

ENG 110: Intro to Film & Media

Summer 2014

MW 2pm – 3:50pm

Chapman 204

CRN 46374

Course Information

Instructor

Dina Muhic
dmuhic@uoregon.edu (preferred method of communication)
Office Phone: 346-1307
Office: 215 PLC
Office Hours: Monday 12:00pm – 1:30pm
Wednesday 12:00pm – 1:30pm
and by appointment

Course Overview

Overall, the goal of this course is to introduce you to the basic skills necessary for a critical knowledge of film and television as art and culture. This course has two main objectives. The first is to introduce you to the language needed to understand, talk about, and interpret the way films are made. Editing, cinematography, mise-en-scene, sound, and narrative will become the tools we will use to discuss our texts for this class. We will use the language we learn about the technical aspects of filmmaking to consider how meaning is made through images and sound. The second objective is to learn about various lenses through which we can view media texts in terms of their cultural production. We will consider the ways that aspects of gender, class, and race impact which films and TV shows are made, what ideological norms they portray, and how we read them. We will approach this objective of the class from a cultural studies perspective that assumes that all of culture is tied together through ideological systems that are constantly in flux. Many of the texts screened in this class feature dark and, sometimes, violent subject matter.

This course will satisfy the Arts and Letters group requirement because it introduces students to modes of inquiry that have defined the discipline of film studies.

Learning Outcomes

- Introduce students to the fundamentals of film and television studies
- Develop a vocabulary for discussing the aesthetics of film and television through formal stylistic analysis
- Develop skills to critically analyze film and television and their political and cultural impact

Required Texts

Required:
Film Art: An Introduction by David Bordwell and Kristin Thompson.

Recommended:
A Short Guide to Writing About Film by Timothy Corrigan.

Course Work and Grading

Participation

10% of course grade: This class emphasizes the communication of ideas both in writing and in discussion, so your active participation in class is essential. You will have a homework assignment due for almost each class session, which prepares you to participate fully in class activities, which may include discussions, in-class writing, small group work or quizzes. Full and informed involvement in all of these activities will count toward your participation grade.

Large group discussion is very important in this class and in many of your future classes. You will be expected to aid the class with thoughtful discussion, and you will be graded on it accordingly. There is no specific minimum amount that you need to speak up in class discussion, but you should prepare a thoughtful response to every reading and screening.

You are also required to respect the opinions, personal choices, and identities of your fellow classmates. Any distracting conversation, cell phone use, inappropriate laptop use, or offensive comments will not be tolerated. Please note: if you are engaged in any of the above, significantly distracting behavior, you may be marked absent for the day without your knowledge.

Weekly responses

30% of course grade (a total of 5 responses required): Every week, except weeks 5 and 8, you will compose a 1-2 page, double-spaced response to the assigned readings and screenings, due in class on Wednesday of each week. Do not attempt to summarize the screening or reading; instead your writing should make an informed assertion (thesis) about a specific moment, image, idea or character from the week's screening(s) and analyze this element with the help of the week's reading.

Midterm

30% of course grade: You will be tested on your understanding of key filmic concepts, the content of assigned readings, and your understanding of the screenings. The midterm will be multiple choice, true or false, matching, and short answer.

Final Paper

30% of course grade: You will write a 5-7 page paper which will apply the concepts learned in this course to a film or media text screened in class. Further instructions forthcoming.

Grading Breakdown

Participation	10%
Responses	30%
Midterm	30%
Final Paper	30%

Course Policies

Access

The University of Oregon is working to create inclusive learning environments. Please notify me in week one if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You may also wish to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoac@uoregon.edu.

Academic Honesty

All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please refer to the summary of the Code of Student Conduct on the Office of Student Conduct and Community Standards website:

http://studentlife.uoregon.edu/programs/student_judi_affairs/.

In cases where academic dishonesty has been clearly established, the award of an F for the final course is the standard practice. Please see me if you have any questions about your use of sources.

Attendance

Attendance is required on both lecture/discussion days and screening days. You are allowed two unexcused absences. An absence will be excused only in cases of emergency. For an absence to be excused, you must communicate with me about it in a timely manner and provide documentation of the reason for your absence. The third unexcused absence will lower your course grade by 1/3. Four absences will result in failure of the course. Please notify me ahead of time if you must miss class, will be late, or leave class early. You are responsible for anything you miss if you are not in class. Please arrive to class on time. Three tardies will count as an absence.

Late Work

All assigned work is due at the beginning of class. If you must miss class, turn in your work before our class meeting to receive credit. Late work will not be accepted. However, if you need an extension, please come talk to me at least 24 hours before the assignment is due. All work must be submitted in order to pass this course.

**Cell Phone
and Personal
Computer
Use**

Cell phones are highly disruptive in the classroom. The ringer must be turned off *before* the start of class. You may not text, answer or make calls in the classroom. Any use of cell phone during class time will result in an automatic absence for the day. You may use laptops to take notes during lecture parts of the class, but please refrain from distracting activity. If you are not paying attention because of a technological device, I will mark you absent and ask you turn it off. There is no need for laptop use during screenings or discussion portions of the class.

Formatting

All written work should be typed and double-spaced, using 12- point Times New Roman font and 1” margins. If possible, print your work double-sided. Use MLA format for quoting and citing sources. Failure to format and cite sources may significantly lower the assignment or essay grade.

**E-mail
Etiquette**

I will respond to all student e-mail within 48 hours of receipt (except weekends); please do not expect immediate responses to e-mail. Additionally, while I strive to maintain a relaxed attitude in class to help facilitate discussion, I request that your email correspondence with me maintain a professional etiquette.

As college students you are expected to communicate with your instructors in a professional manner. All e-mails to me must be in a professional format. This means that they include a greeting with my name, consist of complete sentences with proper capitalization and punctuation, and end with a greeting and signature. I reserve the right to ignore all improperly formatted or overly casual e-mails.

Quick Warning: This class will screen media that contains explicit depictions of sex, violence, adult themes, coarse language, and material that many might find offensive. If you think that this might be a problem, please come talk to me about whether we can find a solution, or if this is the best class for you.

Syllabus, including assignments, subject to change.

Week	Day	In class	Reading due	Writing due
1	J23	Introductions Screening: <i>Videodrome</i> (Cronenberg 1983)		
	J25	Lecture: What is Cinema? Clips: <i>The Matrix</i> (Wachowski 1999); <i>Un Chien Andalou</i> (Dali 1929); <i>Mothlight</i> (Brakhage 1962)	PDF: Benjamin "Work of Art in the Age of Mechanical Reproduction"	Response
2	J30	Screening: <i>Safe</i> (Haynes 1995)	<i>Film Art</i> , Ch. 4 "The Shot: Mise-en-scene"	
	J2	Lecture: Mise-en-scene and cinematography Clips: <i>Nosferatu</i> (Murnau 1922), <i>Vincent</i> (Burton 1982)	<i>Film Art</i> , Ch. 5 "The Shot: Cinematography"	Response
3	J7	Screening: <i>Rope</i> (Hitchcock 1948)	PDF: Miller "Anal Rope"	
	J9	Lecture: Editing Clips: <i>The Silence of the Lambs</i> (Demme 1991)	<i>Film Art</i> , Ch. 6 "The Relation of Shot to Shot: Editing"	Response
4	J14	Screening: <i>Memento</i> (2000)	<i>Film Art</i> , Ch. 3 "Narrative as a Formal System"	
	J16	Lecture: Narrative Midterm	Study for midterm!	Response
5	J21	Screening: <i>No Man's Land</i> (Tanovic 2001)	<i>Film Art</i> , Ch. 7 "Sound in the Cinema"	
	J23	Lecture: National cinemas and sound Clip: <i>The Lodger</i> (Hitchcock 1927)	Espinosa "For an Imperfect Cinema"	Response
6	J28	Screening: <i>BtVS</i> ep. "Hush" Lecture: Television & genre	<i>Film Art</i> , Ch. 9 "Film Genre" Optional PDF: Altman, "A Semantic/Syntactic Approach to Film Genre"	
	J30	Screening: <i>BtVS</i> ep. "Once More With Feeling" Clip: <i>Peeping Tom</i> (Powell 1960) Lecture: The male gaze	PDF: Mulvey "Narrative Pleasure and Visual Cinema"	Response
7	A4	Screening: <i>The Texas Chain Saw Massacre</i> (Hooper 1974)	PDF: Williams "When the Woman Looks"	E-mail thesis statement
	A6	Lecture: Gender and race in film Clips: <i>Scream 2</i> (Craven 1997); <i>Night of the Living Dead</i> (Romero 1968)	PDF: hooks "The Oppositional Gaze: Black Female Spectators."	Response
8	A11	Screening: <i>Repulsion</i> (Polanski 1965)	Room For Debate: "The Polanski Uproar"	
	A13	Discussion: Art and Ethics		Final Paper

