

ENC 2300, SECTION 6105: FILM ANALYSIS

Instructor: Michael Joshua Rowin

Class Hours: Monday, Wednesday, Friday 11:45am-12:35pm [Period 5]/Tuesday (Screening Period) 7:20pm-10:10pm [Periods E1-E3]

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Office Hours: Thursday 3-4:55pm [Period 8-9] and by appointment

COURSE DESCRIPTION AND GOALS

Film Analysis students will become familiar with major film styles, genres, movements, and directors, as well as learning how to understand the way meaning is created in the cinema through composition, lighting, editing, acting, sound, and color. Students will also encounter various—and, at times, competing—theories concerning cinema’s ability to represent reality and narrate stories.

COURSE STRUCTURE

The course divides into four sections:

- Section One covers the “evolution” of film style and theory up to the end of the classic Hollywood era, including the relationship between mise-en-scène and montage.
- Section Two covers a major Hollywood genre—film noir—and its historical, cultural, and aesthetic evolution from the “Golden Age” of the studio era to the “New Hollywood” renaissance; section two also covers the concept of auteurism and the manifestation of auteurism in the work of directors working in the studio system.
 - Section Three covers three major film movements that can be considered as offering an alternative to classical Hollywood style, ideology, and practice.
 - Section Four integrates the concepts covered in the previous sections by investigating the work of David Lynch from the late 70s to the early 00s.

ASSIGNMENTS

In total four papers will be assigned, one at the end of each section in order to gauge students’ analytical skills and understanding of basic film concepts:

- For the Section One scene analysis assignment, students will choose a scene from one of the screened films and analyze it shot by shot in regard to composition,

lighting, editing, etc., explaining how meaning is created via aesthetic elements and decisions. (1500 words)

- For the Section Two genre and/or auteur analysis assignment, students will choose a scene film related to one of the screened films and analyze it in regard to its generic components and/or auteurist markers. (1500 words)
- For the Section Three alternative movement analysis assignment, students will choose a film from one of the film movements beyond the Hollywood system, analyzing how that film embodies the historical, cultural, and aesthetic characteristics of the movement to which it belongs. In doing so, students will perform their own research in addition to citing class readings. (1000 words)
- For the Section Four integration analysis assignment, students will choose a David Lynch film and analyze it in regard to the technical and stylistic evolution of cinema, generic and auteurist markers, and its relation to film movements beyond the Hollywood system. In doing so, students will perform their own research in addition to citing class readings. (2000 words)

GRADING

Class attendance, response papers, and participation: 20%

Papers: 80% (20% each)

Weekly response papers will be assigned to gauge students on readings and their relation to screened films.

REQUIRED TEXTS

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 2012. Tenth Edition.

All other readings will be posted on the “Resources” section of the course Sakai site.

ATTENDANCE

Film Analysis is a participation-oriented course, which means that you will build your skills and knowledge in each class throughout the semester.

Attendance is required. If you miss more than **six** periods during the semester, you will **fail** the entire course. **Only** those absences involving university-sponsored events, such as athletics, band, or any activities protected under the Twelve-Day Rule, religious holidays, or court-imposed legal obligations (e.g., jury duty or subpoena) are exempt from this policy. Absences for illness or family emergencies will count toward your **three** allowed absences. **Each absence beyond six will lower your overall grade by 50 points.**

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. Please do not come late to class; arriving late dismpts the entire class. If you are more than 5 minutes late, you will be marked absent. Being tardy two times will equal one absence.

PREPARATION

You are expected to be prepared for every class, including completing all reading and writing assignments on time. Papers and drafts are due at the beginning of class. **Late papers will not be accepted.** Failure of technology is not an excuse.

MODE OF SUBMISSION

All papers must be in 12-point Times New Roman font and double-spaced with standard margins. Be sure to staple papers before submitting hard copies. Your final drafts should be polished and presented in a professional manner.

PLAGIARISM

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

- Plagiarism: A student shall 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. Quoting oral or written materials, whether published or unpublished, without proper attribution.
 - b. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. Important Tip: You should never copy and paste something from the Internet without providing the exact location from which it came.

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to know and employ proper documentation techniques.

Unless otherwise indicated by the instmctor for class group work, all work must be your own. Nothing written for another course will be accepted.

ACADEMIC HONESTY

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: www.dso.ufl.edu/scer/honorcodes/honorcode.php

GRADED MATERIALS

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

CONFERENCES AND OTHER ACCESS

Take advantage of office hours. These hours are for your benefit. It is helpful to make an appointment with me ahead of time, if possible, if you know that you would like to meet. If you are not able to meet during office hours, I am happy to arrange another time to meet. Feel free to email about class assignments, but in many cases it would be more helpful for you to bring these questions to me during open office hours. However, any questions about a written assignment should be asked at least 36 hours before that assignment is due. Do not e-mail with a question the night before a paper is due.

CLASSROOM BEHAVIOR

Unless you have been told that we are using them for a specific purpose in class, laptops should be stowed. Cell phones should be set to silent, and placed in a pocket, bag or purse. I should not see you looking at your phone in class. If I do, you will be marked absent. It is fine if you would like to bring a beverage such as coffee, water or soda, but please do not eat during class.

STUDENTS WITH DISABILITIES

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

STATEMENT ON HARRASSMENT

UF provides an educational and working environment for its students, faculty, and staff members that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: www.dso.ufl.edu/studentguide/studentconductcode.php#s4041

GRADING

A 4.0

93-100

C

2.0

73-76

A-	3.67	90-92	C-	1.67	70-72
B+	3.33	87-89	D+	1.33	67-69
B	3.0	83-86	D	1.0	63-66
B-	2.67	80-82	D-	.67	60-62
c+	2.33	77-79	E	0.00	0-59

GRADE APPEALS

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

GRADE POINT EQUIVALENCIES

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalences. For more information, see: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.htmls>

STATEMENT OF COMPOSITION (C) CREDIT

This course can satisfy the UF General Education requirement for Composition. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

STATEMENT OF WRITING REQUIREMENT (WR)

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>

COURSE SCHEDULE

Section One: Origins, Classical Style, Montage, Mise-en-Scène

1/6 **Class:** Introduction; review syllabus and assignments

1/7 **Screening:** *Casablanca* (Curtiz, 1942)

1/8 **Class:** Discuss films and reading
HW: “The Significance of Film Form” {*Film Art*}

1/10 **Class:** Discuss films and reading
HW: “Classical Hollywood Cinema: Narrational Principles and Procedures” (Bordwell, *Narrative, Apparatus, Ideology*)’, **Response Paper**

1/13 Class: Discuss reading

HW: “The Shot: Mise-en-Scene” (*Film Art*)

1/14 Screening: *Workers Leaving the Factory* and others (Lumière, 1895-onward); *A Trip to The Moon* (Méliès, 1902); *The Great Train Robbery* (Porter, 1903); *The Sealed Room* (Griffith, 1909); *The Mothering Fleart* (Griffith, 1913); *The Birth of a Nation* (Griffith, 1915 [excerpts])

1/15 Class: Discuss film and reading

HW: “An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator,” Gunning (*Film Theory and Criticism*)

1/17 Class: Discuss film and reading

HW: Response papers

1/20 NO CLASS—MARTIN LUTHER KING DAY

1/21 Screening: *The Cabinet of Dr. Caligari* (Wiene, 1920); *Battleship Potemkin* (Eisenstein, 1925) [excerpts]; *October* (Eisenstein, 1929 [excerpts]); *The Man With the Movie Camera* (Vertov, 1929 [excerpts])

1/22 Class: Discuss films and reading

HW: “The Relation of Shot to Shot: Editing” (*Film Art*)

1/24 Class: Discuss films and reading

HW: “Beyond the shot [the cinematographic principle and the ideogram]”; “Dramaturgy of film form [the dialectical approach to film form],” Eisenstein (*Critical Theory and Criticism*); **Response paper**

1/27 Class: Discuss reading

HW: “The Shot: Cinematography” (*Film Art*)

1/28 Screening: *Citizen Kane* (Welles, 1941)

1/29 Class: Discuss film and reading

HW: “The Ontology of the Photographic Image,” Bazin (*Film Theory and Criticism*); “The Evolution of the Language of Cinema,” Bazin (*Film Theory and Criticism*)

1/31 Class: Discuss film and reading

HW: Paper outlines

Section Two: Hollywood Genres and Auteurism

2/3 Class: Discuss reading

HW: "Film Genres" (*Film Art*); SCENE ANALYSIS ASSIGNMENT DUE

2/4 **Screening:** *Out of the Past* (Tourneur, 1947)

2/5 **Class:** Discuss film and reading

HW: "Some Visual Motifs of *Film Noir*," Place and Peterson (*Movies and Methods*)

2/7 **Class:** Discuss film and reading

HW: "Narrative Form" (*Film Art*), **Response Paper**

2/10 **Class:** Discuss reading

HW: "The Other Side of the Street," Naremore (*More Than Night: Film Noir in Its Contexts*)

2/11 **Screening:** *Touch of Evil* (Welles, 1958)

2/12 **Class:** Discuss film and reading

HW: "A Semantic/Syntactic Approach to Film Genre," Altman (*Film Theory and Criticism*)

2/14 **Class:** Discuss film and reading

HW: Response paper

2/17 **Class:** Discuss reading

HW: *Detours and Lost Highways*, Hirsch (excerpts)

2/18 **Screening:** *The Long Goodbye* (Altman, 1973)

2/19 **Class:** Discuss film and reading

HW: "Out of the Past, Into the Supermarket: Consuming Film Noir," Dussere

2/21 **Class:** Discuss reading

HW: Response Paper

2/24 **Class:** Discuss reading

HW: "Ideology, Genre, Auteur," Wood (*Film Theory and Criticism*), "Notes on the Auteur Theory in 1962," Sarris (*Film Theory and Criticism*)

2/25 **Screening:** *Vertigo* (Hitchcock, 1958)

2/26 **Class:** Discuss film and reading

HW: "Visual Pleasure and Narrative Cinema," Mulvey (*Film Theory and Criticism*)

2/28 **Class:** Discuss film and reading

HW: “Continuity Editing in Hollywood” (*Film Editing*)

3/3-3/7 **NO CLASS—SPRING BREAK**

Section Three: Alternative Movements: French New Wave, European Art Cinema, and American Avant-Garde

3/10 **Class:** Discuss reading

HW: “Historical Changes in Film Art: Conventions and Choices, Tradition and Trends” (*Film Art*); **GENRE AND/OR AUTEUR ANALYSIS ASSIGNMENT DUE**

3/11 **Screening:** *Breathless* (Godard, 1959 [Excerpts]); *Jules et Jim* (Truffaut, 1962)

3/12 **Class:** Discuss films and reading

HW: “A Certain Tendency of the French Cinema,” Truffaut (*Movies and Methods*)

3/14 **Class:** Discuss films and reading

HW: Response Paper

3/17 **Class:** Discuss reading

HW: “Art Cinema as a Mode of Film Practice,” Bordwell (*Film Theory and Criticism*)

3/18 **Screening:** *Persona* (Bergman, 1966)

3/19 **Class:** Discuss film and reading

HW: “Kinematography and the Analytic Text: A Reading of *Persona*,” Sitney

3/21 **Class:** Discuss film and reading

HW: Response paper

3/24 **Class:** Discuss reading

HW: “Documentary, Experimental, and Animated Films” (*Film Art*)

3/25 **Screening:** *Meshes of the Afternoon* (Deren, 1943); *Dog Star Man: Prelude* (Brakhage, 1962); *Scorpio Rising* (Anger, 1963); (*nostalgia*) (Frampton, 1971)

3/26 **Class:** Discuss films and reading

HW: “From *Metaphors on Vision* of Brakhage

3/28 **Class:** Discuss films and reading

HW: Paper outlines

Section Four: Integration: David Fynch

- 3/31 **Class:** Discuss reading
HW: ALTERNATIVE MOVEMENT ASSIGNMENT DUE
- 4/1 **Screening:** *Eraserhead* (Lynch, 1977)
- 4/2 **Class:** Discuss film and reading
HW: “The Essential Evil in/of *Eraserhead* (or, Lynch to the Contrary),” Schneider (*The Cinema of David Lynch: American Dreams, Nightmare Visions*)
- 4/4 **Class:** Discuss film and reading
HW: Response paper
- All **Class:** Discuss reading
HW: *Lynch on Lynch*, Rodley (excerpts)
- 4/8 **Screening:** *Blue Velvet* (Lynch, 1986)
- 4/9 **Class:** Discuss film and reading
HW: “In Dreams . . .: Gender, Sexuality, and Violence in the Cinema of David Lynch,” Braziel (*The Cinema of David Lynch*)
- 4/11 **Class:** Discuss film and reading
HW: Response paper
- 4/14 **Class:** Discuss reading
HW: *The Art of the Ridiculous Sublime: On David Lynch’s Lost Highway*, Zizek (excerpts)
- 4/15 **Screening:** *Lost Highway* (Lynch, 1997)
- 4/16 **Class:** Discuss film and reading
HW: “Beyond Boundaries: David Lynch’s *Lost Highway*,” Jerslev (*The Cinema of David Lynch*)
- 4/18 **Class:** Discuss film and reading
HW: Response paper
- 4/21 **Class:** Discuss Reading
HW: *Lynch on Lynch*, Rodley (excerpts)
- 4/22 **Screening:** *Mulholland Drive* (Lynch, 2001)
- 4/23 **Class:** Discuss film and reading
HW: “‘All I Need is the Girl’: The Life and Death of Creativity in *Mulholland Drive*,” Nochimson (*The Cinema of David Lynch*)

4/25 NO CLASS—LYNCH INTEGRATION ANALYSIS DUE