

ENG 110: Introduction to Film & Media
CRN 22153
Winter 2016
Tues/Thurs 4:00-5:50 Anstett 195

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Office Hours: Tues 10:30-1:30 and by appointment

Course Website: <http://eng110.wordpress.com>

Course Description and Objectives:

This course introduces histories, analyses, cultures, materials, industries, politics, and important theories of film and media, providing students with necessary tools for critical examination of movies in their various forms. Understanding film and media goes beyond just liking or disliking and demands a “peek behind the curtain,” a glimpse into the ways that film and media function and the myriad ways in which they can be read, experienced, felt, thought, and understood. Inversely, because movies are creations of human beings, how they operate mimics how we operate. In this course, we will look at how film and media have evolved in a way consistent with human “progress” over the last century. In a word, we will critically engage the notion that motion pictures have become increasingly participatory, slowly collapsing the gap between the audience and the screen, and encouraging fuller immersion in the story and spectacle being represented. In each of these ostensible “eras” of motion picture history, however, cinephilia has been alive and well. Cinephilia—the love of movies—will act as a thread connecting all our films and discussions of them.

Course Materials:

All outside course readings and short screenings (or links to them) will be posted to the course website, since they come from a variety of sources. The feature-length films we are screening will be available on hold at the Knight Library and are also available through a variety of outlets, online and otherwise.

Participation: (5% of Overall Grade)

Your active and engaged participation is required for successful class discussion; therefore, you are expected to read all the assigned texts on time and bring your notes to class. I do, however, distinguish between quantity and quality in participation, and I also expect courteous consideration of others at all times. I understand that not everyone finds it easy to talk in class. Thus, class participation extends beyond just talking. An attentive and alert student is far more likely to succeed in this class than an overly talkative student or an obviously disinterested student. Both of these can be distractions to others.

Attendance:

In order to succeed in this course, you must attend class. You are permitted two “free” absences only. However, in the event of one or two absences, you will need to multiply

your participation to compensate. Third and fourth absences will incur a drop in your final course grade by one-half letter grade each. **Five absences equal a failing grade for the course.** Budget your absences wisely.

You are expected to contribute to our class by upholding standards of courtesy and respect that are appropriate to professional environments. You will be counted absent in the event of any behavior that is disruptive to the inclusive environment or student-instructor interaction and communication, and disrespectful of the rights of others. In that case, you will be asked to leave the classroom.

If you miss a class, consult with fellow students about what you missed, and feel free to email me and/or visit my office hours. I will not email summaries of lectures and discussions. Required films will be on hold at the library, and they may also be available online (Netflix, YouTube, Hulu, etc.).

Written Discussion Questions: (40% of Overall Grade; 5% each)

A set of discussion questions is due each week, excepting weeks one and five. You will be responsible for posting at least two but no more than four discussion questions to Canvas by midnight Wednesday night. These questions will be evaluated according to quality rather than quantity. Criteria for excellent questions include clarity, critical thoughtfulness, application to the course material, and conduciveness to class discussion. It is important that your questions do not simply ask for clarification about the plot of the film or invite simple yes/no answers. Also, a question shouldn't simply ask what concept *x* from the reading "means." If a concept is murky to you, ask a question that reflects at least a preliminary attempt to understand it. If a plot element is unclear, find a way to review the film and/or read synopses online to clarify the big picture. In some sense, the story is the baseline or starting point for a richer understanding of the film's bigger questions and themes.

Final Paper: (25% of Overall Grade)

Your final paper will be a critical essay examining three different scenes, one from a film of your choice from each unit of this course (1.0, 2.0, 3.0). The assignment is to look closely at these three scenes and make a case as to how they represent distinct approaches to motion-picture art that we have discussed throughout the quarter, using cinephilia as a guiding reference point. A thorough analysis should include some or most of the following considerations: aesthetics/form/style, theme, history, industry, media, culture, technology, politics, and theory. Although you may choose to include scenes we discuss in class, this will raise the bar of expectations regarding your own critical, independent thought. The final paper will be due via Canvas by the time reserved for our (non-existent) final exam.

Quizzes: (5% of Overall Grade)

Students should bear in mind that although we are studying a number of visual "texts" this quarter, the readings form an integral part of this class. To ensure students are mastering the reading and visual materials, there will be several unannounced quizzes throughout the quarter. All quizzes will be taken in-class on Thursdays (usually at the beginning) without the use of notes or your textbook. Quizzes may consist of multiple-

choice, matching, true/false, and short answers. There will be no more than 5 quizzes in the quarter. There will be no makeup quizzes, but I will drop the lowest quiz grade.

Grading Breakdown:

Participation	5%
Quizzes	5%
Discussion Questions	40%
Midterm Exam	25%
Final Project	25%

Your Overall Course Grade will be determined by the following percentages:

100-99: A+
92-98: A
90-91: A-
88-89: B+
82-87: B
80-81: B-
78-79: C+
72-77: C
70-71: C-
68-69: D+
62-66: D
60-61: D-
59 & below: F

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 consult Rules for Writers for a definition of plagiarism and information on documentation, and refer to the Student Conduct Code on the Office of Student Conduct and Community Standards website, <http://policies.uoregon.edu/vol-3-administration-student-affairs/ch-1-conduct/student-conduct-code>. In cases where academic dishonesty has been clearly established, the award of an F for the final course grade is standard practice. Please see me if you have any questions about your use of sources.

Access:

If you have a disability (physical or learning) that you think may affect your performance in this class, please see me during the first week of the term so we can make arrangements, if necessary, for your full access to all classroom activities.

Registration:

The only way to add or drop this class is through DuckWeb.

Notes:

- Using any social media, including texting, is strictly forbidden in the classroom. Cell phones and other electronic devices must be silenced and stowed away

during class. You may use your computers for taking lecture/discussion notes only, and only on Thursdays. Vibrating phones and using tablets or computers for other purposes than note-taking are detrimental to the classroom environment and hence are considered as disruptive and disrespectful behavior.

- Feel free to use office hours with any class-related issues and questions. I am also available to answer questions via email. I will respond to student emails in about 24 hours, with some flexibility over weekends.
- This course will definitely screen films that contain (what some may interpret as) graphic violence, explicit sexuality, grown-up language, and otherwise adult themes/situations. If, for whatever reason, such subject matter triggers your discomfort, it is worth considering whether this course is right for you. We will be discussing issues in depth and may view difficult scenes or sequences several times. If there are specific topics that might be difficult for you, feel free to discuss this with me as soon as possible.

Unit 1: Cinema 1.0

Week One: Movies as Voyeur-iffic Space

Rear Window (Hitchcock, USA, 1954, 1:55)

Read: Deleuze on Hitchcock, 200-205 (course website)

“Cinephilia and Philosophia...,” Timothy Yenter (in-class distribution)

Week Two: Dream Out Loud

Sherlock, Jr. (Keaton, USA, 1924, 0:56)

Read: Deleuze on Keaton, 174-176 (Canvas)

Week Three: Escap(ad)es

Lost in Translation (Coppola, USA, 2003, 1:44)

Read: “Neon Gothic: *Lost in Translation*,” Wendy Haslem (link on Canvas)

Unit 2: Cinema 2.0

Week Four: Cinephilic Time

The Dreamers (Bertolucci, France/Italy, 2003, 1:55)

Read: “Before the Revolution...,” Maximilian Le Cain (link on Canvas)

Week Five: Nothing Is Real

Blow-Up (Antonioni, Italy/UK, 1966, 1:51)

Read: Deleuze on Antonioni (Canvas)

Midterm Exam

Week Six: Globalized

A Girl Walks Home Alone At Night (Amirpour, USA[/Iran?], 2015, 1:49)

Read: Tasha Robinson review, *The Dissolve* (link on Canvas)

Week Seven: Reboots, Repeats, Revisions

Mission: Impossible (De Palma, USA, 1996, 1:50)

“Chaos Cinema,” *The Bourne Identity* (clips)

Clips: *Gentlemen Prefer Blondes* & *Magic Mike XXL*

Read: John Kenneth Muir’s *Mission: Impossible* review (link on Canvas)

Unit 3: “Cinema” 3.0

Week Eight: Interactivity

MST3K: Mitchell (Hodgson et al, USA, 1993, 1:30)

Read: MST3K essay (Canvas)

Week Nine: Parody, Pastiche, & Supercuts

Dead Men Don’t Wear Plaid (Reiner, USA, 1982, 1:29)

Music videos (various)

Experimental film: *Yard Work Is Hard Work* (Jodie Mack, 2008, 0:27)

Read: “Creativity Beyond Originality...,” Miklós Kiss (link on Canvas)

Week Ten: Immersive Space & Real Time

Children of Men (Cuarón, various, 2006, 1:54)

Watch: Slavoj Žižek on *Children of Men* (link on Canvas)

Read: *Children of Men* essay TBD (Canvas)