

Cinema Studies 110 | English 110
INTRO TO FILM AND MEDIA
Fall 2020
CRN: 18253,18254

Meeting time: Thursday, 8:15 to 9:45 am
Instructor: Deb Sanyal
Email: dsanyal@uoregon.edu

Description

This course introduces you to a historical, aesthetic, and theoretical study of cinema. More than *watching* movies, we will move to *reading* movies. Over the course of this term, we will seek to gradually acquire language, skills, methods, and frameworks needed to understand the text, context and subtext of films. We will develop methods to analyze and extract meaning from specific movie elements and then apply our historical and aesthetic studies to reach a more theoretical understanding of cinema.

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.

Structure of the Class

Given the fundamental changes to regular course structures and modes of lectures that the Pandemic-related prevention measures have ushered in, I thought it best to have a uniform weekly schedule.

1. By Mondays, 9 pm, lectures & slides for that week, along with pdfs of readings as well as links to films, will be available on Canvas, under Modules. You will have Monday, Tuesday and Wednesday to study the notes and lectures, as well as watch the assigned film of the week.
2. On Thursdays, at 8:15 am, we meet as a class on Zoom, to discuss your reflections, observations and questions about the weeks readings, notes and film. You also need to bring to class a preliminary draft of your weekly reflections due Saturday.
3. On Thursdays, 10 am to 12 pm, I will be available on Canvas Conferences for my office hours. I will be addressing your concerns, questions and doubts individually through (one-on-one) video/audio conferences, as you arrive for my office hours. Additionally, you can also mail me to schedule appointments outside the office hours.
4. Every week by Saturday, 11:59 pm, you will have a reflection due. Latter assignments too will have this deadline, unless otherwise specified.

Readings

Since readings apply directly to the films, I recommend you complete your readings and listen/view the lectures before watching the assigned films.

Course Requirements and Grades

Participation (10% of overall grade)

Your participation — which entails engagement with readings, lectures as well as assigned films — in the course will be gauged continuously through your weekly journal entries, and assignments. You will also have to attempt short quizzes, available on Canvas, every alternate Thursdays. These will count for half your participation grade (i.e. 5% of overall grade).

Film Journal Entries (20% of overall grade)

You will maintain an online film journal on Google Doc. Every week you will post a **300-350 word** entry in this journal. For each entry you will include notes and reflections on the films we watched that week, as well as the readings and my lectures. You will then submit an updated URL to your doc, every week on Canvas. Due every Saturday 11:59 pm, except Week 5.

Close Reading Exercise (30% of overall grades)

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. The analysis should be **two-pages** in length. More details will be handed out later. Submission is via Canvas. Due, Saturday, 11:59 pm, Week 5.

Final Essay (40% of overall grade)

You will write a short **4-5 page** length essay, which should have a clear and easily identifiable single-sentence **Thesis**, a close reading of a substantial portion of your selected text, and a clear explanation of how the close reading proves your thesis inference about character, place or theme in the text. More details will be handed out later. Submission is via Canvas. Due, Monday, 11:59 pm, Week 11. Rubrics for each individual assignment will be handed out separately.

Extra Credits

You can add 2 Extra Credits to your overall grade, if you attend at least one of my office hours, with questions, doubts, observations or ideas, in the entire term.

<p>A+ = 97.6-100%; A = 92.6-97.5%; A- = 89.6-92.5%; B+ = 86.6-89.5%; B = 82.6-86.5%; B- = 79.6-82.5%; C+ = 76.6-79.5%; C = 72.6-76.5%; C- = 69.6-72.5%; D+ = 66.6-69.5%; D = 62.6-66.5%; D- = 50-62.5%; F = 50% and below.</p>

Schedule

Unit One: Modern Times

Week 1	09/28, 9 am: Introductory lectures and notes uploaded to Canvas (Test-run week) Film of the week: <i>Hugo</i> (2011, 129 mins, Martin Scorsese) NETFLIX 10/01, 8:15 am: Discussion Class on Zoom, with observations, questions and responses 10/03, 11:59 pm: Due , Link to online journal and first weekly journal entry
Week 2	10/05 9 am: Lecture #2 on History of Cinema, on Canvas Film of the week: <i>Cinema Paradiso</i> (1988, 155 mins, Giuseppe Tornatore) CANAVS 10/08, 8:15 am: Discussion Class on Zoom, with observations, questions and responses 10/10, 11:59 pm: Due , second weekly journal entry

Unit Two: Captive Beauty

Week 3	10/12 Lecture #3 Mise-en-scene, Cinematography and Sound Film of the week: <i>Baraka</i> (1992, 93 mins, Ron Fricke) AMAZON PRIME 10/15, 8:15 am: Shot Analysis Workshop on Zoom 10/17, 11:59 pm: Due , third weekly journal entry
Week 4	10/19 Lecture #4 Narrative, Editing and Lighting Film of the week: <i>2046</i> (2004, 129 mins, Wong Kar-Wai) AMAZON PRIME 10/22, 8:15 am: Shot Analysis Workshop (contd.) on Zoom 10/24, 11:59 pm: Due , Fourth weekly journal entry

Unit Three: A Star Is Born

Week 5	10/26 Lecture #5 Understanding bodies on-Screen Film of the week: <i>Casablanca</i> (1942, 102 mins, Michael Curtiz) CANAVS 10/29, 8:15 am: Discussion on constructing and de-constructing the body on-screen 10/31, 11:59 pm: Due , Close Reading Exercise
Week 6	11/02 Lecture #6 Understanding bodies off-Screen Film of the week: <i>Sunset Boulevard</i> (1950, 117 mins, Billy Wilder) CANAVS 11/05, 8:15 am: Constructing and de-constructing the body off-screen 11/07, 11:59 pm: Due , Fifth weekly journal entry

Unit Four: The Matrix

Week 7	<p>11/9 Lecture #7 Realities on screen, realisms and Third Cinema Film of the week: <i>Calcutta-71</i>, (1972, 117 mins, Mrinal Sen) TBD</p> <p>11/12, 8:15 am: Discussion on the colonial, post-colonial and neo-colonial</p> <p>11/14, 11:59 pm: Due, Sixth weekly journal entry</p>
Week 8	<p>11/16 Lecture #8 Time, Space, and the human mind Film of the week: <i>Breathless</i> (1960, 113 mins, Jen-Luc Godard) CANVAS</p> <p>11/19, 8:15 am: Discussion on psychoanalysis and ideology of the film</p> <p>11/21, 11:59 pm: Due, Seventh weekly journal entry</p>

Unit Five: Inception

Week 9	<p>11/23 Lecture #9 Animation Film of the week: <i>Fantastic Mr. Fox</i> (2009, 88 mins, Wes Anderson) CANAVS</p> <p>11/26, Thanksgiving Break</p> <p>11/28, 11:59 pm: Due, Eighth weekly journal entry</p>
Week 10	<p>11/30 Lecture # 10 New Media Film of the week: <i>Black Mirror: Bandersnatch</i> (2018, 90 min, David Slade) NETFLIX</p> <p>12/03, 8:15 am: Discussion Class on Zoom, with observations, questions and responses</p> <p>12/05, 11:59 pm: Due, Nineth weekly journal entry</p>
Week 11	<p>DUE: Final Essay (4-5 pages, Monday 11:59 on Canvas)</p>

Other Important Dates:

Last day to drop classes w/o 'W	10/3
Last day to reg/add classes	10/5
Last day to withdraw from classes	11/15
Thanksgiving vacation	11/26-27

Course Policies

Attendance

While attendance is required, I also recognize the precarious situation we're all in thanks to the pandemic, and its related restrictions. Therefore, **you may miss the equivalent of one week of Zoom meetings, no questions asked.** For every **additional absence** however I request you to first, **contact me right away and let me know**; and then **mail me a short bullet-points list with your observations on that week's readings and films.** This can be a rough draft for your Journal entry for that week. If you do not submit the rough draft and fail to notify me about your absence, however, this will **lower your course grade by 1/3, every time.** For example, the first such miss will reduce a B- to a C+, the second additional absence will reduce a C+ to a C, so on. Its recommended that every time you miss a class, you send me a mail to check in about the submission deadline for the make-up work.

Late Work

I am a big supporter of extensions. Feel free to ask for extensions, preferably well before the due date. When you contact me, please let me know how long an extension you are requesting. In case of a looming or unexpected emergencies, I will happy to provide extensions provided you keep me updated about accommodation requirements. Stay in touch.

Otherwise, assignments are due by the day/time indicated on the syllabus. **Late assignments will be docked 3 points (approximately 1/3 of a letter grade) for each day they are late. Assignments that are extended will be judged late as above if not handed in by the extended deadline.**

Note: In case of suspected Canvas hic-ups, please e-mail me a copy besides your Canvas submission.

Incompletes

Please see me if circumstances arise that make it difficult for you to complete the course. The Director of Undergraduate Studies must approve requests for the grade "Incomplete" in advance of the end of the quarter. Such approval will be granted only in cases when some minor but essential aspect of the course cannot be completed by students through unforeseen circumstances beyond their control.

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.

Communications

The Canvas site for this course contains ALL important course-related materials. Please check Canvas Announcements regularly for updates. I encourage you to communicate with me as early as possible regarding any course-related issues. If you need to make appointments outside of regular office hours, please email me. I will be available on **email from 9 am to 9 pm, Monday to Friday.** Emails do not exist on weekends and after 9 pm on weekdays, except in emergencies. Finally, in your emails, I request you to include a subject with the course title (CINE/ENG 110), as well as proper salutations, message, and your name.

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. The use of sources (ideas, quotations, paraphrases) must be properly documented. In cases where academic misconduct has been clearly established, the award of up to an F for the final course grade is the standard practice. Please see me if you have any questions about your use of sources.

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 the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Observance of Religious Holidays

Students who observe their religious holidays at times when academic requirements conflict with those observances must inform instructors in advance of the holiday. Students are responsible for making up missed work according to a schedule determined with the teacher.

Emergency and Student Safety

UO Emergency Management & Continuity Program (UOEMC) has an entire website dedicated to helping students, staff, and faculty become better prepared in the event of an emergency: <http://emc.uoregon.edu/>. This website offers a wide range of helpful tips, including how to create your own emergency supply kit to updates on any recent alerts.

Any student who has experienced sexual assault, relationship violence, stalking, coercion, and/or sexual harassment is encouraged to seek help. Please visit <https://safe.uoregon.edu> for information. You are also strongly encouraged to contact Renae DeSautel, Sexual Violence Response & Support Services Coordinator, desautel@uoregon.edu. She will keep your information confidential. In addition, the UO Ombuds office (541 346-6400 or ombuds@uoregon.edu) can provide confidential support and assistance. As your instructor, I can also make other necessary accommodations.

Writing Assistance

The Writing Associates Program offers free, one-on-one peer tutoring for students in 100- and 200-level English, Composition, and Honors College classes. Writing Associate tutors are advanced English majors who have been trained to tutor writing. They are available to help students with any aspect of their writing for this course, from learning how to write about literature and media to crafting clearer and more effective arguments. To make an appointment with a Writing Associate, go to <https://writingassociates.uoregon.edu>.

Quick Warning: This class will include the reading and viewing of texts that contains explicit depictions of sex, violence, adult themes, coarse language, and material that many might find offensive. If you think that this might be a problem, please come talk to me about whether we can find a solution, or if this is the best class for you. Additionally, any and all changes to syllabus and/or assignments will be notified on Canvas.
