

# *ENG 2300: Film Analysis, Section 7485, Class #13543, Fall 2019*

*Instructor:* Zack Shaw

*Class Meetings:* MWF Period 6 (12:50-1:40pm), ROL 0115

*Film Screenings:* M Periods E1-E3 (7:20-10:10pm), TUR 2322

*Instructor Email:* Z.shaw@ufl.edu

*Office:* TUR 4357

*Office Hours:* W 11:45am -12:45pm

## **Course Description**

The goal of ENG 2300 is to provide students with a working knowledge of film form, history, and theory—including terminology for film analysis. This course will allow you to begin your exploration of the field by watching, discussing, and writing about films, and by engaging critical readings of texts in film theory and criticism. By the end of this course, you will not only have a greater knowledge of how to talk about films, but also how to read, analyze, and write about films. The course has an intensive writing component and will devote time to research and writing strategies.

## **General Education Objectives**

- This course confers General Education credit for Composition (C), and also fulfills 6000 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 WR 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

Corrigan, Timothy and Patricia White. *The Film Experience*, 5<sup>th</sup> edition. Boston: Bedford/St. Martin's, 2018.

ISBN: 9781319059514

**\*\*Note:** I recommend purchasing a used copy or renting to save money with this book, and I am okay with you using an older edition (used copies of the 4<sup>th</sup> edition are not too expensive)

*Additional readings will be made available on Canvas.*

## Course Projects

**Total Word Count: 6000**

- *Class Participation* (100 pts) This is a discussion-based class. Therefore, I expect you to come prepared to contribute meaningfully to the discussion at hand. This does not only refer to large group discussions – small groups and in-class writing assignments are also considered participation and will be factored into your final grade.
- *Analytical Film Responses* (2100 words total, 245 pts – 35 each) Over the course of the semester, you will post a total of **seven critical responses** to a given week's film screening. These journal posts should be at minimum **300 words each** and must be submitted to the designated Canvas discussion board **by 5 pm Friday** of that week. Your responses must go beyond plot summary and should apply concepts explored in class to critically analyze the formal and thematic aspects of the given film.
- *Essay 1: Scene Analysis* (800 words, 150 pts) For this essay, you will complete a short, focused analysis of one scene from a film we've viewed in class. Your essay should pay

special attention to mise-en-scène, cinematography, and editing. A full assignment prompt will be available on Canvas.

- *Essay 2: Short Analysis* (1100 words, 185 pts) This essay will build on the skills you honed in the writing of your scene analysis paper, and apply them to a film in its entirety. Again focusing on one of the films we've viewed in class, and using specific film terminology, you will pay special attention to how particular aspects of film form create the total structure. While a small degree of plot summary will be necessary to guide your reader, you will go beyond merely reiterating the sequence of events. Instead, you make an argument about how these plot elements fit together with formal aspects of filmmaking and film analysis (mise-en-scène, cinematography, editing, sound, viewing structures, and/or genre) to achieve a particular effect. A full assignment prompt will be available on Canvas.
- *Final Paper Prospectus* (200 words, 70 pts) Here, you will propose a topic for your final paper. This proposal must go beyond general descriptions, topics, and films to analyze – you must also trace the critical/historical argument you plan to make. A full assignment prompt will be available on Canvas.
- *Essay 3: Research Paper* (1800 words, 250 pts) In the final essay of the course, you will make an argument focused on a specific topic of your choice within film studies. You may incorporate multiple films in this analysis, including films we have not viewed in class. You must include three scholarly, peer-reviewed sources. A full assignment prompt will be available on Canvas.

## Course Policies

### 1. Assignments.

You must complete all assignments to receive credit for this course.

### 2. Attendance Policies.

ENG 2300 is a participation-oriented, skills-based writing course, which means that you will build your skills incrementally and systematically in each class throughout the semester. Much of the learning that takes place is spontaneous and difficult to reproduce outside of class.

- If you miss more than 6 class periods (this includes screenings), you will fail the course. Each absence beyond 4 will lower your grade by half a letter.
- 3 times late to class (by 5 minutes or more) will equal one absence.
- Only absences involving religious holidays or university-sponsored events are exempt.
- If you must miss a screening, please contact me ahead of time so other arrangements can be made.

- When you are absent, it is your responsibility to find out what you've missed *and* come to the next class prepared; contact a classmate to find out what work you've missed.
- Absence is not an excuse for late work. You are still responsible for turning assignments in on time.

### 3. Paper Format & Submission.

Papers will be double-spaced, and in a readable 12-point font. They must be submitted via the designated Canvas

### 4. Late Work.

Meeting all assignment deadlines is key to avoid falling behind. However, if you find yourself unable to turn an assignment in on time, the procedure is as follows:

- You must notify me at least 24 hours in advance.
- The assignment must then be turned in no later than three days after the initial due date.
- The maximum score possible for any late work is an 80%, or a B-
- After the late assignment has been turned in, you must schedule a meeting with me to discuss paper feedback, and to make a plan for turning future assignments in on time. (**note:** you are required to **email me** to set up this appointment.)

### 5. Paper Maintenance Responsibilities

Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

### 6. Plagiarism & Academic Honesty.

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):

- Quoting oral or written materials, whether published or unpublished, without proper attribution.
- 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](#).*

### 7. Classroom Behavior.

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds.

Some 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.

Laptops and phones are only open for composing research or reading. No Internet scrolling during class.

#### **8. Students with Disabilities**

Students with disabilities who are requesting accommodation should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give to your instructor early in the semester.

#### **9. UF Grading Policy**

For more information, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

#### **10. 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). Grade appeals may result in a higher, unchanged, or lower final grade.

#### **11. Course Evaluations**

Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

#### **12. Sexual Harassment.**

*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/policy-statement/>

#### **13. Policy on Environmental Sustainability.**

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic versions of print 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).

#### **14. U Matter, We Care.**

The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources

available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

## Tentative Schedule

**\*\* Subject to Change \*\***

<p>Week 1 - Intro</p>	<p>8/21 Introductions and syllabus; begin <b>Screening: <i>A Dog's Life</i> (Charlie Chaplin, 1918)</b></p> <p>8/23 Film Analysis Vocabulary; finish <b>Screening: <i>A Dog's Life</i> (Charlie Chaplin, 1918)</b>  Read: Yale Film Analysis Website (<a href="http://filmanalysis.yctl.org/">http://filmanalysis.yctl.org/</a>)  Vocabulary: "Basic Terms," "Mise-en-Scène," "Editing," "Cinematography," and "Sound" AND Read: <i>The Film Experience</i> "Introduction"</p>
<p>Week 2 – Cinematography</p>	<p>8/26 Discuss Cinematography, who is the cinematographer?  Read: <i>The Film Experience</i> Ch. 4 "Framing What We See: Cinematography"  <b>8/26 Screening: <i>The Grand Budapest Hotel</i> (Wes Anderson, 2014)</b></p> <p>8/28 Discuss <i>The Grand Budapest Hotel</i>; symmetry and Wes Anderson; clips from <i>Citizen Kane</i> (1941) and <i>The Searchers</i> (1956)  Read: Maya Deren, "Cinematography: The Creative Use of Reality"</p> <p>8/30 History, Conventions, and Significance of Cinematography  Clips from <i>Rope</i> (1948), <i>Blade Runner</i> (1982), <i>Roma</i> (2018), and <i>Children of Men</i> (2006)  <b>Film Response #1 Due</b></p>
<p>Week 3 – Early and Silent Film</p>	<p>9/2 Holiday—No class  <b>9/2 Screening: <i>Das Cabinet des Dr. Caligari</i> (<i>The Cabinet of Dr. Caligari</i>, Robert Wiene, 1920)—Stream from Kanopy online (sign in with your Gatorlink account to stream)</b></p> <p>9/4 Discuss <i>Das Cabinet des Dr. Caligari</i>, German expressionism, silent film and silent horror; Charlie Chaplin and the clock from <i>Safety Last!</i>  Read: Dan North, "Magic and Illusion in Early Cinema"</p> <p>9/6 Photography and The Myth of Total Cinema; Discuss Photography and Media</p>

	<p>Read: André Bazin “Ontology of the Photographic Image” (9-16) and “The Myth of Total Cinema” (17-22)</p> <p><b>**Begin thinking about your topic for Essay 1</b></p>
Week 4 – Editing	<p>9/9 Introduction to Editing: Russian Formalism and The Kuleshov Effect, Shot/Reverse Shot and the Continuity System, the 180 degree rule, Match on Action, Jump Cut and discontinuity; clips from Eisenstein’s <i>Battleship Potemkin</i>, <i>October</i></p> <p>Read: Sergei Eisenstein, “The Dramaturgy of Film Form [The Dialectical Approach to Film Form]” (45-63)</p> <p><b>9/9 Screening: <i>The Maltese Falcon</i> (John Huston, 1941)</b></p> <p>9/11 Discussion of Editing in <i>The Maltese Falcon</i>; clips from <i>The Graduate</i> – party scene and pool scene montage (1967); <i>American Psycho</i> (2000) business cards and humor</p> <p>Read: Vsevolod Pudovkin, “On Editing”</p> <p>9/13 Discussion of Editing and French New Wave Editing; clips from <i>Breathless</i> (1960), <i>La Jetée</i> (1962), <i>The Lord of the Rings: The Two Towers</i> (2002), <i>Moon</i> (2009)</p> <p>Read: <i>The Film Experience</i> Ch. 4 “Relating Images: Editing”</p> <p><b>Film Response #2 Due</b></p>
Week 5 – Mise-en-Scène	<p>9/16 Introduction to Mise-en-Scène; clips from <i>Inside Llewin Davis</i> (2013), <i>Schindler’s List</i> (1993), and <i>Pan’s Labyrinth</i> (2006)</p> <p>Read: <i>The Film Experience</i> Ch. 2 “Exploring a Material World: Mise-en-Scène”</p> <p><b>9/16 Screening: <i>In the Mood for Love</i> (Wong Kar-wai, 2000)</b></p> <p>9/18 Mise-en-Scène continued: Clips from <i>Metropolis</i> (1927), <i>Nosferatu</i> (1922), <i>Playtime</i> (1967), <i>Fantastic Mr. Fox</i> (2009)</p> <p>Read: <a href="#">David Carter, “In the Mood for Love: Nostalgia and Memory”</a></p> <p>9/20 Understanding visual rhetoric; Mise-en-Scène in <i>Blade Runner</i> (1982) and <i>Blade Runner 2049</i> (2017); clips from <i>Do the Right Thing</i> (1989)</p> <p><b>**Essay 1 Due 9/20 at 6:00 pm</b></p>
Week 6 – Sound	<p>9/23 Introduction to Sound; Mickey Mousing (<i>Tom and Jerry</i>, <i>Dr. No</i>, <i>Marry Poppins</i> – Penguin Dance ), Sound Bridge (<i>The Matrix</i>, <i>The Usual Suspects</i>, <i>Silence of the Lambs</i>), Diegetic and Non-Diegetic Sound (<i>The Amazing Spider-Man 2</i>, <i>Jerry Maguire</i>), <i>Psycho</i> Shower Scene and remix</p>

	<p>Read: <i>The Film Experience</i> Ch. 5 “Listening to the Cinema: Film Sound”</p> <p><b>9/23 Screening: <i>Singin’ in the Rain</i> (Stanley Donen and Gene Kelly, 1952)</b></p> <p>9/25 History of Sound in the Cinema; from early silent film and foley artistry to <i>Casablanca</i> to Leitmotif and the musical; guess what’s happening exercise; clips from <i>Casablanca</i> (1942), <i>For a Few Dollars More</i> (1965), <i>2001: A Space Odyssey</i> – monolith music “Also Sprach Zarathustra” (1968), <i>Star Wars</i> (1977), <i>Jaws</i> (1975), <i>Game of Thrones</i> (“The Rains of Castamere” and Starks Theme)</p> <p>Read: Jessica Green “Understanding the Score: Film Music Communicating to and Influencing the Audience”</p> <p>9/27 Continuing History of Sound; Popular Scoring and the Orchestral Revival: <i>The Graduate</i>, <i>Jaws</i>, <i>2001: A Space Odyssey</i> (“The Blue Danube Waltz” – matching visual with music), <i>Spider-Man</i> – wall climbing (2002), and The Wilhelm Scream</p> <p>Read: Mary Ann Doane, “The Voice in the Cinema: The Articulation of Body and Space”</p> <p><b>Film Response #3 Due</b></p>
<p>Week 7 – Silent Comedy</p>	<p>9/30 Discuss Chaplin and Keaton</p> <p>Read: André Bazin, “Charlie Chaplin”</p> <p><b>9/30 Screening: <i>City Lights</i> (Charlie Chaplin, 1931)</b></p> <p>10/2 Discuss <i>City Lights</i> and Anton Kaes</p> <p>Read: Anton Kaes, “Silent Cinema”</p> <p>10/4 Homecoming weekend—No class</p> <p><b>Film Response #4 Due</b></p>
<p>Week 8 – Narrative Form</p>	<p>10/7 Discuss Narrative Form and show clips from <i>Jurassic Park</i> – helicopter scene (1993), <i>Casablanca</i> – narration through sound and <i>La Marseillaise</i> (1942), and <i>Rushmore</i> – pool scene (1998)</p> <p>Read: <i>The Film Experience</i> Ch. 6 “Telling Stories: Narrative Films”</p> <p><b>10/7 Screening: <i>La Règle du Jeu</i> (<i>The Rules of the Game</i>, Jean Renoir, 1939)</b></p> <p>10/9 Discuss narrative in <i>La Règle du Jeu</i>; clips from <i>Playtime</i> (Jaques Tati, 1967)—the restaurant scene</p> <p>10/11 Critical Theories and Methods discussion; the “McGuffin” and narrative; Auteur theory</p>



	<p>Read: <i>The Film Experience</i> Ch. 11 “Reading About Film: Critical Theories and Methods”</p> <p><b>**Begin thinking about your topic for Essay 2</b></p>
<p>Week 9 – Hitchcock, The Gaze, and Viewing Structures Analysis</p>	<p>10/14 Psychoanalytic Analysis: The Gaze and Mulvey; time in class to discuss <i>Afterthoughts</i>; Discuss and show clips from <i>Rear Window</i> (1954, Hitchcock)</p> <p><b>10/14 Screening: <i>Vertigo</i> (Alfred Hitchcock, 1958)</b></p> <p>10/16 The Oppositional Gaze, discussion of <i>Vertigo</i> and <i>Psycho</i> Read: bell hooks, “The Oppositional Gaze”</p> <p>10/18 Structuralism and Semiotics Analysis: Saussure, Metz, and Barthes Read: Brian Henderson, “Segmentation” (57-65) <b>Film Response #5 Due</b></p>
<p>Week 10 – Genre 1: Western</p>	<p>10/21 Discuss Kurosawa’s <i>Yojimbo</i> (1961) and Leone’s <i>A Fistful of Dollars</i> (1964), Kurosawa’s <i>Seven Samurai</i> (1954) and Fuqua’s <i>The Magnificent Seven</i> (2016) Read: From <i>Hollywood’s West</i>, John O’Connor and Peter Rollins “Introduction: The West, Westerns, and American Character” (1-32) <b>10/21 Screening: <i>High Noon</i> (Fred Zinnemann, 1952)</b></p> <p>10/23 Discuss <i>High Noon</i>; Western tropes: the final duel; clips from <i>A Fistful of Dollars</i> (1964), <i>For a Few Dollars More</i> (1965), and <i>The Good, the Bad, and the Ugly</i> (1966) Read: From <i>Hollywood’s West</i>, Matthew Costello “Rewriting High Noon” (175-180, 193-195)</p> <p>10/25 The Modern Reinventing of the Western with Style; clips from <i>Django Unchained</i> (2012), <i>No Country for Old Men</i> (2007), <i>The Hateful Eight</i> (2015), <i>Slow West</i> (2015) Read: <i>The Film Experience</i> Ch. 9: Movie Genres <b>**Essay 2 Due 10/25 at 6:00 pm</b></p>
<p>Week 11 – Narrative</p>	<p>10/28 Creating a sprawling narrative with Spike Lee; who are the characters and where do they derive from; considering the MLK and Malcom X schools of thought; clips from <i>Sorry to Bother You</i> (2018) and <i>BlacKkKlansman</i> (2018) Read: <i>The Film Experience</i> Ch. 12: “Writing a Film Essay: Observations, Arguments, Research, and Analysis” <b>10/28 Screening: <i>Do the Right Thing</i> (Spike Lee, 1989)</b></p>

	<p>10/30 Discuss <i>Do the Right Thing</i> and the narrative of increasing tension; mood through visuals, colors, and tension; sympathetic racist characters Read: Dan Flory, “Spike Lee and the Sympathetic Racist” (67-77)</p> <p>11/1 Experimenting with narrative and cinema; <b>Screening: <i>La Jetée</i> (Chris Marker, 1962)</b></p> <p><b>**Begin thinking about your topic for Essay 3</b></p>
<p>Week 12 – Animation</p>	<p>11/4 Animation around the world: Western, Japanese, and elsewhere; full animation and limited animation; clips from <i>Waltz with Bashir</i> (2008) and <i>Aldrig som första gången! (Never Like the First Time!)</i> (2006) <b>11/4 Screening: <i>Princess Mononoke</i> (Hayao Miyazaki, 1997)</b></p> <p>11/6 History of Animation and Technologies; discuss <i>Princess Mononoke</i>; clips from <i>The Enchanted Drawing</i> (1900), <i>Humorous Phases of Funny Faces</i> (1906) Read: Karen Redrobe, “The Worries of the World(s): Cartoons and Cinema” (253-266)</p> <p>11/8 Animation and visual ontologies—thinking back to Bazin; clips from <i>Gertie the Dinosaur</i> (1914), <i>It’s Such a Beautiful Day</i> (2012) Read: Ryan Pierson, “Whole Screen Metamorphosis and the Imagined Camera” (6-20) <b>Film Response #6 Due</b></p>
<p>Week 13 – Gender and Sexuality</p>	<p>11/11 Holiday—No class <b>11/11 Screening: <i>Pariah</i> (Dee Rees, 2011)—Stream from Netflix or Rent (come see me about finding the film) OR <i>Moonlight</i> (Barry Jenkins, 2016) depending on availability</b></p> <p>11/13 Discuss <i>Pariah</i>; read in class: Mary Ann Doane, “Woman’s Stake: Filming the Female Body”; Class vote for final film Read: Teresa de Lauretis, “Sexual Indifference and Lesbian Representation” <b>**Final Paper Prospectus Due 11/13 at 6:00 pm</b></p> <p>11/15 Review written work from the semester in preparation for Essay 3 – Paragraph Review Read: Jane Gaines, “White Privilege and Looking Relations: Race and Gender in Feminist Film Theory” (only pages 65-74)</p>
<p>Week 14 – Genre 2: Horror and Psychoanalysis</p>	<p>11/18 Introduction to psychoanalytic film analysis, and Horror from <i>Psycho</i> to <i>Dressed to Kill</i> Read: Creed “Film and Psychoanalysis”</p>

	<p><b>11/18 Screening: <i>Dressed to Kill</i> (Brian De Palma, 1980)</b></p> <p>11/20 Discuss <i>Dressed to Kill</i>; Psychoanalysis; Discuss the horror genre; clips from <i>Nosferatu</i> (1920), <i>Psycho</i> (1960), <i>The Birds</i> (1963), <i>The Shining</i> (1980), <i>Alien: Covenant</i> (2017)</p> <p>11/22 Pre-turkey project check-in; Goya’s Black Paintings; tropes in horror: <i>The Thing</i> (1982) blood test Read: Noël Carroll “Why Horror?” <b>Film Response #7 Due</b></p>
<p>Week 15 – Genre 3: Science Fiction</p>	<p>11/25 Science Fiction from Frankenstein to Alien; select final film choice Read: JP Telotte “Introduction: The World of Science Fiction Film” (1-24) <b>11/25 Screening: <i>Alien</i> (Ridley Scott, 1979)</b></p> <p>11/27 Happy Thanksgiving—No class</p> <p>11/29 Happy Thanksgiving—No class</p>
<p>Week 16</p>	<p>12/2 Discussion for Your Film Choice Read: Reading based on your film choice <b>12/2 Screening: Class Choice/TBD</b></p> <p>12/4 Evaluations and Wrap-Up</p> <p><b>**Essay 3 – Research Paper Due 12/4 by 6:00pm</b></p>