

Eng 110 Intro to Film and Media
T/Th: 12-1:50
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Fall 2015
214 MCK
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Office : T/Th: 9:30-11:30

This course will introduce you to the formal and narrative study of film. We will focus on film history, the technology of film production, and the methodology of film studies as an academic discipline. Along with film itself, we will pay particular attention to the cultural, political, and economic contexts from which it emerges. To emphasize—and unpack—the formal conventions of narrative cinema, much of the required viewing falls within readily identifiable genre categories (i.e. crime and horror), but we will also analyze experimental, realist, and documentary films.

Learning outcomes specific to this course:

- Introduce students to the fundamental concepts, historical context, and vocabulary of film studies
- Inspire students to critically analyze visual media, its cultural and political contexts, and their worldly impact
- Hone writing to effectively apply critical analysis to visual media

Required Text: *Film Art: An Introduction, 10th edition*, David Bordwell and Kristin Thompson. *Isbn: 9780073535104* Ebook available through Duckstore, Amazon, CourseSmart, etc. Additional readings in PDF format on Canvas, print out/download and bring to class

Syllabus Statement: You are responsible for knowing the information listed on this syllabus. The syllabus is available on the course website on Canvas. Consult the syllabus before contacting me about any course logistics; I will not respond to questions that it already answers.

Coursework and Grading

Attendance: I take attendance every class, screening and lecture. You are allowed two absences without penalty. Each subsequent absence will result in a deduction of 1/3 of a letter grade from your final grade (i.e. A to an A-) except in the instance of a documented medical or family emergency. **On a fifth unexcused absence you will automatically fail the course.** If you miss a screening, you are responsible for watching the film on your own. If you miss a class, contact a classmate for notes

Reading: Students must complete weekly reading assignments before each Wednesday lecture. However, since readings apply directly to the films we’ll watch, I encourage you to complete your reading before each Tuesday screening.

Participation: Although there is not a participation grade for this course, you are all expected to participate in class discussion, and I especially encourage you to draw upon ideas you explore in your response papers in class. Productive, regular participation in class discussion will benefit your overall grade for the course. You must show respect for the ideas and opinions of other students. Disrespectful or disruptive classroom conduct (side conversations, use of electronic devices for purposes unrelated to class) will result in a marked absence for that day’s class.

Analysis Essays: 30% of overall grade. You will write 3 short essays of approximately 2-3 pages each. You choose which of the 3 weeks you would like to write an essay, but you can only turn in one essay per week. Papers must be double spaced and in 12 point standard font with one inch margins. You will submit papers electronically through Canvas **in DOC or PDF format only, Canvas does not process Pages or ODT files** (papers not submitted in DOC or PDF format will not receive comments). Essays are due by 11:59 p.m. on Sunday each week and should cover the films and readings discussed the preceding week (for example, papers on *The Maltese Falcon* are due by 11:59 p.m. on Sunday, October 4th). Papers should not simply summarize films or readings and must not merely rehash material from lecture. Analysis essays make a specific argument about a scene, image, shot, cut, or other component of a film, a particular concept or technique from the reading, or a combination thereof. Essays should also

communicate in the technical vocabulary of film production and analysis established in the reading assignments and lecture. These essays will be evaluated on both your critical analysis of course materials and how well you convey that analysis in formal prose. Analysis essays will be graded on a 100 point scale.

Midterm Exam, 10/29: 30% of overall grade. The midterm may contain identification, multiple choice, true or false, matching, and short answer. You will be tested on screenings, readings, and key concepts discussed in class. The midterm may include film stills and short clips. We will discuss the midterm in class the preceding week.

Final Exam, (12/10 at 8:00: 40% of overall grade). The final will be cumulative to allow you to demonstrate the breadth of knowledge you've acquired throughout the quarter. In addition to the variety of questions listed as possible for the midterm, the final will likely include a larger analysis component. We will review for the final on the last day of class.

The English Department's assessment procedure is built around six desired learning outcomes:

1. Read literary and cultural texts with discernment and comprehension and with an understanding of their conventions;
2. Draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts;
3. Perform critical, formal analyses of literary, cinematic, and other cultural texts;
4. Write focused, analytical essays in clear, grammatical prose;
5. Employ logic, creativity, and interpretive skills to produce original, persuasive arguments;
6. Employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay's thesis.

Academic Integrity:

All work 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, including websites and other Internet content. Plagiarism will result in failure for the course and additional sanctions as determined by the Office of Student Conduct and Community Standards: <http://uodos.uoregon.edu/StudentConductandCommunityStandards.aspx>

Accommodations for students with disabilities:

In compliance with UO policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for student with disabilities. Requests for academic accommodations are to be made during the first two weeks of the quarter, except for unusual circumstances, so arrangements can be made. Students are encouraged to register with the Accessible Education Center (<http://aec.uoregon.edu> to verify their eligibility for appropriate accommodations.

Recommended Study Habits and University Resources:

University accreditation standards require at least 2 hours of work outside of class for each credit earned. This means that you are expected to dedicate ~8 hours/week of *outside of class* work. This will usually mean reading the assigned texts, but will also include time spent completing assignments, writing papers, and working on larger projects.

Numerous campus resources are available which you should avail yourself of if you desire assistance with academic or extra-academic issues. For a full list, please see the Canvas document "University Resources"; I will also discuss relevant resources throughout the quarter.

WARNING: This class will screen media that contains explicit depictions of sex, violence, adult themes, coarse language, and material that some might find offensive. If you think that this might be a problem for you, consider if this is the best class for you.

Course Schedule (Weekly readings are listed on Thursday, but should ideally be completed before Tuesday to contextualize screenings)

Week 1: Introduction; Classical Hollywood Cinema; Film Noir

9/29: Screen *The Maltese Falcon* (John Huston, 1941)

10/1: Read Chapter 1, “The Development of the Classical Hollywood Cinema” (466-69) and “The Classical Hollywood Cinema After the Coming of Sound” (480-483); Film Clips may include: *Sherlock Jr.* (Keaton, 1924), *The Maltese Falcon* (Del Ruth, 1931), and *Satan Met a Lady* (Dieterle, 1936).

Week 2: Film Form; Experimental Silent Film

10/6: Screen: *The Cabinet of Dr. Caligari* (Robert Wiene, 1920), *Ballet Mécanique* (Fernand Léger and Dudley Murphy, 1924), and *Un Chien Andalou* (Luis Buñuel and Salvador Dalí, 1929)

10/8: Read Chapter 2, “Experimental Film” (369-78), “German Expressionism” (469-72), and “French Impressionism and Surrealism” (472-76); watch *Meshes of the Afternoon* (Deren, 1943)

Week 3: Narrative and Genre; Race in Classical Hollywood Cinema

10/13: Screen *Touch of Evil* (Orson Welles, 1958)

10/15: Read Chapter 3 and “Understanding Genre” (329-334); Film clips may include: *Casablanca* (Curtiz, 1942) and *The Conqueror* (Powell, 1956).

Week 4: Mise-en-Scene; Genre Film/Horror

10/20: Screen *Suspria* (Dario Argento, 1977); Read

10/22: Read Chapter 4, “Three Genres” (339-348), and Laura Mulvey, “Visual Pleasure and Narrative Cinema” (PDF); Film clips may include: *Peeping Tom* (Powell, 1960), *Psycho* (Hitchcock, 1960), *Halloween* (Carpenter, 1978)

Week 5: Mise-en-Scene; Gender in Hollywood Cinema

10/27: Screen *Blue Steel* (Kathryn Bigelow, 1990)

10/29: **Midterm**

Week 6: Cinematography; Japanese Cinema; The Long Take

11/3: Screen *Kwaidan* (Masaki Kobayashi, 1964): segments “The Black Hair” and “Hoichi the Earless”

11/5: Read Chapter 5; Film clips may include: *The Passenger* (Antonioni, 1975), *Goodfellas* (Scorsese, 1990), and *The Protector* (Pinkaw, 2005)

Week 7: Editing and Sound; The French New Wave

11/10: Screen *Alphaville* (Jean-Luc Godard, 1965)

11/12: Read Chapter 6 & 7, “Soviet Montage” (476-80), and “The French New Wave” (485-88); Film clips may include: *The Battleship Potemkin* (Eisenstein, 1925), *At Land* (Deren, 1944), *A MOVIE* (Conner, 1958), *Breathless* (Godard, 1959), and *Pierrot le fou* (Godard, 1965)

Week 8: Realism; American Independent Film

11/17: Screen *Killer of Sheep* (Charles Burnett, 1979)

11/19: Read “Italian Neorealism” (483-85) and “The New Hollywood and Independent Filmmaking” (488-94); Film clips may include: *Bicycle Thieves* (De Sica, 1948), and *Super Fly* (Parks Jr., 1972)

Week 9: Documentary; The New German Cinema

11/24: Screen *La Soufrière* (Werner Herzog, 1977) and *Lessons of Darkness* (Herzog, 1992)

Read “Documentary” (350-69) and André Bazin, “The Ontology of the Photographic Image” (PDF)

11/26: **Holiday No Class**

Week 10: Contemporary World Cinema; Hong Kong and Mainland China

12/1: Screen *Drug War* (Johnnie To, 2012)

12/3: Read “Hong Kong Cinema” (494-498); Film clips may include: *The Killer* (Woo, 1989), *The Mission* (To, 1999), and *Breaking News* (To, 2004)