

# ENG 2300: Film Analysis

Section 02E2

Class: MTWRF, Period 2 (9:30-10:45)

Screenings: M-W, Periods 6-7 (3:30-6:15)

Turlington, room 2322

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**Office:** Turlington 4103

**Office Hours:** Monday, Periods 4-5, and by appointment

## Course Description and Goals

This course is an introduction to thinking and writing about the cinema by means of film theory and history. 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”). However, as opposed to the “film appreciation” model, this course develops these analytic tools in the context of film history and film theory. Having completed this course, a student should have a sense of both film history’s general outline and some of film theory’s most important issues. However, the main purpose of this class is to develop more engaged analysis of a given film’s style and structure, and how to write about that elegantly.

### Weekly goals:

Week 1: Introduce basic film terminology; introduce mise-en-scene and editing; practice analyzing film.

Week 2: Introduce cinematography; analyze narrative structure in three films from the 1930s.

Week 3: Introduce concepts of genre and authorship in classic Hollywood narrative cinema; analyze classic Hollywood style.

Week 4: Introduce formalist alternatives to classic Hollywood, including experimental film and the cinematic style of Yasujiro Ozu.

Week 5: Introduce postwar European art cinema; analyze spatial relations and temporal organization in art cinema; discuss art cinema’s demands on viewers.

Week 6: Introduce basic issues in ideological analysis of film; discuss relationship between ideological issues, pleasure, and narrative form in art film.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. 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

David Bordwell and Kristin Thompson, *Film Art: An Introduction*. McGraw-Hill. (ISBN: 9780073535104)

Additional Readings will be made available to you via Canvas

### Assignments

Points

100 Reading Quizzes (10 total)

100 10 Viewing Journals (300 words each)

200 Essay 1: Sequence Analysis (1000 words)

200 Essay 2: Short Analysis (1200 words)

50 Proposal for Research Paper (150 words)

350 Essay 3: Researched Analysis (2000 words)

1000 Points Total

### Assignment Descriptions

**Reading Quizzes:** I will periodically begin the day with a quiz to ensure that you did the reading. These quizzes are randomly distributed throughout the semester, so always be prepared!

**Viewing Journal:** after each film screening period, you will write a 300 word response to the film(s) in which you can discuss your reactions, raise questions, or put forth an interpretive argument. Please note that these responses are not summaries of the film's plot. They are due before class the day following a screening period and will be uploaded to Canvas.

**Essay 1: Sequence Analysis:** 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-scene, editing, and cinematography. A full assignment sheet will be available on Canvas.

**Essay 2: Short Analysis:** 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. It is not a plot summary: you will not be discussing *what* happens, but *how* it happens. A full assignment sheet will be available on Canvas.

**Essay 3: Researched Analysis:** 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 and your own close analysis of the film(s) you are writing about. I will also ask you to submit a short proposal for your research topic. A full assignment sheet will be available on Canvas.

## Schedule (Tentative)

*Note: you will be expected to have read all the texts listed on each day prior to that day's discussion.*

### Week 1 Introduction to Film Form

M May 9 Syllabus; Course Introduction. **In Class Viewing: How They Rob Men in Chicago (United States, Wallace McCutcheon, 1900, 26 seconds)**

**M Screening: Carol (United States, Todd Haynes, 2015, 120 minutes)**

T May 10 Browse Yale Film Analysis Website (<http://Filmanalysis.yctl.org/>)

W May 11 *Film Art* Chapter 4: Mise-en-Scene, pages 112-124

**W Screening: Shadow of a Doubt (United States, Alfred Hitchcock, 1943, 108m)**

R May 12 No reading; analyze mise-en-scene of *Shadow of a Doubt*

F May 13 *Film Art* Chapter 6: Editing, pages 218-255

### Week 2 Introduction to Film Form (continued)

MMay 16 *Film Art* Chapter 5: Cinematography, pages 160-175

**M Screening: Mädchen in Uniform (Germany, Leontine Sagan, 1931, 83m) & Zéro de Conduit (France, Jean Vigo, 1933, 44m)**

T May 17 No reading; analyze cinematography in *Mädchen in Uniform* & *Zéro de Conduit*

W May 18 *Film Art* Chapter 3: Narrative Form, pages 87-99

**W Screening: Holiday (United States, George Cukor, 1938, 95m)**

R May 19 No reading; analyze *Holiday*

F May 20 *Film Art* Chapter 2: The Significance of Film Form, pages 50-71

### Week 3 Genre and Film Authorship in Classic Hollywood

M May 23 *Film Art* Chapter 9: Film Genres, pages 328-349; Stanley Cavell, from *Pursuits of Happiness: The Hollywood Comedy of Remarriage*, "Introduction" (Canvas)

**M Screening: His Girl Friday (United States, Howard Hawks, 1940, 92m)**

T May 24 James Harvey, "Cary Grant and Screwball Comedy" (Canvas) & Jacques Rivette, "The Genius of Howard Hawks" (Canvas)

W May 25 Sarris, "Notes on the Auteur Theory" (Canvas) & Robin Wood, "Ideology, Genre, Auteur" (Canvas)

**W Screening: Cat People (United States, Jacques Tourneur, 1942, 73m) & The 7th Victim (United States, Mark Robson, 1943, 71m)**

R May 26 Manny Färber, “Val Lewton” (Canvas) & Martha P. Nochimson, “Val Lewton at RKO: the Social Dimensions of Horror” (Canvas)

F May 27 Mark Jancovich, “Relocating Lewton: Cultural Distinctions, Critical Reception, and the Val Lewton Horror Films” (Canvas)

**Due Friday, May 27: Essay 1**

Week 4 Experimental Film/ Ozu’s Formal Alternative to Classic Hollywood Style

M May 30 **No Class-Memorial Day**

T May 31 *Film Art* Chapter 10, “Experimental Cinema.” **In-class screening: Meshes of the Afternoon (United States, Maya Deren, 1943,14m)**

W June 1 Theresa L. Geller, “The Personal Cinema of Maya Deren: Meshes of the Afternoon and its Critical Reception in the History of the Avant-Garde” (Canvas)

**W Screening: Tokyo Story (Japan, Yasujiro Ozu, 1953,136m)**

R June 2 Adam Bingham, “The Spaces in-Between: the Cinema of Yasujiro Ozu” (Canvas)

F June 3 David Bordwell, from *Ozu and the Poetics of Cinema*, “Tokyo Story” (Canvas)

Week 5 The Space and Time of Art Cinema

M June 6 *Film Art* Chapter 12: Historical Changes in Film Art, pages 458-498

**M Screening: Playtime (France, Jacques Tati, 1967,115m)**

T June 7 Robert Cardullo, “The Sound of Silence, the Space of Time: Monsieur Hulot, Comedy, and the Aural-Visual Cinema of Jacques Tati” (Canvas)

**Due Tuesday, June 7: Essay 2**

W June 8 Lee Hilliker, “In the Modernist Mirror: Jacques Tati and the Parisian Landscape” (Canvas); **In-class screening: first 35mins of Celine and Julie Go Boating (France, Jacques Rivette, 1974,180m)**

**W Screening: (finish) Celine and Julie Go Boating**

R June 9 Jonathan Rosenbaum, Lauren Sedofsky, and Gilbert Adair with Jacques Rivette, “Phantom Interviewers Over Rivette” (Canvas)

F June 10 Mary M. Wiles, from *Jacques Rivette*, pages 98-111 (Ebook available through Smathers Library) **Due Friday, May 10: Proposal for Final Essay**

Week 6 Ideology and Pleasure in Art Cinema

M June 13 Laura Mulvey, "Visual Pleasure and Narrative Cinema" (Canvas)

**M Screening: Johanna d' Arc of Mongolia (Germany, Ulrike Ottinger, 1989,160m)**

T June 14 Laurence A. Rickels, from *Ulrike Ottinger: the Autobiography of Art Cinema*, "Johanna's Ark" (Canvas)

W June 15 Cyrus Shahan, "Decadent Fetishism in Ulrike Ottinger's *Johanna d'Arc of Mongolia*" (Canvas)

**W Screening: Beau Travail (France, Claire Denis, 1999, 90m)**

R June 16 Richard Lippe, "Claire Denis and Masculinity: Beau Travail" (Canvas)

F June 17 Course wrap up

**Due Friday, June 17: Essay 3**

## Classroom Policies

**Absence Policy:** Attendance is required. If a student misses more than five class periods during the semester, they will fail the entire course. This includes both regular class periods as well as film screenings. I exempt from this policy only those absences involving university-sponsored events, such as athletics and band, and religious holidays and certified illness (see <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Absences related to university-sponsored events should be discussed with the instructor prior to the date that will be missed.

Please Note: if students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Tardiness: If students enters class after roll has been called, they are late, which disrupts the entire class. Two instances of tardiness count as one absence.

**Cell phone and laptop policy:** Students must turn cell phones to silent before coming to class. Cell phones may never be used in class. Each time a student's cell phone rings or each time that a student texts during class, 1% will be deducted from that student's final grade. Students may use laptops, e-readers, or tablets in class only to view texts under discussion. A student who surfs the internet or uses Facebook, etc. in class will lose 1% from the final grade for each occurrence. This policy includes all film screenings.

**Grading Scale:**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

**Note:** A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>  
<http://www.isis.ufl.edu/minusgrades.html>

**Final Grade Appeals:** Students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant. Grade appeals may result in higher, lower, or unchanged final grade.

**Statement on Academic Honesty:** All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

**Statement on Harassment:** UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>

**Sexual Assault and Harassment:** Title IX makes it clear that violence and harassment based on sex and gender are civil rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here:

[http://www.ufsa.ufl.edu/faculty\\_staff/fees\\_resources\\_policies/addressing\\_sexual\\_misconduct/reporting\\_sexual\\_misconduct/](http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/addressing_sexual_misconduct/reporting_sexual_misconduct/)  
<http://www.counseling.ufl.edu/cwc/>  
<http://www.counseling.ufl.edu/cwc/interpersonal-violence>  
<http://www.counseling.ufl.edu/cwc/group-listings>  
<http://gatorwell.ufsa.ufl.edu/programs/strive>  
[http://www.police.ufl.edu/wp-content/uploads/2014/10/UPD-Safe-Campus-2014\\_Rev10-15-14.pdf](http://www.police.ufl.edu/wp-content/uploads/2014/10/UPD-Safe-Campus-2014_Rev10-15-14.pdf)

**Accommodations for Students with Disabilities:** Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center (<http://www.dso.ufl.edu/drc/>) for information about available resources for students with disabilities.

**Counseling and Mental Health Resources:** Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352 392-1575; <http://www.counseling.ufl.edu/cwc/>).

**Online Course Evaluation:** Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

**Classroom Behavior:** I will not tolerate any rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity, either in class discussion or in written assignments. In addition, please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

**Statement of Composition (C) and Humanities and Writing Credit:** This course can satisfy the 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/writing-and-math-requirement.aspx>