

ENG 2300 Film Analysis
Section 1809 Tues 4/Thurs 4-5 (Screenings Thurs 9-11)

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Office Hours: Thursday Period 6

Course Description

As an introduction to film analysis, ENG 2300 provides students with a working knowledge of film vocabulary (e.g. the distinction between a “long take” and a “long shot”). As opposed to the “film appreciation” model, however, this course develops these analytic tools in the context of film history and film theory. The course will involve films and essays that have proved central to subsequent ways of thinking about the cinema. Having completed this course, a student should have a sense of both film history’s general outline and film theory’s most important issues. Nevertheless, the main purpose of this class is to learn how to write elegantly about a given film’s style and structure. To that end, we will devote time to writing instruction and workshopping.

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

Required Texts:

Timothy Corrigan & Patricia White, *The Film Experience* (3rd Ed)

Recommended Texts:

Karen Gocski, Richard Barsam, & Dave Monahan, *Writing About Movies*

David Thomson, *The New Biographical Dictionary of Film*

Assignments & Grading

Reading Worksheets- 10%

Worksheets consisting of short response questions based on readings.

Oral Presentation – 5%

Once during the semester you will prepare a set of discussion questions in response to a day's reading/screening and present them to the class.

Response Papers (5 x 500 words) - 25%

Brief close readings written in response to prompts I will provide. Though short, they should not be considered informal and should demonstrate the same care and engaged thoughtfulness as longer assignments.

Mid-Term (2000 words) - 25%

Combination of online assessment portion (short answer and multiple choice questions covering readings, screenings, and lectures/discussion) and a written portion (2-3 short essays written in response to prompts I will provide)

Critical Analysis Essay (1500 words) – 25%

A final paper, incorporating some light critical research (1-3 sources).

Participation – 10%

Grading Scale:

A =	93% = 4.0	A- =	90% = 3.67
B+ =	87% = 3.33	B =	83% = 3.0
B- =	80% = 2.67	C+ =	77% = 2.33
C =	73% = 2.0	C- =	70% = 1.67
D+ =	67% = 1.33	D =	63% = 1.0
D- =	60% = .67	E =	>60% = 0.0

Individual rubrics will be distributed for each major assignment

NB: You must pass this course with a “C” or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words.

PLEASE NOTE: a grade of “C-” **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

GRADE APPEALS: Students may appeal a final grade by filling out a form available in the English Department Offices. You will need to contact Carla Blount, Program Assistant to the Director of Writing Programs, for details if you wish to file an appeal. **General Classroom Policies**

Attendance is required for both class meetings and screenings. You are allowed three (3) absences. For every absence exceeding this, your final grade will drop by 2 points for a screening, 4 for a Tuesday class, and 7 for a Thursday class. If you miss more than six (6) classes/screenings, you will automatically fail the course. Exemptions from this policy will apply only for absences involving university-sponsored events, such as athletics and band, religious holidays, and court-imposed absences. Absences related to these things must be discussed with me prior to the date that will be missed. Students who participate in athletic or extracurricular activities are permitted to be absent 12 scholastic days per semester without penalty. (A scholastic day is any day on which regular class work is scheduled.)

The use of cell phones and laptops during class is expressly prohibited. Anyone caught using their phone for non-emergency purposes will be asked to leave and counted absent for the day.

PLEASE NOTE: If you are absent it is still your responsibility to make yourself aware of all due dates. You are still responsible for turning assignments in on time.

Tardiness: Please do not come late to class; arriving late disrupts the entire class. If you enter class after roll has been called, you are late. Two instances of tardiness count as one absence. Tardiness will also lower your participation grade.

Paper Submission: Submit all papers using MLA format. **Late papers will not be accepted.**

Plagiarism

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, as well as details regarding disciplinary procedure see: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

Classroom behavior

Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

Students with Disabilities

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

Schedule (readings marked with a * will be supplied via Canvas and/or Library Reserves)

Unit I – Film Form

Week 1 – Introduction

8/26 Syllabus; Screen *A Day in the Country* (Renoir, 1936) in class

8/28 Seymour Chatman, “What Novels and Can Do That Films Can’t (And Vice Versa)”
VF Perkins, “Moments of Choice”

Screening: *The Life of an American Firefighter* (Porter, 1902); *A Corner in Wheat* (Griffith, 1909); *The Musketeers of Pig Alley* (Griffith, 1912); *M* (Lang, 1930)

Week 2 – Editing I: Articulating time and space

9/2 FE 133-177 (Editing)

9/4 Barry Salt, “Film Form: 1900-1906”*

Screening: *The Battleship Potemkin* (Eisenstein, 1925)

Week 3 – Editing II: Soviet Montage

9/9 Sergei Eisenstein, “The Montage of Film Attractions”*

9/11 Noel Burch, “Film’s Institutional Mode & The Soviet Response”
Response #1 Due

Screening: *Nosferatu* (Murnau, 1922)

Week 4 – *Mise-en-scene* I: Expressionism

9/16 *Film Experience* 63-95 (*Mise-en-scene*)

9/18 Gilberto Perez, “The Deadly Space Between”*

Screening: *Summer* (Eric Rohmer, 1985)

Week 5 – *Mise-en-scene* II: Realism

9/23 Andre Bazin, "The Ontology of the Photographic Image"*
9/25 Andrew Klevan, "The Narration of the Everyday"*
Response #2 Due

Screening: *His Girl Friday* (Hawks, 1940)

Week 6 – Cinematography I: Classical style

9/30 *Film Experience* 95-133 (Cinematography)
10/2 Stanley Cavell, "His Girl Friday"

Screening: *Bonnie & Clyde* (Penn, 1967)

Week 7 – Cinematography II: Modernism

10/7 No Reading
10/9 Lester Friedman, "*Bonnie & Clyde: Film Analysis*"
Response #3 Due

Screening: *Do The Right Thing* (Lee, 1989)

Week 8 – Cinematography III: Social spaces

10/14 No Reading
10/16 Reading TBA

Screening: *North By Northwest* (Hitchcock, 1959)

Week 9 – Performance

10/21 James Naremore, "Cary Grant in *North by Northwest*"*
10/23 No Reading
MIDTERM DUE

Screening: *Casablanca* (Curtiz, 1942)

Week 10 – Narrative I: Classic Hollywood

10/28 *FE* 215-255 (Narrative Filmmaking)
10/30 No Reading

Screening: *Paisa* (Rossellini, 1946)

Week 11 – Narrative II: Neorealism

11/4 *FE* 355-399 (History and Historiography)
11/6 Cesare Zavattini, "A Thesis on Neorealism"
Response #4 Due

Screening: *2 or 3 Things I Know About Her* (Godard, 1967)

Week 12 – Narrative (?) III: Godard & Postmodern Experimentation

11/11 **No Class (Veteran's Day)**
11/13 Walter Benjamin, "What is Epic Theater?"*

Screening: *Cleo from 5 to 7* (Varda, 1962)

Week 13 - Film and feminism

11/18
11/20 Sandy Flitterman-Lewis, "From Deesse to Idee"
Response #5 Due

Screening: *Double Indemnity* (Wilder, 1944)

Week 14 – Women in film noir

11/25 Janey Place, “Women in Film Noir”

11/26 No Class (Thanksgiving)

Week 15 – Women in film noir, ctd.

12/2 Screen *Gilda* (C. Vidor, 1946) by this date

12/4 Richard Dyer, “Charisma as Resistance: Rita Hayworth in *Gilda*”

Screening: *Laura* (Preminger, 1944)

Week 16

12/9 ANALYSIS ESSAY DUE