

ENG 2100: Introduction to Film  
Fall 2013

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Office hours by appointment

CRN: 26296  
Classroom: Valencia College East  
Campus Building 8, Room 145  
Times: MW 4:00 pm - 5:15 pm

Note: I will try and check my email every day between 8 a.m. and 9 a.m. Please allow up to 24 hours for a response to any email. Students *must* use their Valencia account to email me. I will not open emails sent to me from a non-Valencia account. I advise that you check your Valencia email every day.

**Major Learning Outcomes and Course Outline**

ENG 2100, “Introduction To Film” studies the techniques of American, British, and foreign-language films with emphasis on films of the 1930s through contemporary cinema.

This course is a three-credit-hour course that focuses on the methods and study of film analysis, film history, and film theory. There are no pre-requisites, though I will expect basic competency in writing and research, such as those skills taught in ENC 1101 and ENC 1102. If needed, there are several research guides and tutorials available at the Valencia College library website.

Students will be expected to identify film techniques, recognize seminal events and figures in film history, and recognize concepts in film theories. The course is designed to teach and/or reinforce specific skills applicable to the Valencia major learning outcomes and core competencies:

<b>THINK</b> To think, what must you do? 1. Analyze data, ideas, patterns, principles, perspectives 2. Employ the facts, formulas, procedures of the discipline 3. Integrate ideas and values from different disciplines 4. Draw well-supported conclusions 5. Revise conclusions consistent with new observations, interpretations, or reasons	<b>VALUE</b> To value, what must you do? 1. Recognize values as expressed in attitudes, choices, and commitments 2. Distinguish among personal, ethical, aesthetic, cultural, and scientific values 3. Employ values and standards of judgment from different disciplines 4. Evaluate your own and others’ values from individual, cultural, and global perspectives
<b>COMMUNICATE</b> To communicate, what must you do? 1. Identify your own strengths and needs for improvement as a communicator 2. Employ methods of communication appropriate to your audience and purpose 3. Evaluate the effectiveness of your own and others’ communication	<b>ACT</b> To act, what must you do? 1. Apply disciplinary knowledge, skills, and values to educational and career goals 2. Implement effective problem-solving, decision-making, and goal-setting strategies

**Required Textbook**

Corrigan, Timothy. *A Short Guide To Writing About Film*. 8th ed. New York: Pearson, 2012. ISBN: 0-205-23639-1.

*Note that we will begin reading assignments from the textbook this week. You are expected to complete all reading assignments, including in-text annotations or keeping a reading journal, even if you are unable to obtain a copy of the textbook on time. Make photocopies of chapters from a classmate’s textbook if necessary!*

I also recommend that students purchase a writing handbook, such as Diana Hacker’s *Pocket Style Manual* or Lester Faigley’s *The Brief Penguin Handbook*. All assignments must be formatted according to MLA guidelines. Students should also have access to a good dictionary and thesaurus (such as the *American Heritage College Dictionary*).

Students are also required to occasionally print copies of outside readings made available through the class's Blackboard site.

You should *never* write about a film that you have not seen at least twice! You will need to be re-watch films shown in class to prepare for your papers, and to watch additional films that you will discuss in your in-class presentation. *It is the student's responsibility to find access to films.* Some films may be available through the local library, but I recommend getting a subscription to the Netflix DVD-by-mail service. Generally, they will give you the first month free. *Viewing films outside of class is a course requirement.* Plan accordingly.

### Course Requirements

(NOTE: GRADE PERCENTAGES ARE *ESTIMATED*. THE INSTRUCTOR RESERVES THE RIGHT TO ADAPT THE SYLLABUS AND ITS FOCUS AS NEEDED.)

All written work must be submitted in **both** hard copy and submitted to SafeAssign *via* Blackboard.

CLASS PARTICIPATION AND QUIZZES: 10% of your final grade

Pop-quizzes will be assigned on an as-needed basis. If in-class discussions are energetic, thoughtful, and demonstrate that students are completing the reading, quizzes may not be necessary. As a result, it is in every student's best interest to actively participate and contribute during class-time. Participation during the Q&A sessions of student presentations is especially important and contributes to your grade.

FORMAL ANALYSIS PAPER 20%

(1000 words, or roughly three-to-five pages)

A close reading seeks to explicate or pull a very detailed meaning out of a single, brief detail of a film. For instance, you cannot write about *all* of *Psycho* in three pages, but you could write a brilliant analysis of the "shower" sequence or the use of editing techniques during the driving-sequences. An "A" paper will have a strong, easily identifiable thesis statement supported by evidence from the film, referring to the formal techniques and terms discussed in class. You do not need to cite any outside sources. *The use of and reference to screen-grabs is highly encouraged*, but not required. (Obviously, the paper-length cannot be determined by screengrabs. You must meet the required *word count* and not page-length to fulfill the assignment).

FORMAL ANALYSIS WITH THEORY PAPER 25%

(1500 words, or roughly five-to-seven pages)

Much the same as the earlier close reading assignments, only this time in addition to a close analysis of a sequence of your choice from a film in the course, you must also apply one of the theorists or critics that we have read in class as well. The point of this assignment is to use your skills with close reading and critical thinking to examine the "conversation" between a film and a critic or theorist. This paper will evaluate your ability to understand and apply the insights of another thinker to your own individual interpretation of a film. We will practice "reading with theory" in our in-class discussions. An "A" paper will have a strong, easily identifiable thesis statement supported by evidence from the film, referring to the formal techniques and terms discussed in class, as well as a careful, original reading of the secondary source. *The use of and*

reference to screen-grabs is **highly** encouraged, but not required. (Obviously, the paper-length cannot be determined by screengrabs. You must meet the required *word count* and not page-length to fulfill the assignment).

PRESENTATION PROPOSAL 5%  
(300 words, one page)

For this assignment, you will need to write a single-paged paper proposal discussing the individual research you have completed for your group presentation research presentation. You should briefly treat your proposed thesis statement, and outline your projected argument. Think of this proposal as a “paper abstract.” Prepare a works cited entry for each of the specific articles/reviews that you examined, following MLA guidelines. (The works cited will not count toward the word count). The presentation proposal assignment counts as a *separate* assignment, and failing to complete it will result in a zero grade. Though the presentation is a group assignment, the proposal is an *individual* assignment. **PROPOSALS ARE DUE TWO WEEKS BEFORE YOUR GROUP’S SCHEDULED PRESENTATION.**

IN-CLASS PRESENTATION: 25%

In order to broaden the conversations that our class will hold on film technique, theory, and history, students will be responsible for presenting a ten- to twenty-minute long presentation on an important director, film, or concept for film studies. (Suggestions are offered below). You may present in groups of two or three. Though you can discuss your own interpretation of the filmmaker in question, you should primarily view this presentation as a group research project, and you must cite your outside sources. You also must provide a printed handout for the class that includes important names, dates, other information, as well as your works cited. Presentations will be graded for their content, the quality of preparation, and the extent to which the presentation engages in the class in a meaningful discussion. All group members will receive the same grade.

Sign-ups for presentation times will begin on Wednesday 9/4 and will close on Wednesday 9/11. You must have your complete group and project settled before signing up. (Use the long weekend over Martin Luther King, Jr. Day to consider possible presentation topics. The “Great Directors” page at the *Senses of Cinema* website is an excellent first resource: <http://sensesofcinema.com/great-directors/>). You will need to cite outside, *academic* sources, accessed *via* the Valencia library databases. **WIKIPEDIA (and the vast majority of the internet as a whole) IS NOT AN ACCEPTABLE SOURCE FOR ACADEMIC WRITING.**

Some suggested directors you may choose to profile include (but are not limited to):

Abbas Kiarostami	David Cronenberg	Georges Melies	John Carpenter
Akira Kurosawa (*)	David Fincher	Hal Hartley	John Cassavetes (*)
Alejandro Jodorowsky	David Lynch	Hayao Miyazaki	John Ford
Alfred Hitchcock (*)	Derek Jarman	Howard Hawks (*)	John Sayles
Andrei Tarkovski (*)	Douglas Sirk	Ingmar Bergman (*)	Ken Loach
Bela Tarr	D.W. Griffith	Jacques Tati	Kenneth Anger
Brian de Palma	Federico Fellini (*)	Jean Cocteau (*)	Kryztof Kieslowski
Carl Theodor Dreyer	Francis Ford Coppola	Jean Renoir (*)	Lars Von Trier
Charles Burnett	Fritz Lang (*)	Jean-Luc Godard (*)	Luis Bunuel (*)
Charles Chaplin (*)	George Romero	Jean-Pierre Melville	Martin Scorsese
Dario Argento		Jim Jarmusch	Michael Haneke

Michael Moore	Pier Paolo Pasolini	Sergei Eisenstein (*)	Terrence Malick
Michael Powell & Emeric Pressburger (*)	Rainer Fassbinder	Sergio Leone	The Coen Brothers
Mike Leigh	Robert Altman	Sidney Lumet	Walt Disney
Orson Welles (*)	Robert Bresson	Spike Jonez	Werner Herzog
Peter Weir	Roberto Rossellini (*)	Spike Lee	Wim Wenders
	Sam Peckinpah	Stan Brakhage (*)	Woody Allen
		Stanley Kubrick	Yasujiro Ozu

You may also present on a more general concept, theme, or movement in film history or critical theory. Some suggestions:

Andre Bazin (*)	Film Noir (*)	New Queer Cinema	Surrealism (*)
Auteur Theory (*)	French New Wave (*)	Post-Colonial Theory	The “studio system” (*)
Bollywood	Horror/Slasher	Post-Structuralism	The New Hollywood
Cinema Verite (*)	Italian Neo-Realism (*)	Psychoanalysis (*)	The Western (*)
Comedies of “Remarriage”	Laura Mulvey	Queer Theory	Women’s Pictures
Dogme 95	Literary Adaptation (*)	Screwball comedies	
Feminism (*)	Marxism	Semiotics/Structuralism	
	Michel Foucault	Siegfried Kracauer	

I have placed an (\*) next to directors and concepts of particular importance. If you do not pick your own topic, I will assign one of these starred topics to you. If you would like to choose a director or topic that is *not* listed above, you will need my approval. Please contact me *via* email with a clear, well-argued, and well-written proposal for an outside topic, or arrange to meet with me during office hours to discuss your proposed presentation.

#### FINAL EXAM: 15%

We will have a **required** final exam on April 21 at 3 p.m. that will examine your mastery of the concepts, terms, and people that we have studied throughout the semester. There will be a short “identifications” section and an essay prompt on the “Class’s Choice” film.

#### **Format Guidelines**

All essays must be typed, printed in black ink, double-spaced, 12-point Times New Roman font or equivalent; one inch margins, stapled, numbered pages with your name, course, and section number at the top of the page. Always have two (2) copies of anything you turn in. All assignments must be turned in *both* in hard-copy form due in class as well as *via* Blackboard’s SafeAssign program in order to prevent plagiarism. All essays must be in MLA format.

#### **Grading Criteria**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and make available this material.

Additionally, late work will be penalized by one letter grade per day (unless a prior agreement with the instructor was made). I will not accept any work that is more than two days late. Assignments are due at the beginning of class.

<b>Course Grading Scale</b>		<b>Points 1000</b>
A	94 – 100%	(931-1000)
A-	90 – 93 %	(900-930)
B+	87 – 89 %	(870-899)
B	81 – 86 %	(831-869)
B-	80 – 83 %	(800-830)
C+	77 – 79 %	(770-799)
C	71 – 76 %	(731-769)
C-	70 – 73 %	(700-730)
D+	67 – 70 %	(670-699)
D	61 – 66 %	(631-669)
D-	60 – 63 %	(600-630)
F (E)	60 % below	(001-609)

### **No Show Policy**

Any student who does not attend class by Wednesday, January 22, will be withdrawn by the instructor as a no-show. This will count as an attempt in the class, and students will be liable for tuition. If your plans have changed and you will not be attending this class, please withdraw yourself through your Atlas account during the drop period for this part of term.

### **Classroom Behavior**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. I absolutely require that you demonstrate respect for your classmates and for ideas that may differ from your own. Our goal is for dialogue to occur, not conflict or proselytizing.

There should be ***NO*** talking, texting, using a computer, etc. during the film-screenings, or any class. Do not bring food to class.

### **Attendance & Participation**

Class discussion is a major element of this course; therefore, attendance is vital for the success of the class. I do not distinguish between “excused” and “unexcused” absences. **IF YOU MISS MORE THAN FOUR (4) DAYS OF CLASS, I WILL WITHDRAW YOU FROM THE COURSE.** (Exceptions *may* be made for pregnant or ill students, with proper documentation from a medical professional). You will be expected to participate in class discussion, which entails being prepared to discuss the readings, handing in assignments on time, etc.

Per Valencia Policy 4-07 (Academic Progress, Course Attendance and Grades, and Withdrawals), a student who withdraws from class before the established deadline for a particular term will receive a grade of “W.” A student is not permitted to withdraw after the withdrawal deadline. See Important Dates below for the Withdrawal Deadline for your part of term. A student who is withdrawn by faculty for violation of the class attendance policy will receive a grade of “W”. Any student who withdraws or is withdrawn from a class during a third or subsequent attempt in the same course will be assigned a grade of “F”. For a complete policy and procedure overview on Valencia Policy 6Hx28:4-07, please go to: <http://valenciacollege.edu/generalcounsel/policy/>

## Plagiarism

Plagiarism is a serious violation of the student academic honor code. You commit plagiarism when you present the ideas or words of someone else as your own. You commit plagiarism if you use without crediting the source:

- a) any part of another person's essay, speech, or ideas
- b) any part of an article in a magazine, journal, newspaper, any part of a book, encyclopedia, CD-ROM, online www. page, etc.
- c) any idea from another person or writer, even if you express that idea in your own words.

**Important tip: There should never be a time when you copy and paste something from the Internet and don't provide the exact location from which it came.** All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to know and employ proper documentation techniques. Unless otherwise indicated by the instructor for class group work, all work must be your own.

**Revision of Assignments:** During the course of the semester, you may rewrite one individual assignments of your choosing, *after discussing the matter with me* during office hours. (Your new grade, which *may be lower than the original grade*, will replace the previous one.) In addition to the revised project, you must also write a one-page memo addressed to me in which you detail what, how, and why you've revised. You must also attach the original, graded project with my annotations. There is no re-write option for quizzes, presentations, or the paper-proposal assignment.

## College Policies

A full description of all College policies can be found in the College Catalog at

<http://valenciacollege.edu/catalog/>

The Policy Manual can be found at <http://www.valenciacollege.edu/generalcounsel/>

The Student Handbook at <http://valenciacollege.edu/studentdev/CampusInformationServices.cfm>

## Student Assistance Program

Valencia College is interested in making sure all our students have a rewarding and successful college experience. To that purpose, Valencia students can get immediate help with issues dealing with stress, anxiety, depression, adjustment difficulties, substance abuse, time management as well as relationship problems dealing with school, home or work. BayCare Behavioral Health Student Assistance Program (SAP) services are free to all Valencia students and available 24 hours a day by calling (800) 878-5470. Free face-to-face counseling is also available.

## Office of Students With Disabilities Information

Students with disabilities who qualify for academic accommodations must provide a Notification to Instructor (NTI) form from the Office for Students with Disabilities (OSD) and discuss specific needs with the professor, preferably during the first two weeks of class. The Office for Students with Disabilities determines accommodations based on appropriate documentation of disabilities. The contact details for East Campus are: Bldg. 5, Rm. 216 Ph: 407-582-2229 Fax: 407-582-8908 TTY: 407-582-1222.

## Class Schedule

(note: **TC** stands for Corrigan's *A Short Guide to Writing About Film*. Have class readings finished *by* the day that they are assigned. i.e. read the chapters on "Writing About Movies" and "Beginning to Think..." for class on January 8). All other readings are available on Blackboard. Changes to the schedule may be made at the discretion of the instructor. *Check your Atlas email every day!*

### WEEK 1: JAN 6 – 10

- M Class introduction. Go over syllabus. Discuss accessing online materials through Atlas/Blackboard/etc.
- W **TC**: Chapter 1 "Writing About Movies" (pp 1-17), Chapter 2 "Beginning to Think, Preparing to Watch..." (pp 18-35), and "Glossary" (174-177).

### WEEK 2: JAN 13 – 17

- M **TC**: Chapter 3 "Film Terms and Topics" (pp 36-83) and Siegfried Kracauer "Basic Concepts" (Atlas)
- W Andrew Sarris "Toward a Theory of Film History" (Atlas).

### WEEK 3: JAN 20 – 24

- M **NO CLASS MLK**
- W Library Day. Meet in room 203 of the library (building 4).

### WEEK 4: JAN 27 – 31

- M *Psycho* (dir. Alfred Hitchcock)
- W finish *Psycho*, begin essay by William Rothman on *Psycho* (Atlas) in class. **GROUP PRESENTATION TOPIC DUE.**

### WEEK 5: FEB 3 – 7

- M Discuss Rothman's essay on *Psycho* (Atlas)
- W Continue discussing Rothman's essay on *Psycho* (Atlas)

### WEEK 6: FEB 10 – 14

- M **TC**: Chapter 4 "Six Approaches" (pp 83-107) and Linda Williams "Film Bodies"
- W **TC**: Chapter 5 "Style and Structure" (pp 108-125). Writing Workshop. Extra credit opportunity: submit first paragraph for class discussion. Discuss research methods, plagiarism, making a topic into a thesis, etc. *STUDENT PRESENTATIONS.*

### WEEK 7: FEB 17 – 21

- M *The Third Man* (dir. Carol Reed)
- W finish *The Third Man*

### WEEK 8: FEB 24 – 28

- M Robert Warshow "The Gangster as Tragic Hero" (Atlas), Paul Schrader "Notes on Film Noir" (Atlas)
- W Finish discussing *Third Man*, Warshow, Schrader, etc. **FORMAL ANALYSIS PAPER DUE.** *STUDENT PRESENTATIONS.*

MARCH 1 – 9 OFF FOR SPRING BREAK

WEEK 9: MAR 10 – 14

- M *Stagecoach* (dir. John Ford)
- W finish *Stagecoach*

WEEK 10: MAR 17 – 21

- M Nick Browne “The Spectator in the Text” (Atlas)
- W Bazin: “The Evolution of the Western” and “The Western: American Film Par Excellence” (Atlas). *STUDENT PRESENTATIONS*.

WEEK 11: MAR 24 – 28

- M *Pickpocket* (dir. Bresson) (Tentative. Alternately, continue discussing the Western, continue student presentations)
- W *STUDENT PRESENTATIONS*

WEEK 12: MAR 31 – APR 4

- M Article on *Pickpocket* either by Kline, Sontag, or Gary Indiana vs. Armond White (Tentative. Alternately, student presentations or writing workshop).
- W *STUDENT PRESENTATIONS*

WEEK 13: APR 7 – 11

- M *Class’s Choice*
- W *Class’s Choice*

WEEK 14: APR 14 – 18

- M discuss class’s choice
- W **FORMAL ANALYSIS WITH THEORY PAPER DUE**; review for exam

WEEK 15: APR 21 – 25

Our exam will be held on Monday, April 21 at 3 p.m. to 5:30 p.m.

(note: class schedule is *subject to change*. Check your email daily!!!).