

ENG 110: Intro to Film and Media CRN 40804
MTWR: 10-11:50
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Office: PLC 206

Summer 2017
185 LIL
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Office Hours: MW 12-1:30

This course will introduce you to the discipline of Film Studies. We will focus on film history, the technology of film production, and the narrative conventions of filmmaking. Along with film itself, we will attend to the cultural, political, and economic contexts that produce it. To emphasize—and unpack—the formal conventions of narrative cinema, we will focus on two key film genres: *film noir* and horror.

Learning outcomes specific to this course:

- Introduce students to the fundamental concepts, historical context, and vocabulary of film studies
- Inspire students to critically analyze visual media, its cultural and political contexts, and their worldly impact

The English Department’s assessment procedure is built around six desired learning outcomes:

1. Read literary and cultural texts with discernment and comprehension and with an understanding of their conventions;
2. Draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts;
3. Perform critical, formal analyses of literary, cinematic, and other cultural texts;
4. Write focused, analytical essays in clear, grammatical prose;
5. Employ logic, creativity, and interpretive skills to produce original, persuasive arguments;
6. Employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay’s thesis.

Syllabus Statement: You are responsible for understanding the information listed on this syllabus. The syllabus is available on the course website on Canvas. Consult the syllabus before contacting me about any course logistics; I will not respond to questions that it already answers.

Required Text: *Film Studies: An Introduction, Ed Sikov. Columbia UP, 2010 ISBN 9780231142939*
Additional readings in PDF format on Canvas, print out/download and bring to class

Coursework and Grading

Attendance: I take attendance every class, screening and lecture. You are allowed two absences without penalty. Each subsequent absence will result in a deduction of 1/3 of a letter grade from your final grade (i.e. A to an A-) except in the instance of a documented medical or family emergency. **On a fourth unexcused absence, you will automatically fail the course.** If you miss a screening, you are responsible for watching the film on your own. If you miss lecture, contact a classmate for notes and review them in detail before contacting me with any specific questions about those notes, the text, or the film. You are responsible for keeping track of your attendance. Do not ask me how many absences you have.

Reading: Students must complete reading assignments before the date they are listed on the course schedule. However, since readings apply directly to the films we’ll watch, I encourage you to complete your reading before each screening.

Participation (10% of overall grade): You are expected to participate in class discussion. Productive, regular participation in class discussion will benefit your overall grade for the course. You must show respect for the ideas and opinions of other students. Disrespectful or disruptive classroom conduct (such

as side conversations, using electronic devices for purposes unrelated to class, and leaving the classroom often) will result in a marked absence for that day's class. I will not notify you if this happens.

Reading/Viewing Quizzes (20% of overall grade): There will be 8 short quizzes to test reading and viewing comprehension of assigned films and texts. Quizzes will take place during the first 10 minutes of class on the days they are scheduled (see schedule below). **If you are absent or arrive after the quiz has been given, there are no makeups except in the case of a documented emergency.** Quizzes will be through Canvas and can be taken on phones, tablets, or computers. After the quiz is complete, please put away electronic devices. If you are unable to take quizzes electronically, let me know as soon as possible and I will arrange paper quizzes for you.

Shot Analysis, Camera Movement Analysis, and Editing Analysis (30% of overall grade). These assignments will be due on Canvas by 11:59 p.m. on Friday 7/28, 8/4, and 8/11. You will complete three short writing assignments in relation to the Study Guides that Sikov provides at the end of each chapter. Through these assignments, you will develop analytical skills that you will use in your final essay. Assignments will be on Canvas and evaluated by rubric based on thoroughness, effective use of technical vocabulary, and general writing mechanics.

Final Essay (30% of overall grade) and Narrative Segmentation (10% of overall grade) due by 11:50 on Thursday, 8/17. You will draw on the skills you developed in your Shot and Genre Analysis, Camera Movement Analysis, and Editing Analysis assignments to write a 5-7 page argumentative essay about your film that is based in close analysis of one or two key scenes. Chapter 12 of Sikov's text provides a useful guide to writing a film analysis essay that you will work with. You will also provide a narrative segmentation of your chosen film based on the models that Sikov provides in Chapter 7.

Late Work: late writing assignments will drop one full letter grade for each day late; late final essays will not be accepted.

Grade Breakdown:

| | |
|---------------------------------|------------|
| Participation: | 10% |
| Reading/Viewing Quizzes: | 20% |
| Writing Assignments: | 30% |
| Narrative Segmentation: | 10% |
| Final Essay: | 30% |

Academic Integrity:

All work must adhere to standards of academic honesty outlined in the Student Handbook. Do not turn in work prepared for other classes. Document all sources consulted, including websites and other Internet content. Plagiarism will result in failure for the course and additional sanctions as determined by the Office of Student Conduct and Community Standards:

<http://uodos.uoregon.edu/StudentConductandCommunityStandards.aspx>

Accommodations for students with disabilities:

In compliance with UO policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for student with disabilities. Requests for academic accommodations are to be made during the first two weeks of the quarter, except for unusual circumstances, so arrangements can be made. Students are encouraged to register with the Accessible Education Center (<http://aec.uoregon.edu> to verify their eligibility for appropriate accommodations.

Recommended Study Habits:

University accreditation standards require at least 2 hours of work outside of class for each credit earned. This means that you are expected to dedicate ~8 hours/week to *outside of class* work. This will usually mean reading the assigned texts, but will also include time spent completing assignments, writing papers, and working on larger projects.

WARNING: This class will screen media that contains explicit depictions of sex, violence, adult themes, coarse language, and material that some might find offensive. 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.

Course Schedule: Readings are listed on days that will include lecture, since the readings are relevant to the films we will watch, it will benefit you to complete them before screenings. Links to additional pdf readings (marked [Canvas] below) will be available through the Syllabus section of Canvas.

Week 1: Introduction; *Mise-en-scene*: reality and artificiality; German Expressionism

7/24: Introduction and screen *The Cabinet of Dr. Caligari* (Robert Wiene, 1920)

7/25: **Quiz #1** Read Sikov: Introduction and Chapter 1 (pg. 1-23), André Bazin “The Ontology of the Photographic Image [Canvas], and Siegfried Kracauer “Caligari” [Canvas].

Narrative and Genre; Classical Hollywood Cinema; Film Noir; Perspective

7/26: Screen *The Maltese Falcon* (John Huston, 1941)

7/27: **Quiz #2** Read Sikov: Chapter Six “Narrative: from Scene to Scene (pg. 89-102), Chapter 8 “Filmmakers” (116-128), and Chapter Ten “Genre” (pg. 143-157); Borde and Chaumeton “Towards a Definition of *Film Noir* [Canvas]

Film Clips may include: *Sherlock Jr.* (Keaton, 1924), *The Maltese Falcon* (Del Ruth, 1931), *Satan Met a Lady* (Dieterle, 1936), *The Lady in the Lake* (Montgomery, 1947), and *Dark Passage* (Daves, 1947).

7/28: **Shot Analysis due on Canvas by 11:59 p.m.**

Week 2: Camera Movement; Film Noir Continued; Race in Classical Hollywood Cinema; The Long Take

7/31: Screen *Touch of Evil* (Orson Welles, 1958)

8/1: **Quiz #3** Read Sikov Chapter Two “Camera Movement” (pg. 24-37) and Chapter Seven “From Screenplay to Film (103-115); Cumbow “*Touch of Evil: Crossing the Line*” [Canvas]; Schrader “Notes on Film Noir” [Canvas]

Film clips may include: *The Passenger* (Antonioni, 1975), *Goodfellas*, (Scorsese, 1990) and *The Protector* (Pinkaw, 2005).

Cinematography; Horror/The Slasher Film; Gender in Cinema

8/2: Screen *Peeping Tom* (Michael Powell, 1960)

8/3: **Quiz #4** Read Sikov Chapter Three “Cinematography” (pg. 38-54), Laura Mulvey, “Visual Pleasure and Narrative Cinema” [Canvas] and Johnson “*Peeping Tom: a Second Look*” [Canvas]; Film clips may include: *Psycho* (Hitchcock, 1960) and *Halloween* (Carpenter, 1978)

8/4: **Camera Movement Analysis due on Canvas by 11:59 p.m.**

Week 3: Editing; The French New Wave; The Kuleshov Effect and Soviet Montage

8/7: Screen *Alphaville* (Jean-Luc Godard, 1965);

8/8: **Quiz #5** Read Chapter Sikov Chapter Four: “Editing” (55-73); additional reading on Canvas. Lecture on the Kuleshov Effect, Clips from *The Battleship Potemkin* (Sergei Eisenstein, 1925) and *A MOVIE* (Bruce Conner, 1967). Clips from Godard’s *Breathless* (1959) and *Pierrot le fou* (1965).

Sound and Cinematography; Horror; Exploitation Cinema and the Giallo

8/9: Screen *Suspiria* (Dario Argento, 1977)

8/10: **Quiz #6** Read Sikov Chapter Five: “Sound” (74-88) and Chapter Eleven: “Special Effects” (158-168); Additional reading on Canvas.

8/11: **Editing Analysis due on Canvas by 11:59 p.m.**

Week 4: Neo-Noir

8/14: Screen *Blue Steel* (Kathryn Bigelow, 1990)

8/15: **Quiz #7** Read Sikov Chapter Nine: “Performance” (129-142)

8/16: 21st century Noir or Horror film to be determined.

8/17: **Quiz #8** **Final Essay and Segmentation Due on Canvas by 11:59 p.m.**