Cine/Eng 110
INTRODUCTION TO FILM AND MEDIA
Winter 2021

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: You will watch the films on your own. I will provide links to databases where you can watch them. Weekly readings are uploaded as pdf and as links in our Canvas page. All reading materials and lecture recordings in the class should be kept with confidentiality, meaning, it stays within class site and must not be shared to anyone not part of CINE/ENG 110.

CRN: 21526 / 22043
Schedule: Monday & Wednesday, 8:15 - 9:45 am, Remote
Instructor: Elio Garcia
Email: rgarcia7@uoregon.edu
Office: PLC 19/ Remote
Office Hours: Tuesday 4:00 - 6:00 pm 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.

You will need strong internet connection to access the databases that contain the films we will be watching. Kindly make sure to use our media resources properly and responsibly such as keeping access privileges solely to yourself and for academic purposes.

Classroom/Online Interactions: Given the nature of texts screened and issues raised in the course, it is imperative our online classroom remains an open and respectful environment for all students. Disrespectful behavior will result in you being asked to leave the synchronous class 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 uoae@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 online five minutes before the beginning of class as we start our lectures promptly every Wednesday. Please notify me ahead of time via email if you will be late or leave class early. For film screening, you are responsible to watch each film assigned for the week on your own. For lecture days (Wednesday), 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 will also count as absences. You are responsible for understanding the material covered in class during your absence.

**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 or set an appointment with me via zoom.

**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 articulate its wider significance as media

**GRADES** will be based on:

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<th>Assignment</th>
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<tr>
<td>Shot Analysis Workshop</td>
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<td>Close Reading of a Scene</td>
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<td>Final Short Paper</td>
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<td>Film Journal</td>
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<td>Midterm Exam</td>
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<td>Final Exam</td>
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<td>Attendance and Participation</td>
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**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 readings and take notes during film screenings.

Participation: 10% of overall grade. Participation is more than showing up and staying online. 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 Wednesday lecture. However, since readings apply directly to the films we’ll watch, I encourage you to complete your reading before each personal 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/sets up 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 via Canvas.

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. You will take your exam through Canvas. 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. You will take your exam through Canvas. 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 conference with me during office hours to discuss your work. Please try to do this in a timely manner; there is only so much we 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/Animation Asynchronous

1/4 Monday: PERSONAL VIEWING: *Kimi no na wa* by Makoto Shinkai (2016, 107 mins.)

1/6 Wednesday: Amy Villarejo, “Introduction to Film Studies,” p. 1-23
          Timothy Corrigan, “Beginning to Think, Preparing to Watch, and Starting to Write,” 18-35
          Alan Cholodenko, “The Animation of Cinema”

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

Requirement due: Submit Film Journal #1 to Canvas, Friday, January 8, 11:59 pm

Week Two: Film History (Long story short) Synchronous

1/11 Monday: PERSONAL VIEWING: *Chelovek s kinoapparatom* by Dziga Vertov (1929, 80 mins.) and *Le Voyage dans la Lune* by Georges Méliès
(1902, 18 mins.)

1/13 Wednesday: Robert Sklar, “A World History of Film” (excerpt)

Recommendations:
Actualities of Edison and Lumièrè brothers
Bronenosets Potyomkin, 1925

Requirement due: Submit Film Journal #2 to Canvas, Tuesday, January 12, 11:59 pm

II. Aesthetics

Week Three: Narrative and Editing    Asynchronous
1/18 Monday: PERSONAL VIEWING: La Mala Educación by Pedro Almodovar (2004, 119 mins.)
David Bordwell, “Three Dimensions of Film Narrative,” 1-27

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

Requirement due: Submit Film Journal #3 to Canvas, Tuesday, January 19, 11:59 pm

Week Four: Cinematography and Mise-en-Scene    Synchronous
1/25 Monday: PERSONAL VIEWING: In the Mood for Love by Wong Kar-wai (2000, 98 mins.)
“Cinematography,” 36-42
Maya Deren, “The Creative Use of Reality”

Recommendations:
Meshes of the Afternoon, 1943
Baraka, 1992

Requirement due: Submit Film Journal #4 to Canvas, Tuesday, January 26, 11:59 pm

Week Five: Acting and Sound    Synchronous
2/1 Monday: PERSONAL VIEWING: The Conversation by Francis Ford Coppola (1974, 113 mins.)
2/3 Wednesday: Amy Villarejo, “Sound,” p. 49-52
Recommendations:

* M, 1931
* The Jazz Singer, 1927

**Requirement due:** Submit Film Journal #5 to Canvas, Tuesday, February 2, 11:59 pm

### III. Theory

**Week Six: Essay Film/Documentary, Midterm Exam**  
**Asynchronous**

- **2/8 Monday:** PERSONAL VIEWING: *Sans Soleil* by Chris Marker (1983, 105 mins.)

- **2/10 Wednesday:** David Oscar Harvey, “The Limits of Vococentrism: Chris Marker, Hans Richter and the Essay Film,” p. 6-23

Recommendations:

* The Pearl Button, 2015
* Paris is Burning, 1990

**MIDTERM EXAM**

**Requirement due:** Submit Film Journal #6 to Canvas, Tuesday, February 9, 11:59 pm

**Week Seven: Realism(s)**  
**Synchronous**

- **2/15 Monday:** PERSONAL VIEWING: *Umberto D.* (1952, 91 mins.)

- **2/17 Wednesday:**
  1. Siegfried Kracauer, “Basic Concepts” and “The Establishment of Physical Existence”
  2. Cesare Zavatinni, “Some Ideas on the Cinema”

Recommendations:

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

**Requirement due:** Submit Film Journal #7 to Canvas, Tuesday, February 16, 11:59 pm

**Week Eight: Semiotics, Psychoanalysis, Ideology**  
**Synchronous**

- **2/22 Monday:** PERSONAL VIEWING: *Daisies* by Vera Chytilová (1966, 77 mins.)

- **2/25 Wednesday:**
  3. Laura Mulvey, “Visual Pleasure and Narrative Cinema”
Recommendations:

*Ju Dou*, 1990

*Blonde Venus*, 1932

**Requirement due:** Submit Film Journal #8 to Canvas, Tuesday, February 23, 11:59 pm

**Requirement due:** Submit Close Reading of a Scene to Canvas, Sunday, February 28, 11:59 pm

**Week Nine: Third/Postcolonial/Decolonial**

**Synchronous**

3/1 Monday: PERSONAL VIEWING: *La Hora de los Hornos* Part 1 by Fernando Solanas and Octavio Getino (1968, 84 mins.)

3/3 Wednesday: (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

**Requirement due:** Submit Film Journal #9 to Canvas, Tuesday, March 2, 11:59 pm

**Week 10: New Media, New Democracies**

**Synchronous**


3/10 Wednesday: (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:

*Manufacturing Consent*, 1992

*The Truman Show*, 1998

*Black Mirror*, 2011-

*Her*, 2013

**Requirement due:** Submit Film Journal #10 to Canvas, Tuesday, March 9, 11:59 pm

**Requirement due:** Submit Final Paper to Canvas, Sunday, March 14, 11:59 pm

**FINAL EXAM: TBA**