These screenings are mandatory and will count towards attendance.

Course website: Canvas

Course Description:

ENG 2300 is an introduction to film analysis, history, and theory. The course introduces students to film's unique language, familiarizing them with both narrative and stylistic elements. The course also provides a brief overview of genres and film movements, which is supplemented by various critical and theoretical approaches. Over the semester, students will learn to write about how a film's narrative and cinematic style communicate ideas, evoke emotions, and reflect larger cultural conditions and perspectives. In the Film and Media 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).

General Education Objectives:

- This course confers General Education credit for Composition (C), and 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:

Our textbook for the semester is *Film Appreciation* by Yelizaveta Moss & Candice Wilson. This is an open-source textbook which can be found at the following URL:

<https://alg.manifoldapp.org/projects/film-appreciation>

All other readings will be made available through either the class's course reserve or through Canvas.

Assignments:

Assignment	Word Count	Percentage	Due Date
"Alphabet Game" paragraphs for each film	100 words x 10 posts = 1,000 Words	10%	Weekly
Four Short Formal Analysis Papers	500 words x 4 short papers = 2,000	40%	Weekly
Final Project (ABC Analysis)	3,000 Words	45%	6/23
Homework/Quizzes	N/A	5%	N/A
Total	6,000 words	100%	

Assignment Descriptions:

“Alphabet Game” Posts for each Film:

For each film we watch, take a sheet of paper and write out all 26 letters of the alphabet. As you watch the film, try to find a detail the film that corresponds to each letter of the alphabet and write it down next to the corresponding letter. These could be any detail you see or hear in the film (i.e. objects, a word of dialogue, a name). Then, once the film is over, I would like you to pick one of those words and write a paragraph about why the word is important for the film. What can that word teach us about the film? Your entry should generate knowledge about the selected movie and possibly reflect on cinema in general. UF professor Robert B. Ray’s book *The ABCs of Classic Hollywood* utilizes this method as a way to closely analyze cinematic texts. We will read an extended excerpt from his book during the first week of the course. You will submit this paragraph to Canvas.

Four Short Formal Analysis Papers

Four of the semester’s six weeks are structured around the study of individual cinematic elements (mise-en-scène, cinematography, editing, and sound). For each of these four weeks, you will write a brief 500-word formalist study that closely analyzes the use of the week’s cinematic element within one of the films we have watched in class. You will submit these short studies to Canvas.

Final Project (ABC Analysis)

For the final project you will play an extensive version of the Alphabet Game using a film of your choice. You will have 3000 words to produce a text of at least 10 alphabetical entries. Each entry must start with a detail from the movie you have chosen. Each entry should generate knowledge about the selected movie and possibly reflect on cinema in general. While I encourage you to use one of the films we’ve discussed in class as your subject, I will accept proposals for outside films.

Homework/Quizzes

Throughout the semester, as needed, I may add some brief homework assignments or quizzes over the screened films and assigned readings.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* You can have at the most three unexcused absences. After the third unexcused absence, you will be unable to pass the class. Excused absences can include many things from religious observances, school sanctioned events, family emergencies, and sickness. If you need to miss a class and are worried that the absence will not be excused, I encourage you to reach out to me through email or to speak with me during office hours or after/before class. Please refer to the UF attendance policy for more

information and feel free to come to me if you have any questions

(<https://archive.registrar.ufl.edu/catalog/catalogarchive/03-04-catalog//student-information/academic-regulations/attendance-policies.html>)

3. *Tardiness*: Latecomers must see me after class so I can change the attendance record.
4. *Screening Expectations*: I expect all students to attend weekly scheduled screenings. During screenings, students are not allowed to use their cell phones/laptops. I encourage students to bring a notebook to write notes on the film as it plays.
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 work will be submitted to Canvas and will generally follow MLA guidelines. For each assignment, I will supply an assignment sheet that goes into more detail on the formatting of the assignment.
7. *Late Papers/Assignments*: Late work will be marked down one full letter grade for each actual day late. That being said, I am more than happy to give students extensions on homework or formal papers. In order to receive an extension, you must let me know through email before the due date. If you do not send me an email, including a new date of submission, the late work policy will go into effect.
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:
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/>
15. *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](#) annual book sale.)

Films:

<i>Arroseur et Arrose</i> (Louis Lumiere, 1895)	<i>That Thing You Do!</i> (Tom Hanks, 1996)
<i>A Trip to the Moon</i> (George Melies, 1902)	<i>Dancer in the Dark</i> (Lars Von Trier, 2000)
<i>Suspense</i> (Lois Weber, 1913)	<i>Mulholland Drive</i> (David Lynch, 2001)
<i>Sherlock Jr.</i> (Buster Keaton, 1924)	<i>Oldboy</i> (Park Chan-Wook, 2003)
<i>The Wizard of Oz</i> (Victor Fleming, 1939)	<i>Moonlight</i> (Barry Jenkins, 2016)
<i>The Maltese Falcon</i> (John Huston, 1941)	<i>All Too Well: The Short Film</i> (Taylor Swift, 2021)
<i>La Jetée</i> (Christ Marker, 1962)	Class-Selected Auteur Film*
<i>Daisies</i> (Věra Chytilová, 1966)	
<i>Suspiria</i> (Dario Argento, 1977)	

Note: The films included in this course may include topics and images that some people find difficult or disturbing, including but not limited to: violence, rape, racism, sexism, homophobia, sex, nudity, drug use, gun violence, suicide, death, and animal violence. If you feel that you may be triggered or negatively impacted by viewing these graphic images, I encourage you to look at the parental content guide for each film. If you feel that you may be made too uncomfortable by these subjects, I suggest looking through the content guides following the first class period so you can switch into another course if needed.

Class Schedule:

I reserve the right to change the course schedule this semester; I will always notify you in advance of any changes and will post revisions on Canvas.

Date	Films/Readings	Assignments Due
Week 1: Introduction to Film Analysis		
M 5/15	<p>Discussion of Syllabus</p> <p>In-Class Screening: <i>Arroseur et Arrose</i> (Louis Lumiere, 1895) (2 mins) <i>A Trip to the Moon</i> (George Melies, 1902) (15 mins)</p>	
T 5/16	<p>Reading: “Chapter 1: Silent Cinema: The Beginning of Film Form 1895-1928)” (Moss & Wilson)</p> <p>In-Class Screening: <i>Sherlock Jr.</i> (Buster Keaton, 1924) (45 mins)</p>	
T 5/16	<p>Film Screening #1(<i>Virtual – Film is available through the library website</i>)* <i>The Wizard of Oz</i> (Victor Fleming, 1939) (112 mins)</p>	
W 5/17	Film Discussion	
R 5/18	<p>Reading: “Chapter 9: Writing Film Analysis” (Moss & Wilson)</p> <p>In-Class Screening: <i>Suspense</i> (Lois Weber, 1913) (11 mins)</p> <p>Clips from: Boogie Nights (Paul Thomas Anderson, 1999) Raiders of the Lost Ark (Steven Spielberg, 1981)</p>	
R 5/18	<p>Film Screening #2 (<i>Virtual – Film is available through the library website</i>)* <i>The Maltese Falcon</i> (John Huston, 1941) (101 mins)</p>	
F 5/19	Film Discussion	Introductory Letter Assignment due by 11:59pm

Week 2: Mise-en-scène and Narrative		
M 5/22	Asynchronous Workday	
T 5/23	Readings: “Chapter 3: Mise-en-scène” (Moss & Wilson) Skim “Chapter 3: <i>The Maltese Falcon</i> ” from <i>The ABCs of Classic Hollywood</i> (Robert B. Ray) (pgs. 157-244)	Alphabet Game Review #1 due before class
T 5/23	Film Screening #3 <i>Mulholland Drive</i> (David Lynch, 2001) (147 mins)	
W 5/24	Film Discussion	
R 5/25	No Class	
R 5/25	Film Screening #4 <i>Daisies</i> (Věra Chytilová, 1966) (76 mins)	Alphabet Game #2 due before class
F 5/26	Film Discussion	Alphabet Game #3 due before class
Week 3: Cinematography		
M 5/29	No Class (Memorial Day)	
T 5/30	Reading: “Chapter 4: Cinematography (Moss & Wilson)”	Mise-En-Scene analysis due by 11:59pm
T 5/30	Film Screening #5 <i>Suspria</i> (Dario Argento, 1977) (98 mins)	

W 5/31	Film discussion	Alphabet Game #4 due before class
R 6/1	<p>Optional Reading: “Chapter 1: Spatial and Temporal Articulations” from <i>Theory of Film Practice</i> (Noël Burch) (3-16)</p> <p>Clip from: <i>Inglourious Basterds</i> (Quentin Tarantino, 2009)</p>	
R 6/1	<p>Film Screening #6 <i>Moonlight</i> (Barry Jenkins, 2016) (111 mins)</p>	
F 6/2	Film Discussion	Alphabet Game #5 due before class
Week 4: Editing		
M 6/5	Asynchronous Workday	Cinematography Analysis due by 11:59pm
T 6/6	<p>Reading: “Chapter 5: Editing” (Moss & Wilson)</p>	
T 6/6	<p>Film Screening #7 Randomly Selected Film</p>	
W 6/7	Film Discussion	Alphabet Game #6 due before class

R 6/8	<p>Optional Reading: “Chapter 3: Editing as a Plastic Art” from <i>Theory of Film Practice</i> (Noël Burch) (32-50)</p> <p>In-Class Screening: <i>La Jetée</i> (Chris Marker, 1962) (28 mins)</p>	
R 6/8	<p>Film Screening #8 <i>Oldboy</i> (Park Chan-Wook, 2003) (120 mins)</p>	
F 6/9	<p>Film Discussion</p>	<p>Alphabet Game #7 due before class</p>
<p>Week 5: Sound</p>		
M 6/12	<p>Asynchronous Workday</p>	<p>Editing Analysis due by 11:59pm</p>
T 6/13	<p>Reading: “Chapter 6 – Sound” (Moss & Wilson)</p>	
T 6/13	<p>Film Screening #9 <i>That Thing You Do!</i> (Tom Hanks, 1996) (108 mins)</p>	
W 6/14	<p>Film Discussion</p>	<p>Alphabet Game #8 due before class</p>
R 6/15	<p>Reading: “Chapter 6: On the Structural Use of Sound” from <i>Theory of Film Practice</i> (Noël Burch) (90-104)</p> <p>In-Class Screening: <i>All Too Well: The Short Film</i> (Taylor Swift, 2021) (15 mins)</p>	
R 6/15	<p>Film Screening #10 <i>Dancer in the Dark</i> (Lars Von Trier, 2000) (140 mins)</p>	

F 6/16	Film Discussion	Alphabet Game #9 due before class
Week 6: Auteur Theory & Final Film Discussions* <i>(The Final Week's Classes will be held over Zoom)</i>		
M 6/19	No Class (Juneteenth)	
T 6/20	Film discussion & Discussion of the Final Project	Sound Analysis due by 11:59pm
T 6/20	Film Screening #11 Student Selected Auteur Film*	
W 6/21	Film Discussion	Alphabet Game #10 due before class
R 6/22	Final Project Q&A and Discussion	
F 6/23	Final ABC Analysis Project due by 11:59pm	