

Cinema Studies 110 | English 110
INTRODUCTION TO FILM AND MEDIA
Winter 2020

Description:

This course will introduce you to the historical, aesthetic, and theoretical study of film. More than *watching* movies, we will move to *reading* movies, that is, gradually acquiring language, skills, methods, and frameworks to produce the textuality of the films. We will develop arguments for every film and apply our historical and aesthetic studies to support those arguments, thereby expanding our inquiry towards a more theoretical understanding of cinema.

Texts: Films will be screened in-class. Weekly readings are uploaded as pdf in our Canvas page.

CRN: 21718 | 22221

Schedule: Tuesday & Thursday, 8:00 - 9:50 pm, MCK 214

Instructor: Elio Garcia

Email: rgarcia7@uoregon.edu

Office: PLC 19

Office Hours: Tuesday 10:00 - 12:00 and by appointment

POLICIES

Screenings: Films serve as our primary text for the course. Films and media that we will read in the class may contain nudity, sex, violence, sexual assault, coarse language and culturally sensitive matters. Lectures and discussions may reference these topics. If you think that this might be a problem for you, please come talk to me about whether we can find a solution, or if this is the best class for you.

Classroom Interactions: Given the nature of texts screened and issues raised in the course, it is imperative our classroom remain an open and respectful environment for all students. Disrespectful behavior will result in you being asked to leave the classroom and marked absent for the day.

Access: The University of Oregon strives 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 uoaec@uoregon.edu.

Registration: You must be registered for the course in order to receive a grade for Intro to Film and Media at the end of the term. The only way to add this class is through Duck Web.

Academic Honesty: All work submitted in this course must be your own and be written exclusively for this course, which means you may not submit papers or portions of papers you have written for any other course. Document all sources consulted in preparing your work, including films, websites, and other materials obtained. Plagiarism will result in failure for the course and additional sanctions

determined by the director of Student Judicial Affairs. Please come talk to me if you have any questions or is unsure whether you are about to commit plagiarism or not.

Attendance: Attendance is mandatory. Please be in your seat at the beginning of class as we start our films and lectures promptly. Please notify me ahead of time via email if you will be late or leave class early. For film screening, come promptly as every film will start exactly at 8:00 am. On screening days, attendance will be checked twice—one at the beginning of the class and another near the end of the class. Failure to sign in to both sheets means an absence for the day. For lecture days, attendance will be checked before the class lecture. You may miss one class meeting for any reason. Any succeeding unexcused absence will mean a deduction of five points out of a hundred points total for attendance. Early departures, late arrivals, or repeated disruptions (including texting, etc.) will also count as absences. You are responsible for understanding the material covered in class during your absence. Additionally, you are responsible for watching the film on your own if you are absent for a screening. Note that not all films may be found in the library or in the online database, thus, you are encouraged to never miss a screening.

Communication: The Canvas site for this course contains important course-related materials including assignments, links, announcements, detailed instructions for requirements, etc. Please check Canvas regularly for updates. I encourage you to communicate with me as early as possible any course-related issues or questions during my office hours or via email. You can message me through Canvas or Webmail.

Use of Technology: I allow use of electronic devices for note-taking or in-class assignments only in our lecture days. During screenings, all electronic devices are strictly not allowed.

Learning Objectives: By the end of the course, students will be able to:

1. demonstrate basic knowledge of history and aesthetic elements of film
2. analyze the formal, cultural, and social elements of film texts
3. acquire skills in applying methods of film analysis beyond form, that is, using and developing relevant theories to expand its wider significance as media

GRADES will be based on:

Shot Analysis Workshop	10
Close Reading of a Scene	10
Final Short Paper	15
Film Journal	10
Midterm Exam	20
Final Exam	25
Attendance and Participation	10

Total **100**

Coursework and Grading

Workload: Film and media courses are scheduled for four hours of classroom time each week. The amount of work assigned is comparable to what is assigned in literature courses at similar instructional levels. Please do not expect this to be an easier course because the primary texts are films. Do all assigned reading and take notes during film screenings.

Participation: 10% of overall grade. Participation is more than showing up and staying awake. This part of your grade depends on your respectful, thoughtful, and engaged role during class lectures and discussions.

Readings: You must complete weekly reading assignments before each Thursday lecture. However, since readings apply directly to the films we'll watch, I encourage you to complete your reading before each Tuesday screening.

Shot Analysis Workshop: 10% of overall grade. This is an exercise which you will do in-class; the schedule of which is unannounced. Only those who are present may participate in this exercise.

Close Reading of a Scene: 10% of overall grade. You will apply a technical/aesthetic film concept to a scene or sequence and discuss how the concept-at-work delivers the (a) story's message or (b) the artistic design that operates in a given scene or sequence. You will be given a handout detailing how to do this. Submission is via Canvas.

Film Journal: 10% of overall grade. You will maintain an electronic film journal where you will write important notes and reflections on the films we watch every week. Every entry must total to at least 200 words. We will talk about how to effectively write on your journal in the class. Your film journal will be submitted as a Url via Canvas that links me to your google doc.

Final Paper: 15% of overall grade. This is a short paper no more than three pages in length that will propose an argument regarding a film of your own choosing. You will be given a handout detailing how to do this. Submission is via Canvas.

Midterm Exam: 20% 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 of the preceding week. You are highly encouraged to take the exam as scheduled; no special exam will be given.

Final Exam: 25% of overall grade. The final exam will be cumulative to allow you to demonstrate the breadth of knowledge you've acquired throughout the term. In addition to the variety of questions listed as possible for the midterm, the final will likely contain one or two short essay questions. We will review for the final on the last day of class. Like the midterm, no special final exam will be given.

Feedback: You will receive feedback on all written work that you submit for this course. This may come in several different forms such as rubric comments, numerical scores, written comments, etc. I

will generally indicate before an assignment deadline what kind of feedback you should expect. Should you have any questions about the feedback or grade that you receive on an assignment, please do not hesitate to email or visit me during office hours to discuss your work. Please try to do this in a timely manner; there is only so much I can do if you wait until week ten to talk to me about the grades you have received in the course. Help me to help you by notifying me if an issue arises.

Format: Always follow the Handouts and Rubrics containing detailed instructions posted on Canvas for every assignment.

Late Work: All assigned work is due at the time and date specified on the syllabus. Late work will not be accepted. Please communicate any concerns or emergencies that will affect your ability to do an assignment.

Exams: Please contact me no later than 3 weeks prior to the scheduled exam if you require special arrangements due to learning disabilities. The Accessible Education Center's testing facilities fill up quickly, so please schedule ahead of time.

Course Schedule

I. History

Week One: Reading Movies

1/7 Tuesday: IN CLASS: *Mirrors* (1975, 119 mins.)

1/9 Thursday: Amy Villarejo, "Introduction to Film Studies," p. 1-23
Timothy Corrigan, "Beginning to Think, Preparing to Watch, and Starting to Write," 18-35

Requirement due: Submit Film Journal Link to Canvas, Sunday, January 12, 11:59 pm

Week Two: Film History (Long story short)

1/14 Tuesday: IN CLASS: *The Artist* (2011, 100 mins.)

1/16 Thursday: James Monaco, "Film and Media: A Chronology"

Recommendations:

Le Voyage dans la Lune, 1902

Bronenosets Potyomkin, 1925

II. Aesthetics

Week Three: Narrative and Editing

1/21 Tuesday: IN CLASS: *La Mala Educación* (2004, 119 mins.)

1/23 Thursday: Amy Villarejo, "Editing," p. 42-49

David Bordwell, "Three Dimensions of Film Narrative," 1-27

Recommendations:
Pulp Fiction, 1994
Memento, 2000
2046, 2004

Week Four: Cinematography and Mise-en-Scene

1/28 Tuesday: IN CLASS: *In the Mood for Love* (2000, 98 mins.)
1/30 Thursday: Amy Villarejo, "Mise-en-Scene," p. 28-36
"Cinematography," 36-42

Recommendations:
Meshes of the Afternoon, 1943
Cheloveks Kino-Apparatom, 1929
Baraka, 1992

Week Five: Acting and Sound

2/4 Tuesday: IN CLASS: *The Conversation* (1974, 113 mins.)
2/6 Thursday: Amy Villarejo, "Sound," p. 49-52

Recommendations:
M, 1931
The Jazz Singer, 1927

III. Theory

Week Six: Animation and Midterm Exam

2/11 Tuesday: IN CLASS: *Kimi no na wa* (2016, 112 mins.)
2/13 Thursday: (1) Alan Cholodenko, "The Animation of Cinema"
MIDTERM EXAM

Recommendations:
The Kingdom of Dreams and Madness, 2013
The Wind Rises, 2013
Isle of Dogs, 2018
I Lost My Body, 2019

Week Seven: Realism(s)

2/18 Tuesday: IN CLASS: *Umberto D.* (1952, 91 mins.)
2/20 Thursday: (1) Siegfried Kracauer, "Basic Concepts" and "The Establishment of Physical Existence"
(2) Cesare Zavattini, "Some Ideas on the Cinema"
(3) Brian Henderson, "The Long Take"

Recommendations:

Citizen Kane, 1941
Pather Panchali, 1955
Eternity and a Day, 1998
Cemetery of Splendor, 2015

Week Eight: Semiotics, Psychoanalysis, Ideology

2/25 Tuesday: IN CLASS: *Ju Dou* (1990, 95 mins.)
2/27 Thursday: (1) Christian Metz, "Some Points in the Semiotics of the Cinema"
(2) Baudry, Jean-Louis, "Ideological Effects of the Basic Cinematic Apparatus"
(3) Laura Mulvey, "Visual Pleasure and Narrative Cinema"

Recommendations:
Blonde Venus, 1932
Daisies, 1966

Requirement due: Submit Close Reading of a Scene to Canvas, Sunday, March 1, 11:59 pm

Week Nine: Third/Postcolonial/Decolonial

3/3 Tuesday: IN CLASS: *La Hora de los Hornos*, Part 1 (1968, 84 mins.)
3/5 Thursday: (1) Octavio Getino and Fernando Solanas, "Toward a Third Cinema"
(2) Julio Garcia Espinosa, "For an Imperfect Cinema"

Recommendations:
Memories of Underdevelopment, 1968
Emitai, 1971
Perfumed Nightmare, 1977
The Battle of Algiers, 1966

Week 10: New Media

3/10 Tuesday: IN CLASS: *Her* (2013, 126 mins.)
3/12 Thursday: (1) Gilles Deleuze, "Postscript on Control Societies"
(2) Jodi Dean, "Why the Net is not a Public Sphere"
(3) Lev Manovich, "Trending: The Promises and the Challenges of Big Social Data"

Recommendations:
The Truman Show, 1998
The Great Hack, 2019
Black Mirror, 2011-

Requirement due: Submit Final Paper to Canvas, Sunday, March 15, 11:59 pm

FINAL EXAM: TBA