

# English 1118 ADE: Introduction to Film Studies

## **Instructor Information**

- Instructor: TBA
- Email: via the D2L email
- Office Hours: by appointment.

## **Course Description/Overview**

This course is designed as an introduction to reading films from a variety of genres, periods, and directors. We will look at cinematic form, style, and narrative as well as film theory and social, cultural, historical, and economic contexts. We will build a critical vocabulary with which to think and write about film as text. Further, we will discuss film, its production and viewing, as a cultural site of identity formation, individual and collective, where ideologies and hierarchies of gender, class, ethnicity, and sexuality are both produced and disrupted.

## **Course Objectives and/or Learner Outcomes**

- Read films critically and assess their ideological, cinematic, and aesthetic strategies as well as their historical, political, social, cultural, and economic contexts.
- Identify and assess the creative choices of filmmakers and the narrative and cinematic techniques and strategies they use to construct particular effects.
- Write about films using cinematic language, theoretical concepts, and grammatically clear prose to effectively communicate critically informed interpretations about film.
- Examine film as a product and practice of meaning making and identity formation, personal and collective, where normative hierarchies are both produced and challenged.
- Use library resources to research a topic and develop critical readings of cinema.
- Apply writing strategies and MLA documentation style and format

## **Course Resources**

### Required Course Text(s)

- A Short Guide to Writing About Film. Ninth Edition. Timothy Corrigan. 2015. Pearson.
- Moving Pictures: An Introduction to Cinema. Russell Leigh Sharman. Open Source/web commons.
- A Dictionary of Film Studies. 2nd edition. Annette Kuhn and Guy Westwell. 2020. Oxford Reference Online. e-book accessed through Paterson Library.
- Films accessed online. Most are accessed through Paterson Library media

streaming databases: Kanopy, Criterion Collection and NFB (username and password required). One film is on Netflix; one is on YouTube; one is on reserve at the Paterson Library but can also be rented through streaming services.

- Online content (such as short articles) accessed through the D2L.

## Assignments and Evaluation

### Table of Assignments

Assignment	Value	Length
MLA Exercise	10%	
Scene analysis	10%	650 words
Cinematography analysis	15%	800 words
Participation	total 10%	varies
Film Analysis Essay	25%	1500-1750 words (6-7 pp.)
Final Exam – online, accessed through the Quizzes tool	30%	3 hours

### Submitting Assignments and Lateness Policy

- Upload assignments through the Assignments tool by 11:59 p.m. on the due date. There is a one-hour grace period before they are marked late (i.e., after 1 a.m. they are late).
- Upload Word documents saved as a PDF (no Pages or other forms accepted).
- Penalty for failure to include word count at the end of the last sentence of the last paragraph of the Scene Analysis, Cinematography Analysis, and Film Analysis Essay: minus .2 from the grade.
- Late penalties for the MLA Exercise, Scene Analysis, and Cinematography Analysis: 2% penalty per day up to 5 days (maximum 10%). The Assignment tool closes after the fifth day.
- Lateness policy Film Analysis Essay: one day, 10% penalty.
- Do not email assignments. I do not accept nor read emailed assignments.

### Details of Assignments

- See the D2L for instructions.

### Course/Reading Schedule

Reading consists of chapters from A Short Guide to Writing about Film by Timothy Corrigan and Moving Pictures: An Introduction to Cinema by Russell

Leigh Sharman, entries in the e-book A Dictionary of Film Studies by Annette Kuhn and Guy Westwell, online articles and content, my notes and PPTs posted on the D2L.

Content warning: Some films include profanities and visual representations of violence, killing, death, sexual assault, suicide, and other disturbing content which some students may find offensive, traumatizing, or emotionally challenging.

For the schedule, see the D2L.

### **Assignment Policies**

- Watch the assigned films. The primary texts for this class are the films. Do not rely on online reviews or plot summaries.
- If you require accommodations to complete assignments, please read Accommodations on the last page of this syllabus.
- If unexpected health disabilities happen, you may request interim accommodations. Please email me.
- For extensions, ask well before the due date and provide a valid reason.
- Late submissions do not receive comments, only a grade.
- Pop quizzes (part of the Participation evaluation) must be written on the scheduled dates and times.
- E-sign and upload a Student Code of Conduct form before the exam.
- Place word count at the end of the last sentence of the last paragraph for the Scene Analysis, Cinematography Analysis, and Film Analysis Essay.
- Use MLA style and format. Upload Word Documents saved in pdf form.
- Revise and edit all writing. Writing that is unedited, hastily written, rambling and repetitive, full of typos, repeated grammar mistakes, and spelling mistakes will receive an inferior grade.
- The maximum words that you can go over in word count is 100 words. If you have a reason to write more words, email me for permission to ease word count. If you are under the word count by more than 25 words, you will be penalized for not meeting the assignment requirements.
- Exceptions to these policies are allowed only with a doctor's note or other appropriate documentation.

### **Marking Standards**

All assignments marked in accordance with English Department Marking Standards.

### **Collaboration/Plagiarism Rules**

Plagiarism is the unacknowledged use of someone else's words and/or ideas. Not acknowledging your debt to the ideas of a secondary source, failing to use quotation marks when you are quoting directly, not crediting photographs or

charts, buying essays

From essay banks or having someone write your assignment for you, copying another student's work, or working together on an individual assignment, all constitute plagiarism. Resubmitting material you've submitted to another course is also academic dishonesty. All plagiarized work (in whole or in part) and other forms of academic dishonesty, including collaborating on individual assignments, will be reported and infractions penalized as required by the Student Code of Conduct - Academic Integrity