Course Objectives
People respond to movies in a myriad of ways, and there are many reasons for this. We have all stood in the lobby of a theater (or read multiple reviews online or elsewhere) and heard conflicting opinions from people who have just seen the same film. Disagreements can reveal a great deal about the assumptions underlying these various responses. Questioning our own assumptions and those of others is a good way to start considering movies. In this course, we will see that there are many productive ways of thinking about movies and many approaches that we can use to analyze them. Overall, the goal of this course is to introduce you to the basic skills necessary for a critical understanding of the movies as art, culture, and commerce.

Required Texts
The Invention of Hugo Cabret. Brian Selznick.

Assignments and Grading

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Viewing Journal</td>
<td>10%</td>
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<tr>
<td>Shot Lists + Essays</td>
<td>40%</td>
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<tr>
<td>Shot List + Essay 1</td>
<td>15%</td>
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<tr>
<td>Shot List + Essay 2</td>
<td>25%</td>
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<td>Exams</td>
<td>40%</td>
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<td>Midterm</td>
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<td>Final</td>
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<td>Quizzes and Participation</td>
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About the Class

*Contact Hours and Workload*—Film and media courses are scheduled for four hours of classroom time each week to enable the instructor and students to screen films together as a group. In addition to watching films, students must complete significant reading and writing assignments, to be completed outside of class time. The amount of writing and its evaluation is comparable to what is assigned in literature courses at similar instructional levels. In other words, we aren’t just “watching movies” for ten weeks.

*Screenings*—Screenings will take place on Tuesdays each week. You are required to attend the screenings each week and take notes on the films. If you are absent during a screening day, you must make arrangements to see the movie outside of class. Watching films in a classroom requires different ways of seeing (and note-taking), as you will need to pay close attention to how the events unfold on screen and why each film takes its own specific form. Note that some of these films are R-rated, as this course is developed with a mature viewing audience in mind. Please see me in advance if this will be an issue for you, as some of these films contain certain controversial images, language, and subject matter. (All films will be on reserve in Knight Library, but in the past students have found it very useful to have a Netflix account.)

*Weekly Quizzes*—At the beginning of discussions on Thursdays, students should be prepared for a short quiz on the week’s assigned readings and film(s).
Assignments

Viewing Journal—Students are required to keep a viewing journal throughout the term (1-2 pages per week). The journal should note the basic plot points and characters of the week’s film, as well as identify key scenes and explain how the film relates to the week’s readings. Journals must be typed and will be collected twice in the term (week 4 and week 10).

Shot List and Essay—Students should choose a scene (no more than 20 shots) from one of the assigned film’s for the course and complete a shot list (see example on Blackboard). Then write a 2-3 page interpretive essay about one aspect of the chosen scene.

Exams—The Midterm and Final Exams will be take-home exams. Questions will be distributed one week before the exams are due.

Course Policies

Attendance—We will meet twice a week, on Tuesdays and Thursdays. Attendance is required and taken daily. You must attend all class meetings and participate in all discussions. Screening and discussing films in a group setting is vital to critical learning. You may miss up to FOUR classes, excused or unexcused. Any absences beyond FOUR, will result in an automatic failure for the course. You are responsible for any missed screenings, notes, or assignments due that day. Obtain these through a classmate or Blackboard; do not email me and ask what you missed.

Classroom Etiquette—All students must be courteous and prepared for discussion every day, which means bringing the day’s assigned reading to class, treating other students and the instructor with respect, and not engaging in disruptive behavior. Disruptive behavior includes, but is not limited to, chatting, listening to music, checking Facebook, and texting. In other words, you are expected to be considerate to others. A special note about screenings: Watching movies has historically been a group activity. As such, it is important not to engage in behavior that will inhibit the enjoyment of other viewers. While interactions with the film (e.g., laughing) are appropriate, some behaviors are not. Talking, using cell phones/laptops, and rustling papers is disruptive in many situations, but especially so during a film screening. Anyone disrupting a screening with inappropriate behavior will be asked to leave and will be marked absent for the day.

Assignments Format—All assignments must be typed and double-spaced in 12-point Times New Roman with 1-inch margins. The first page of every assignment must include the student’s name, the course name and section time (“ENG 110, TR 12:15”), the instructor’s name (“Instructor: Oman”), and the assignment name and number (e.g., “Shot List + Essay 1”). All subsequent pages must include the author’s last name and the page number (e.g., “Smith - 2”). All assignments must be turned in electronically through Blackboard. E-mailed assignments will not be accepted.

Late Assignments—Late assignments will not be accepted.

Academic Honesty & Plagiarism—The University of Oregon values academic integrity. You are responsible for understanding and adhering to the standards of academic honesty outlined in the student handbook. Document ALL sources consulted in preparing your work, including TV shows, magazines, your friends, parents, and, of course, anything found on the web. At a minimum, documented plagiarism will result in course failure. See the course Blackboard site for resources and information on citation styles and practices.

Access for Students with Disabilities—If you have a registered disability which you believe may affect your performance in this course, please see or contact me in the first week of the term so we can make the necessary arrangements for your fullest access to the course and its activities.
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<thead>
<tr>
<th>Films and Readings</th>
<th>Assignments and Exams</th>
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| **1** High art vs. low art / censorship | **3/29** *A Night at the Opera* (1935). Dir. Sam Wood. 91 mins.  
  3/31 Hark, “Introduction: Movies and the 1930s” (Blackboard)  
  Cooney, “Popular Culture and the Dance of Values” (Blackboard) |
  4/7 Phillips, Chapter 1 “Mise en Scène” (11-60) |
| **3** Cinematography / sound | **4/12** *Stagecoach* (1939). Dir. John Ford. 96 mins.  
  4/14 Phillips, Chapter 2 “Cinematography” (61-112)  
  “The Shot Tells the Story” (Blackboard) |
| **4** Cinematography / editing | **4/19** *Bonnie and Clyde* (1967). Dir. Arthur Penn. 112 mins.  
  4/21 Phillips, Chapter 3 “Editing” (113-156)  
  (Start reading *The Invention of Hugo Cabret*) |
| **5** Narrative | **4/26** Selection of short films  
  4/28 Selznick, *The Invention of Hugo Cabret*  
  “Narrative Form” (Blackboard) |
| **6** Documentaries | **5/3** *The Plow That Broke the Plains* (1936), Dir. Pare Lorentz. 27 mins.  
  *The River* (1938), Dir. Pare Lorentz. 31 mins.  
  *Triumph of the Will* (1935), Dir. Leni Riefenstahl. 120 mins.  
  5/5 Phillips, Chapter 8 “Documentary Films” (363-398)  
  “Alternatives to Narrative” (Blackboard) |
| **7** Race / gender | **5/10** *King Kong* (1933). Dir. Merian C. Cooper and Ernest B. Schoedsack. 104 mins.  
  5/12 “Film and Ideology” (Blackboard)  
  Sned, “Mass Visual Productions” (Blackboard) |
| **8** Genre / stardom | **5/17** *Bringing Up Baby* (1938). Dir. Howard Hawks. 102 mins.  
  5/19 “Genre” (Blackboard)  
  “Film Stardom as a Cultural Phenomenon” (Blackboard)  
  Dyer, “From Stars” (Blackboard) |
  5/26 “Film Authorship” (Blackboard)  
  “Cinema as Industry” (Blackboard) |
  6/2 Terkel, *Hard Times* (selections) |

**Finals Week:** Take-Home Final Exam due Tuesday (6/7), noon (Blackboard).