

ENG 2300: Film Analysis Section 1809 Fall

Instructor: Lyndsay Brown

Class: MWF 7 (1:55-2:45) ROG 110

Screenings: T E1-E3 (7:20-10:10) TUR 2328

Email: viautah@ufl.edu

Course Website: www.nwe.ufl.edu/~viautah/ENG2300Fall08.html

Office Hours: MF 9 (3:00-3:50), and by appointment TUR 4357

Course Description

Film can easily be considered the most significant cultural and medial institution of the 20th century. Within literary analysis, film studies has become one of the most innovative and interesting fields. The goal of ENG 2300 is to provide students with a working knowledge of film vocabulary, but within the context of film history and film theory. This course will allow you to begin your exploration of the field by watching, discussing, and writing about films, and engaging in critical reading of major texts in film criticism.

Assuming all assigned work is completed, this class will satisfy the Gordon Rule writing requirement. This course description satisfies UF's General Education requirement for the Humanities content area, as detailed in the Undergraduate Catalog.

(<http://www.registrar.ufl.edu/catalog/policies/advisinggened.html#requirements>)

Texts

Film Theory and Criticism: Sixth Edition (Leo Braudy and Marshall Cohen)

Film Art: An Introduction: Eighth Edition (David Bordwell and Kristin Thompson)

All texts are available at Goering's Book Store (1717 NW 1st Avenue).

Course Policies

Assignment Formatting

All papers must be typed or word processed in 12-point Times New Roman and double-spaced with 1" margins on all sides. Format, citations, and documentation must follow MLA style. **Put your name, due date, and assignment (e.g. Assignment 1, Rebuttal Argument Draft, etc.) in the top left corner of all assignments to be turned in, using single-spacing.** Include the page number in the top right of each page, and staple papers before coming to class. Attempts to pad paper length with overly generous fonts or margins will result in an unprofessional appearance, and your grade will be affected.

Attendance

Because much of our work depends upon group discussion of the texts, you should plan to attend every class session. Prolonged absences, even for medical reasons, will not be excused. You may miss up to three classes without penalty EXCEPT that you will lose credit for whatever in-class work you miss. **Every absence over the allowed three will reduce your overall grade by 50 points (½ of a letter grade).**

Tardiness, like sporadic absences, disrupts the class. Of course, you should come to class on time. If you do arrive late, please come in as quietly as possible and begin work quickly. I understand that lateness is occasionally unavoidable, and thus have no specific policy to penalize for being tardy, but I will speak with you if it becomes a problem. Inform me as early as possible in advance if you will miss class due to a university-approved reason (i.e. varsity athletics, etc.). Similarly, you should inform me in advance if you will miss class to observe a religious holiday. Your first absences (for whatever reason) will count toward your "allowed" ones.

If you have a learning disability, hardship, or other special dispensation approved by the Office of Student Affairs, please meet with me to discuss your requirements as early in the term as possible.

Conduct

Students are expected to behave respectfully and professionally when interacting with their instructor and fellow students, whether during discussion, screenings, or via email. Failure to comply with these guidelines

will result in a grade of failing and/or dismissal from the class or both.

Cell Phones and Computers

Cell phones should not be used during class—this includes receiving phone calls, text messaging, photographing or filming the class, surfing the Internet, or any other magical innovation taking place on the cell phone. The instructor reserves the right to require those who break this rule to A, lead discussion in the next class; B, bring doughnuts or popcorn to the next screening for the entire class; or C, perform an interpretive dance. The choice will not be yours. In the event of a personal situation that requires your cell phone be on, please notify me before class.

Students are free to use laptop computers and other portable electronic devices in class for the purposes of taking notes during class discussion or for in-class presentations. WWW browsing, emailing, chatting, etc., unrelated to class activities is, however, inappropriate and will not be tolerated. In the event of a violation of this policy, I reserve the right to prohibit the use of all electronic devices in class by individual students and/or the class as a whole.

Conferences

I encourage you to make an appointment to see me during my office hours, especially when you have questions about an assignment, need help with a particular writing problem, want extra feedback on a draft, or have questions about my comments on your work. Of course, we can also correspond via e-mail.

Content

This class may cover material that can be considered offensive. Some of the texts and/or films you will be asked to analyze may contain material that is racially, politically, religiously, or sexually controversial. If you are unable or unwilling to participate in mature discussion about material that makes you uncomfortable or even offends you, and will not engage in discussion that goes beyond the simple fact of whether or not you personally were offended, this is not the class for you, and you are recommended to drop the course. Substitute materials will not be provided.

Contesting Grades

If a student has a complaint about a grade on a single assignment, it should be discussed with the instructor, neither the Director of Writing Programs nor the Chair. A student whose complaints have accumulated and is sure his or her final grade will be lower than desired is to fill out a grade appeal form available from the Program Assistant to the Director of Writing Programs in the Department. A faculty committee will review the student's work for the semester, and decide on a grade. Their decision is final.

Course Reserves

Films for the course are put on reserve before the screening period at Library West. Should you miss a screening or need to re-watch a film in order to write an essay, the films are on two-hour reserve. You will need to request the title at the checkout desk with the course number, section, and the instructor's last name. Readings will also be put on electronic reserve or ARES throughout the semester. You will need to create a student account (go to the main library page and select course reserves), and then 'join' this course in order to download and view readings. Paper copies will not be handed out.

Deadlines

Late assignments **will not be accepted** unless the student has made specific arrangements with the instructor prior to the submission of the late work.

E-Mail and Course Website

Students are expected to regularly check their University of Florida e-mail account and the course website—regularly here means email at least once every 24 hours, and the website at least twice per week. Students should not expect the instructor to possess a bioport, psychic powers, or the magical ability to remain in constant contact with the computer; thus, students are asked not to complain that the instructor does not reply to email at once. Course grades cannot, due to University policy, be conveyed via email.

Should you have questions or concerns about your grade, set up a conference with the instructor.

Harassment

Every student in this class is expected to participate in a responsible and mature manner that enhances education. Any conduct that disrupts the learning process may lead to disciplinary action. Because this course requires much contact, collaboration, and dialogue among students, it is essential that each student work to create an environment of respect and tolerance.

From the University of Florida Honor Code:

(<http://www.registrar.ufl.edu/catalog/policies/students.html>) "One of the major benefits of higher education and membership in the university community is greater knowledge of and respect for other religious, racial and cultural groups. Indeed, genuine appreciation for individual differences and cultural diversity is essential to the environment of learning. Another major aspect of university life involves sexual relationships. Sexual attitudes or actions that are intimidating, harassing, coercive or abusive, or that invade the right to privacy of the individual are not acceptable. Organizations or individuals that adversely upset the balance of communal living are subject to university disciplinary action. Only in an atmosphere of equality and respect can all members of the university community grow."

Quizzes

I will occasionally give unannounced quizzes on the readings at the beginning of class. These quizzes cannot be made up if you are absent or late.

Statement on Academic Dishonesty

All students are required to abide by the Academic Honesty Guidelines that have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain, and protect an environment of honesty, trust, and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to sanctions in paragraph XIV of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1_4.017). For more information about academic dishonesty, including definitions of plagiarism and collusion, see: <http://www.dso.ufl.edu/judicial/academic.php>

Statement of Composition (C) Credit

Composition courses provide instruction in methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirement. For more about the University of Florida Composition requirement, see:

<http://www.registrar.ufl.edu/catalog/policies/advisinggened.html>

Statement of Gordon Rule Requirements

To graduate, students must complete courses that involve substantial writing for a total of 24,000 words. This course meets the requirement of E6 classes: Coursework with at least 6,000 words. In this class:

1. The student must write a minimum of 6,000 words in the course (one double spaced, typed page in 12 point type is 300 words).
2. This written work must be evaluated on the effectiveness, organization, clarity, and coherence of the writing as well as the grammar, punctuation, and usage of standard written English.
3. The student must be provided feedback on the written work submitted.
4. Teamwork or writing done by a group or team, class notes, in-class essay examinations, and term papers submitted too late in the semester to be returned to students in class cannot be used to meet the minimum word requirement. Drafts cannot be counted separately from final drafts as part of the total number of words completed during the course.

For more information about the Gordon Rule, see: <http://www.cba.ufl.edu/gened/gordonrule.asp>

Screenings

Attendance at screenings is mandatory, as the films will provide the bulk of our discussion material in a week. Missing a screening, therefore, will count as a full week of absences unless you can provide proof at the next class meeting that you viewed the film on your own (e.g. a summary of the film with sufficient detail to convince me that it wasn't merely researched online). Since important information about the films is likely to be conveyed at screenings, it is strongly preferred that you see the films in the screening periods. I will not lend out my personal copies of the films.

Text Requirements

All assignments, including visuals, should be computer generated and should be rendered in the most professional-caliber method available to students. All reading assignments should be completed before class on the day they are listed.

Assignments and Grading

Submission

All response papers and analyses must be submitted via e-mail by noon (12 PM EST) the day they are due. Papers should be sent in .rtf format. It is your responsibility to learn how to save files this way and send them to me, and I will not accept computer-related excuses for late work after the second week of class. It is wise to make a printout of all submitted work and to have said printouts on hand in the event that a dispute over your grades arises. On the first two papers (the long papers, not the response papers), I will accept revisions up to a week after your graded work is returned to you.

Response Papers

Using the readings for the week, write a 1-2 page paper exploring the consequences of those ideas on or through a film. The film can be one we watched in class, or one that you have viewed on your own. The purpose of these response papers is not (entirely) to police the reading. Rather, it is to give you an opportunity to use the reading to explore topics and material that interest you, and to work out rough forms of ideas that can be refined in your longer papers. You are encouraged to take risks, and take on topics that you are not certain you can manage. Excellent work comes from the pursuit of ambitious ideas. Use these papers as a safe space to experiment with your ambitious ideas and see which ones are worth pursuing. Response papers that simply regurgitate information from the readings or from class discussion will be looked upon with great disfavor. Response papers are due every Friday, and will be graded with a check, check plus, or check minus.

Viewing Journal

In a notebook or computer document, take extensive notes on the films we watch. Keep track of important issues and elements in the film so that you have a record of your ideas from the screening to which you can then refer for response papers and discussions. I will check these journals periodically to ensure your critical attention to the films. For each film you should have at least two full pages of notes, as legibly written as possible. Be sure to include the title of the film. I encourage you to research existing or develop your own method of shorthand to note types of shots, lighting, etc. You will be expected to take more rigorous notes on these films as the semester progresses, and your knowledge of film terminology increases.

Analyses

More detailed explanations of the analyses will appear on the course website as we get closer to their deadlines. At least **three outside sources** are required for each analysis, and no sources can be taken from Wikipedia.

Analysis 1: Formal Criticism (5 pages, due 10/10)

Analyze and interpret a scene or sequence from a film made before 1950, using the formal concepts

(editing, cinematography, mise-en-scene, etc.) discussed in class, as well as the readings assigned. How does the scene work, and why is it important to the film as a whole? The goal in this essay is to use what you find in the details of the scene to make a greater statement about the meaning of the film. A half-letter grade of extra credit will be added for papers focusing primarily on film from before 1930.

Analysis 2: Movements (6-7 pages, due 11/3)

Research a historical movement in cinema, focusing on two films from that period/style. This movement may be primarily technological, such as cinéma vérité, ideological, including movements resisting the Classical Hollywood style, or even socioeconomic, like traditions of Independent or Experimental film. While you should certainly give a brief historical overview of the movement, the emphasis of the paper is on an analysis of how each film expresses the goals of the movement, and fits within that tradition. Examine specific instances or details.

Analysis 3: Summing Up (8 pages, due 12/5)

You may focus this paper on the film or films of your choice.

Grade Scale

A:	90-100	C:	70-74
B+:	85-89	D+:	65-69
B:	80-84	D:	60-64
C+:	75-79	E:	0-59

Grade Meanings

Here is the meaning behind the grades I assign to your papers; you can use these statements to determine how you might work toward a higher grade:

- A You did what the assignment asked for at a high quality level, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a B, but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a style. Since careful editing and proofreading are essential in writing, papers in the A range must be free of typos and grammatical or mechanical errors.
- B You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.
- C You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.
- D You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.
- E An E is usually reserved for people who don't do the work or don't come to class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

Grade Percentage Breakdown

Weekly Response Papers:	200 points
Participation:	200 points
Analysis One:	150 points
Analysis Two:	200 points
Analysis Three:	250 points
Total:	1000 points

WEEKLY SCHEDULE

Note: FT&C= Film Theory and Criticism; FA= Film Art

Week 1: Origins: What Is a Film?

M 8/25: Introduction

T 8/26: The Man With the Movie Camera, Decasia

W 8/27: FT&C 1-6, 7-40 (Pudovkin and Eisenstein)

F 8/29: FT&C 41-53 (Bazin), FA 2-46 (Film as Art)

Week 2: Origins: Film Before Sound

M 9/1: No class (Labor Day)

T 9/2: The Cabinet of Dr. Caligari, Modern Times

W 9/3: FT&C 143-153 (Kracauer)

F 9/5: FA 440-471 (Film History), FT&C 118-133 (Browne)

Week 3: Foundations: Composition

M 9/8: FA 112-157 (Mise-en-Scène)

T 9/9: Blade Runner

W 9/10: FA 54-71 (Film Form)

F 9/12: FA 74-107 (Narrative) *Homework: Screen Visions of Light by 9/19*

Week 4: Foundations: The Shot

M 9/15: FA 162-213 (Cinematography)

T 9/16: The Godfather

W 9/17: Silverman (ARES)

F 9/19: *Discussion: Visions of Light, Homework: Screen The Cutting Edge by 10/10*

Week 5: Foundations: Editing

M 9/22: FA: 218-260 (Editing)

T 9/23: Fight Club

W 9/24: FT&C 240-269 (Deleuze) Visiting Lecturer: Tof Eklund

F 9/26: Visiting Lecturer: Tof Eklund

Week 6: Foundations: Sound

M 9/29: No Class, Recommended Reading: FA 304-315 (Style)

T 9/30 2001: A Space Odyssey

W 10/1: FA 264-300 (Sound)

F 10/3: FT&C 366-385 (Metz, Eisenstein et al, and Doane), 482-512 (Levinson)

Week 7: Traditions: Hollywood Then

M 10/6: FT&C 598-605, 791-811 (Ellis and Benjamin)

T 10/7: Some Like it Hot

W 10/8: Horkheimer and Adorno (ARES)

F 10/10: Analysis 1 Due. *Discussion: The Cutting Edge*

Week 8: Traditions: Hollywood Now

M 10/13: FA 338-355 (Documentary)

T 10/14: This Film Is Not Yet Rated

W 10/15: FT&C 581-588 (Jewell)

F 10/17: Debord Chapter 1 (ARES)

Week 9: Resistance: The Auteur/New Wave

M 10/20: FT&C 561-581 (Sarris and Wollen)

T 10/21: Blow Up

W 10/22: FT&C 717-727 (Wood), 54-64 (Henderson)
F 10/24: No Class: Homecoming

Week 10: Resistance: Experimental/Shorts

M 10/27: FA 355-370 (Experimental)
T 10/28: Brothers Quay, Maya Deren, Kenneth Anger, David Lynch shorts
W 10/29: FT&C 187-198 (Deren)
F 10/31: FT&C 166-182 (Bazin)

Week 11: Resistance: Race and Gender

M 11/3: **Analysis 2 Due**. FT&C 892-901 (Diawara) *Homework: Screen Transamerica by 11/10*
T 11/4: Do the Right Thing
W 11/5: Doherty, Mitchell (ARES)
F 11/7: FT&C 837-848 (Mulvey)

Week 12: Forms: Genre

M 11/10: Straayer (ARES) *Discussion: Transamerica*
T 11/11: No Class: Veteran's Day
W 11/12: FA 108-118 (Genre)
F 11/14: FT&C 727-741 (Williams)

Week 13: Forms: Musical

M 11/17: Feuer (ARES)
T 11/18: Lagaan
W 11/19: Discussion: Lagaan
F 11/21: Dwyer (ARES)

Week 14: Forms: Animation

M 11/24: FA 370-377 (Animation)
T 11/25: Paprika
W 11/26: No Class-Thanksgiving
F 11/28: No Class-Thanksgiving

Week 15: Horizons: Television/Film

M 12/1: Newman (ARES)
T 12/2: Battlestar Galactica Miniseries
W 12/3: Discussion: Battlestar Galactica
F 12/5: **Analysis 3 Due**

Week 16: Horizons: New Media

M 12/8: Lecture: The Vid (Screen Vidding Documentary Clips)
T 12/9: Vids and AMVs
W 12/10: Wrap Up **Final Response Paper Due**

I reserve the right to change this schedule as necessary.