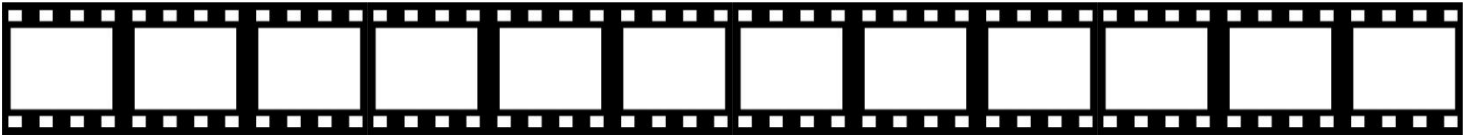


The Movies

ENGL 28600-002 — Sebastian Williams — Fall 2019 — CRN: 20154 — LAB CRN : 11898



Course Overview

In this course, our theme will be “**Imagining the Past, Constructing the Future**,” and we’ll focus primarily on historical fiction and speculative/sci-fi movies. Films can project into the future or reimagine the past to advance important ideas and address serious issues. For instance, *Children of Men* (2006) asks what happens when our future on Earth is no longer sustainable, while *Battleship Potemkin* (1925) returns to historical events to fuel political ideology. In an era dominated by the screen, it’s important now more than ever to think critically about media.

This course uses film as a way to explore critical theory, with a specific focus on three big ideas: the politics of aesthetics, the ethics of representation, and historiography. As the course progresses, you’ll build a vocabulary of film terms and ideas, learn an appreciation for the art of cinema, and exchange perspectives and develop your own arguments about filmic and cultural texts.

Objectives

After completing this course, students will . . .

- critically interpret films and clearly express original arguments in writing and discussions.
- demonstrate knowledge of cultural film studies, including terms, concepts, and methods.
- display a clear understanding of aesthetic and historical developments in film.
- engage ethical and social justice issues about how we portray the past and future, including questions of historiography, representation, and identity.
- analyze a range of cinematic visual styles, narrative conventions, and/or generic forms.

LECTURE/CLASS: Monday and Wednesday, 9:30am to 10:20am in WALC 3148

LAB/SCREENING: Wednesday, 6:30pm to 9:20pm in BRWN 1154

Office Hours: Monday, 10:30am to 11:30 in HEAV 127

Required Text

Engaging Cinema: An Introduction to Film Studies by Bill Nichols

Publisher info: W.W. Norton, 2010. \$23.02. ISBN: 978-0-393-93491-5.

[Other course readings will be available via Blackboard as PDFs]

Assignments

Film Review (10 percent) – a short essay that summarizes and evaluates a feature-length film based on established criteria.

Scene Analysis (20 percent) – a formal analysis of a single scene or image/still from a film of your choice (it can be one from class). You should largely focus on mise-en-scene and/or formal components rather than the cultural impact of a scene or image.

Annotated Bibliography (10 percent) – a collection of secondary sources on a film you will write about for your film analysis. This should include annotations (at least 50 words each) for 4 sources, as well as a 1-page proposal of your film analysis topic.

Film Analysis (30 percent) – an in-depth analysis of a feature-length film of your choice (it can be one from class). For this paper you should engage critical theory and our course theme, and it should build on your annotated bib./proposal.

Film Magazine/Writing Portfolio (20 percent) – a mock film magazine that incorporates revised versions of your scene analysis, film analysis, and film review. You will also include a short reflection piece, a film spotlight on a film that you deem culturally important, definitions of important terms, and various images/stills.

Quizzes (10 percent) - short quizzes on terms and content. Dates TBD.

Grades

You earn a final grade based on performance.

1. Please track your own grades. If you think I've made a mistake or evaluated your work unfairly, please speak with me.
2. You will receive a final grade of F if you do not complete all parts of a major assignment.
3. Grades of "Incomplete" are typically only given in the case of military service, documented medical emergency, or documented death in the family.

A	93 to 100
A-	90 to 92.9
B+	87 to 89.9
B	83 to 86.9
B-	80 to 82.9
C+	77 to 79.9
C	73 to 76.9
C-	70 to 72.9
D	60 to 69.9
F	00 to 59.9

Accommodations

I want our classroom to be a welcoming space for all students, and I hope to maximize learning regardless of your learning style or any disabilities. **If you have any requests for adjustments that would make our class more accessible to you, please contact me.** Even if you don't have a form from the Disability Resource Center, I'll do my best to make our class accessible, including alternative assignments, films, etc. Nevertheless, the Disability Resource Center can be reached via email at drc@purdue.edu or by phone at 765-494-1247.

Some of the films we will watch feature or discuss violence, sexual assault or rape, and alcohol and drug abuse. Please let me know if this may be an issue and we can develop alternative assignments.

Purdue University is committed to advancing the mental health and well-being of its students. If you or someone you know is feeling overwhelmed, depressed, and/or in need of support, services are available. For help, such individuals should contact Counseling and Psychological Services (CAPS) at (765) 494-6995 and <http://www.purdue.edu/caps> during and after hours, on weekends and holidays, or through its counselors physically located in the Purdue University Student Health Center (PUSH) during business hours.

Turning in Work

I must receive an electronic copy of every major assignment. Electronic copies of work can be turned in on Blackboard as .doc or .docx files. Such copies are due on the date listed on the assignment sheet before the start of class (no later than 9:29am). If for some reason you do not think you will be able to turn in work on time or if you are having issues uploading work, please contact me immediately. Otherwise, your work may be counted as late, and you may not receive credit. **You are expected to use the latest version of MLA.** If you do not know how to use MLA, I'd be happy to teach you the basics during office hours or an appointment. Otherwise, the [Purdue OWL](#) is an excellent resource.

All assignments are due on the date listed on the assignment sheet. Generally, I do not accept late work. Contact me immediately if you are ill.

Absences

You may be absent up to four (4) times before it affects your grade. I do not distinguish between excused and unexcused absences. More than four absences will result in a 10-percent reduction of your final grade. So, if you score a 100% in the course but miss five days, you will earn a 90% in the class. More than eight absences will result in automatic failure of the course. If you miss a significant portion of class by arriving late or leaving early (more than 10 mins.), this will count as half an absence. You are responsible for keeping track of your absences. **Missing a film**

screening (i.e., lab day) counts as an absence, though I highly encourage you to attend all screenings so you don't fall behind in the course.

Academic Honesty Policy

When writers use material from other sources, they must acknowledge this source. Not doing so is called plagiarism, which means using without credit the ideas or expressions of another. You are therefore cautioned (1) against using, word for word, without acknowledgment, phrases, sentences, paragraphs, etc., from the printed or manuscript material of others; (2) against using with only slight changes the materials of another; and (3) against using the general plan, the main headings, or a rewritten form of someone else's material. These cautions apply to the work of other students as well as to the published work of professional writers. If you are in doubt, please ask me, since the consequences for plagiarism are severe. The university policies about plagiarism include penalties ranging from failure of an assignment to expulsion from the university. In this class, **anyone who plagiarizes fails the course and will be reported to the Office of the Dean of Students.** The Department of English considers the previous explanation to be official notification of the nature and seriousness of plagiarism.

Purdue also has an honor pledge to encourage excellence: "As a Boilermaker pursuing academic excellence, I pledge to be honest and true in all that I do. Accountable together—we are Purdue."

Diversity and Inclusion

Our classroom is a space for exchanging ideas, and I require that all students treat their fellow classmates and me with respect and dignity. Purdue University is committed to maintaining a community which recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the University seeks to develop and nurture diversity. The University believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life. Purdue's nondiscrimination policy can be found at: http://www.purdue.edu/purdue/ea_eou_statement.html.

What to Do in an Emergency

For any emergency, call 911. Whether you call from a campus phone or your cell phone, your 911 call goes directly to campus police when you are on campus. *Indoor Fire Alarm:* Immediately evacuate the building. Do not use the elevator. Move away from the building until emergency response personnel tell you it is safe to return. *All Hazards Outdoor Emergency Warning Siren:* If you are outdoors, seek shelter in a building. If you are indoors, remain indoors, away from windows and doors. You may want to sign up with Purdue ALERT so you can receive emergency notifications through text messages.

Schedule*

*This is a tentative schedule and is therefore subject to change.

Wk1: Aug 19 to Aug 23

- M – Course Intro and Syllabus Overview
- W – pp. 3-25, “Introduction” in *Engaging Cinema* (EC)
>> screening: *Battleship Potemkin* (1925), dir. Sergei Eisenstein

Wk2: Aug 26 to Aug 30

- M – pp. 29-50 in EC; Excerpt of “Dialectic Approach” on Blackboard (BB)
- W – pp. 200-08 in EC (‘Postmodernism’); “Film and Ideology” (BB)
>> screening: *Brazil* (1985), dir. Terry Gilliam

Wk3: Sept 2 to Sept 6

- M – NO CLASS (LABOR DAY)
- W – pp. 136-172 in EC (‘Storytelling’); pp. 447-54 in EC (On Writing Film Review)
>>screening: *Rashomon* (1951), dir. Akira Kurosawa

Wk4: Sept 9 to Sept 13

- M – pp. 188-99 in EC (‘Modernism’); Excerpt from “The Value of Narrativity” (BB)
- W – “The Discomforting” (BB); **FILM REVIEW DUE**
>>screening: *1947: Earth* (1999), dir. Deepa Mehta

Wk5: Sept 16 to Sept 20

- M – pp. 60-64 in EC (‘Mise-en-scene’); pp. 325-58 in EC
- W – “[Postcolonial Criticism](#)”; 441-47 in EC (Writing on Film)
 - Resources: [Film Analysis](#) (Mise-en-scene); [Writing about Film](#) (Purdue OWL)>>screening: *District 9* (2007), dir. Neill Blomkamp

Wk6: Sept 23 to Sept 27

- M – “Postcolonial Hybrid” (BB)
- W – No homework (work on scene analysis)
>>screening: *Gattaca* (1997), dir. Andrew Niccol

Wk7: Sept 30 to Oct 4

- M – Excerpts from “The Postracial Imagination” (BB)
- W – “The Warped Mirror” (BB); “[Critical Disability Studies](#)”
>>screening: *The Elephant Man* (1980), dir. David Lynch
- **SCENE ANALYSIS DUE** (October 4)

Wk8: Oct 7 to Oct 11

- M – NO CLASS (OCT. BREAK); read 460-63 in EC (Finding Sources)
- W – “*Blade Runner* and Genre” (BB); pp. 280-86 in EC (‘Interpreting the Genre’)
>>screening: *Blade Runner* (1982), dir. Ridley Scott

Wk9: Oct 14 to Oct 18

- M – pp. 359-94 in EC (‘Gender’); **ANNOTATED BIBLIOGRAPHY DUE**
- W – Mulvey, “Visual Pleasure” (BB); “[Gender Studies](#)”
>>screening: *The Beguiled* (2017), dir. Sofia Coppola

Wk10: Oct 21 to Oct 25

- M – 463-73 in EC (Writing the Critical Essay)
 - Other resource: [Sample analysis](#) (Purdue OWL)
- W – “*The Seventh Seal*: The Film as Iconography” (BB)
>>screening: *The Seventh Seal* (1957), dir. Ingmar Bergman

Wk11: Oct 28 to Nov 1

- M – “[Dirty Jokes, Hot Witches, and a Chess Game with Death](#)” (BB)
- W – Revisit pp. 150-53 in EC (On ‘Auteur Theory’); “The Anderson Touch” (BB)
>>screening: *Grand Budapest Hotel* (2014), dir. Wes Anderson

Wk12: Nov 4 to Nov 8

- M – Writing Workshop
- W - **FILM ANALYSIS DUE**; “[Foucault: Panoptic and Carceral](#)” (BB)
>>screening: *A Scanner Darkly* (2006), dir. Richard Linklater

Wk13: Nov 11 to Nov 15

- M – “[Simulated Surveillance](#)” (BB); [Steps for Revising](#) (Purdue OWL)
 - Suggested viewing (not required): *Alias Grace* (on Netflix)
- W – “Deep Ecologies of Hayao Miyazaki” (BB) “[Ecocriticism](#)”
>>screening: *Princess Mononoke* (1997), dir. Hayao Miyazaki

Wk14: Nov 18 to Nov 22

- M – continue conversation of “Deep Ecologies” (BB)
- W – “Ethics, Aesthetics, and the Future” (BB)
>>screening: *Children of Men* (2006), dir. Alfonso Cuarón

Wk15: Nov 25 to Nov 29

- M – *La Jetée* (1962), dir. Chris Marker [in lieu of film screening on W]
- W – TBA
>>screening: NO CLASS (Thanksgiving break)

Wk16: Dec 2 to Dec 6

- M – Penley, “Time Travel as Primal Scene: *La Jetée*”
 - W – Course Wrap-Up; **FILM MAGAZINE DUE**
>>screening: TBD by class
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Recommended Resources:

Books:

- *An Introduction to Film Studies* (Routledge, 1996) by Jill Neldes
- *Film: A Critical Introduction* (Pearson, 2006) by Pramaggiore and Wallis
- *Aesthetics of Film* (Uni Texas Press, 1992) by Aumont
- *Critical Theory: The Key Concepts* (Routledge, 2015) by Dino Felluga

Online:

- Purdue OWL
 - https://owl.purdue.edu/owl/purdue_owl.html
- MLA International Bibliography (through institutional log-in):
 - <http://web.b.ebscohost.com.ezproxy.lib.purdue.edu/ehost/search/basic?vid=0&sid=e728afae-7ef9-4e31-94c6-9b24b4673f01%40pdc-v-sessmgr06>

Peer-Reviewed Journals (not comprehensive):

Go to <https://www.lib.purdue.edu/> > Below search bar, select “Online Journals” > Access journals through institutional log-in.

- *Film Quarterly*
- *Journal of Popular Culture*
- *Screen*
- *Film & History*
- *Journal of Popular Film & Television*
- *Literature/Film Quarterly*
- *Cinema Journal* (to 2015)