

ENG 110: Introduction to Film and Media

Fall 2014 CRN: 12187 T/R 10am-11:50am 101 Allen

Course Overview:

The goal of this course is to develop a critical understanding of film and media's many facets. Through screenings, readings, discussion, and writing, this course will familiarize you with the basic vocabulary of film form and develop your skills in critical film analysis. This means learning to (a) analyze *how* as well as *what* a film's sounds and images mean; (b) understand some of the social and political questions raised by dominant modes of representation; and (c) grasp the mechanics of explicating a film's larger context. The course also touches on concepts and concerns central to film and media studies, including narrative, genre, authorship, and national cinemas.

This class will screen media that contains explicit depictions of sex, violence, adult themes, coarse language, and material that many might find offensive. If this might be an issue, reconsider taking this course.

Required Texts:

PDFs available on the course WordPress site

Note: Please bring all readings to class on the day that they are due. All films are considered required texts

Instructor:

Diana Martinez

Office Hours:

PLC 102
T/R 12pm-130pm
& by appointment

Contact:

dem@uoregon.edu
@diana_emmeline
346-3517

Course Blog:

introtofilmandmedia.wordpress.com

Course Grading Breakdown (in points):

Final Exam	40	Finals Week
Midterm Exam	30	Week 6
Reading Guide	20	Week 6
Participation	10	Week 10
Total Course Points	100	

Your course grade will be determined by the following percentages:

A+ 100 – 97	B+ 89.9 – 87	C+ 79.9 – 77	D+ 69.9 – 67	F below 60
A 96.9 – 93	B 86.9 – 83	C 76.9 – 73	D 66.9 – 63	
A- 92.9 – 90	B- 82.9 – 80	C- 72.9 – 70	D- 62.9 – 60	

ASSIGNMENT DESCRIPTIONS (ALL ASSIGNMENTS ARE REQUIRED TO PASS THE CLASS):

A note on COURSE WORKLOAD:

This class is scheduled for about 4 hours of classroom time each week. In addition to watching films, students must complete significant reading and writing assignments, to be completed outside of class. The amount of writing and its evaluation is comparable to what is assigned in literature courses at similar instructional levels. In other words, we are not just “watching movies” for ten weeks.

Midterm Exam: The midterm will be taken in-class without the use of notes or your readings. The midterm will consist of multiple-choice, matching, fill-in-the-blank, true/false and brief short answers about film terminology and the readings.

Final Exam: The final will be taken in-class with the use of ONE single-sided 8 ½ x 11 page of notes (typed or handwritten). The final will consist of no more than 5 essay questions concerning the readings and the films screened during the entire course.

Reading Guide: For weeks 2-5 you will complete a worksheet that serves to orient you to specific critical vocabulary in the week's readings, as well as eventually provide a handy study guide for the midterm exam. For more detailed information on the grading scale of this assignment refer to the Reading Guide Rubric available on the Wordpress site.

Participation: I measure participation by both quality and quantity; I expect you to express yourself freely, but always with tolerance, patience, and respect for your colleagues. Your regular, engaged presence in the classroom is a key criterion of good participation, as is evidence that you have pondered the assigned readings and screenings. NOTE: attendance alone does not constitute participation.

GRADES

Grades will not be posted to Blackboard. However, for your convenience I have provided a grade-tracking sheet to allow you to maintain your own up to date grade records. If you become concerned about your progress in the course, it is your responsibility to visit me during office hours to discuss your grade and any other class matters. Please do not wait until week 10 to take interest in your academic progress.

DISCUSSION SECTION POLICIES

About Screenings:

We will watch all required feature-length films every Tuesday in class. If you miss a film screening for any reason, you are responsible for watching the film on your own. Most films are available through Hulu, Netflix, or Amazon Prime, as well as YouTube. Additionally, the films viewed will be available on reserve in the Knight Library.

Attendance:

Attendance is mandatory. Please be in your seat at the beginning of class; we will start our films and discussions promptly when class starts. Please notify me ahead of time via e-mail if you must miss class, will be late, or leave class early. You may miss one class meeting for any reason. Two absences from discussion section will lower your final grade by 5 points out of a 100-point scale (so a 91% or an A- would drop to an 86%, or a B). Three absences in discussion section will result in failure for the course. Extremely early departures, late arrivals or repeated disruptions will also count as absences. You are responsible for understanding the material covered in class during your absence.

Late Work:

All assigned work is due at the beginning of class. If you must miss class due to an emergency, turn in your work *before* our class meeting to receive credit. If you know you will be absent ahead of time, you must contact me at least 48 hours in advance of the deadline for other possible arrangements, or else your late work will not be accepted. Additionally, late work will not be accepted if it is an assignment due a day you were present in class.

E-Mail Communication:

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.

Registration:

You may attend only the discussion section in which you are enrolled. You must be registered for a discussion section in order to receive a grade for the History of Film course. The only way to add this class is through DuckWeb; I cannot add you to the class.

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 Disability Services in 164 Oregon Hall at 541-346-1155 or disabsrv@uoregon.edu.

Academic Honesty:

All assignments must adhere to standards of academic honesty outlined in the Student Handbook. Do not turn in work prepared for other classes. **Document all sources** consulted in preparing your work, including movies, websites and other materials obtained. If in doubt, document. Plagiarism will result in failure for the course and additional sanctions determined by the director of Student Judicial Affairs. Do not risk your grade because you are feeling lazy or overwhelmed. I guarantee it will not be worth it.

Technology Use:

To be respectful of others, cell phones must be either turned off, ringers silenced, or set to "vibrate" mode *before* the start of class. You may use laptops, Kindles, or iPads to take notes. However, if you are not paying attention because of a technological device, I reserve the right to ask you to turn it off.

SCHEDULE OF ASSIGNMENTS

(All dates are DUE dates)

Week 1 (9/29): Taste and Canons

TUE Introductions & Lecture

THU Reading: "The Politics of Film Canons" by Janet Staiger
AND Yale Film Analysis Guide: Basic Terms

Week 2 (10/6): "Good" Films: Narrative, Plot, and Story

TUE Screening: *The Room* (dir. Tommy Wiseau, 2003) 99 min.

Reading: "Understanding Film Narrative: The Trailer" by David Bordwell

THU Reading: "Introduction" from *B is for Bad Cinema* by Claire Perkins and Constantine Verevis

Week 3 (10/13): Mise-en-scene and the Pretty Film

TUE Screening: *The Grand Budapest Hotel* (dir. Wes Anderson, 2014) 100 min.

Reading: Yale Film Analysis Guide: Mise-en-scene

THU Reading: "Pretty: Film Theory, Aesthetics, and the History of the Troublesome Image" by Rosalind Galt

Week 4 (10/20): Cinematography and the Smart Film

TUE Screening: *Lost In Translation* (dir. Sofia Coppola, 2003) 101 min.

Reading: Yale Film Analysis Guide: Cinematography

THU Reading: "Irony, Nihilism, and the New American 'Smart' Film" by Jeffrey Sconce

Week 5 (10/27): Sound, Editing, and the Art Film

TUE Screening: *Drive* (dir. Nicolas Winding Refn, 2011) 100 min.

Reading: Yale Film Analysis Guide: Sound
AND Yale Film Analysis Guide: Editing

THU Reading: "Art-House Cinema, Avant-Garde Film, and Dramatic Modernism" by Bert Cardullo

Week 6 (11/3): MIDTERM WEEK	
TUE	Midterm Review
THU	Midterm AND Reading Guides DUE
	Screening: <i>True Blood</i>

Week 7 (11/10): Genre and the Horror Film	
TUE	Screening: <i>House</i> (dir. Nobuhiko Obayashi, 1977) 88 min.
	Reading: "Introduction" from <i>Transnational Horror across Visual Media</i> ed. Dana Och and Kirsten Strayer
THU	Reading: "Introduction" from <i>Sleaze Artists</i> by Jeffrey Sconce

Week 8 (11/17): Stars	
TUE	Screening: <i>Spring Breakers</i> (dir. Harmony Korine, 2012) 94 min.
	Reading: "Introduction" from <i>Heavenly Bodies</i> by Richard Dyer
THU	Reading: "Discipline and Pleasure: Shirley Temple and the Spectacle of Child Loving" by Kristen Hatch AND "In Defense of Kanye's Vanity: The Politics of Black Self-Love" by Heben Nigatu

Week 9 (11/24): The Film Auteur	
TUE	Screening: <i>All That Heaven Allows</i> (dir. Douglas Sirk, 1955) 89 min.
	Reading: "The Auteur Theory" by Andrew Sarris
THU	NO CLASS (Thanksgiving Holiday) Reading: "The Progressive Auteur, Melodrama, and Canonicity" from <i>Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk</i> by Barbara Klinger

Week 10 (12/1): The Television Auteur	
TUE	Screening: <i>Louie</i> (FX, 2010—) 23 min. & <i>Girls</i> (HBO, 2012—) 30 min.
	Reading: "The Showrunner as Auteur" from <i>Legitimizing Television</i> by Michael Z. Newman and Elana Levine
THU	FINAL EXAM REVIEW

FINAL EXAM: TUESDAY, DECEMBER 9, 2014 at **8am**

ENG 110 Grade Tracking Sheet

There are 100 points possible in this course. To calculate your grade, divide amount of points earned by amount of points possible (thus far).

Assignment	Points Earned	Points Possible
Reading Guide		20
Midterm Exam		30
<i>Midterm Grade</i>		50
Participation		10
Final Exam		40

Many students are curious as to what percentage they need to “hit” on the final exam to obtain their desired overall grade in the course. For help in these calculations visit: <http://rogerhub.com/final-grade-calculator/>

Participation Grade Rubric

Overall Grade	Participation
10/10 and 9/10	Willingly raises the level of discussion through insightful class comments and focused, active listening. Engages not just the instructor’s ideas but also those of other students.
8/10	Willingly contributes thoughtfully to the discussion through productive class comments and active listening.
7/10	Contributes to the discussion through pertinent, respectful class comments and active listening. Comes to class prepared to work. However, participation is sporadic and usually must be prompted by the instructor.
6/10	Does not contribute or does not contribute respectfully to the discussion. Is frequently unprepared for class.
5/10	Disrupts the discussion. Is almost always unprepared for class.