

**Fayetteville State University**  
**College of Arts and Sciences**  
**English and Foreign Languages Department**  
**English 332.01**  
**Fall 2009**

**I. Locator Information:**

Instructor: Dr. Chuck Tryon

Course # and Name: English 332

Semester Credit Hours: 3

Day and Time Class Meets: MWF 2-2:50

Class location: JKSA 224

Email address: ctryon@uncfsu.edu

Total Contact Hours for Class: 3

Office Location: Butler 363A

Office hours: MWF 9-11, MW 12-1

Office Phone: 672-2223

**FSU Policy on Electronic Mail:** Fayetteville State University provides to each student, free of charge, an electronic mail account ([username@uncfsu.edu](mailto:username@uncfsu.edu)) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail.

Rules and regulations governing the use of FSU email may be found at  
<http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf>

**II. Course Description:** This course will introduce students to basic concepts in film and other visual media such as video and Internet imaging. This course introduces students to formal vocabulary and methodology for developing the ability to consider visual texts critically. Through understanding and application of the basic concepts of film language, students will learn how elements such as editing, lighting, and composition within the frame, cinematography and sound combine to constitute filmic discourse. In order to understand development in these categories, consideration will be given to film history.

**III. Disabled Student Services:** In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1<sup>st</sup> Floor); 910-672-1203.

**IV. Textbook:** The following textbook is available at the university bookstore. It is required. You should also make plans to watch all of the assigned movies in English 332. They will be available on reserve at the library in the Media Center for two hour checkout. You might also plan to watch films using subscription services such as Netflix or Blockbuster online. Although all of the assigned movies are classics, many of them may not be available at local video stores. In addition to the textbook, we will also be reading essays posted online on Blackboard or on electronic reserves.

Corrigan, Timothy and Patricia White. *The Film Experience: An Introduction*. Boston: Bedford-St. Martins, 2004.

**V. Student Learning Outcomes:** Upon completion of this course, students will be able to:

- 1) Explain the ways in which films are produced, distributed, and exhibited, including the social and technological histories of film.
- 2) Describe the formal techniques by which films and other media make meaning.
- 3) Analyze Hollywood, independent, and international films using formal terminology.
- 4) Evaluate the social and political role of film in history and culture.
- 5) Create visual texts, such as storyboards or short films, that illustrate an understanding of visual literacy

**Course Requirements and Evaluation Criteria:**

Attendance/Participation (storyboard): 10%  
Writing Journal (Ten Required Blackboard posts): 15%  
Paper 1: 15%  
Paper 2: 25%  
Midterm: 15%  
Final Exam: 20%

**Grading Scale**

A 90-100 B 80-90 C 70-80 D 60-70 F 59 and under

**Academic Honesty:**

Because this course involves a significant amount of writing, absolutely every word, phrase, sentence, and paragraph that you submit for credit must be your own work. Because you have all graduated from high school or the equivalent, you obviously understand the difference between your words and the work of others. This course's instructor has adopted a "zero tolerance" policy on plagiarism. This means that any student who turns in another writer's work pretending that it is his or her own will earn an "F" for the entire course.

**Attendance/Film Screenings:**

Students in English 332 will benefit from attending class regularly and participating in class discussion. To that end, the University policy on attendance is in effect in this class. The FSU policy on tardiness is also in effect: "Students are required to arrive at each class on time and remain in class until dismissed by the instructor" (70). Tardiness may, at the instructor's discretion, be counted as an absence—especially when the late arrival disrupts the class. Four or more unexcused absences will result in your overall grade for the course being lowered by one letter per absence.

You are responsible for watching the films for English 332. All movies will either be available in the Media Center or online (or both). All movies should also be easily accessible via Netflix or Blockbuster Online. When you use such services, you should plan several days in advance to ensure that you get the right movie in a timely fashion..

**Cell phone/behavior policy:**

I allow cell phones in class, but I require them to be in a pocket and on vibrate. If your cell "rings," you are to leave the room quietly to answer it. I do not want them out on a desk or in view at any time. Do not text message in my class. In general, you should behave respectfully towards your peers and towards the instructor in order to contribute to the best possible learning environment for yourself and your classmates. If you have any questions, be sure to consult the university's guide on recommended student behavior.

**VI. Course Outline and Assignment Schedule****Tentative Schedule:**

All reading and writing assignments will be due by the date they are listed. If a reading assignment is listed as due on Friday, then you should read it no later than Thursday night. Please note that FE=Film Experience, CW=Course website and ER=Electronic Reserves

Week 1:

Fri. August 21:

Film: Thomas Edison shorts available on Library of Congress American Memory website (<http://memory.loc.gov/ammem/edhtml/edhome.html>)  
Reading: Hays Code and MPAA ratings system CW

Week 2:

Mon. August 24-Fri. August 28:

Film: *North by Northwest* (1959), dir. Alfred Hitchcock  
Reading: FE, "Telling Stories about Time: Narrative Films," 214-56.  
Kevin Sandler, "Movie Ratings as Genre," ER.  
Martin Quigley and Daniel Lord, "Hays Code," OL.

**Writing: 1-2 page review of a film of your choice: Due Friday, August 28.**

Week 3:

Mon. Sep. 1-Fri. Sep. 5:

Film: *Do the Right Thing* (1989), dir. Spike Lee

Reading: FE, "Exploring a Material World: Mise-en-Scène," 42-74.

Jason Matloff, "Spike Lee's *Do the Right Thing* Turns Twenty," OL.

Week 4:

Mon. Sep. 7-Fri. Sep. 11:

**Monday, September 7 is Labor Day: No class.**

Film: *The Third Man* (1949), dir. Carol Reed.

Reading: FE, "Seeing Through the Image: Cinematography," 75-109.

Week 5:

Mon. Sep. 14-Fri. Sep. 18:

Film: *Bonnie and Clyde* (1967), dir. Arthur Penn.

Reading: FE, "Relating Images: Editing," 110-65.

Week 6:

Mon. Sep. 21-Fri. Sep 25:

Film: *The Conversation* (1974), dir. Francis Ford Coppola

Reading: FE, "Listening to the Cinema: Film Sound," 166-212

**Storyboard: Group storyboard project: Due Monday, September 22.**

Week 7:

Mon. Sep 28-Fri. Oct 2:

Film: *Eternal Sunshine of the Spotless Mind* (2004). Dir. Michel Gondry.

Reading: FE, "Distribution, Promotion, and Exhibition," 5-40.

Neil Strauss, "It Must Be Midnight and It Must Be Weird," OL.

**Paper I: Using Mise-en-scène and cinematography to analyze a film: Due Wednesday, October 1**

Week 8:

Mon. Oct 5-Fri. Oct 9:

Film: *His Girl Friday* (1940), dir Howard Hawks.

Reading: FE, "Rituals, Conventions, Archetypes and Formulas: Movie Genres," 288-324.

David Bordwell, "Creating a Classic, With a Little Help from Your Pirate Friends," OL.

Friday, October 9: **Midterm**

Week 9:

Mon. Oct 12-Fri: Oct. 16:

Film: *Citizen Kane* (1941), dir. Orson Welles

Reading: FE "Conventional Film History," 327-64.

Week 10:

Mon. Oct 19-Fri. Oct 23:

Film: *Harlan County, USA* (1976), dir. Barbara Kopple.

Reading: FE "Other Cinematic Shapes: Documentary and Experimental Films," 257-87.

Peter Biskind, "*Harlan County USA*: The Miners' Struggle," OL.

E. Ann Kaplan, "*Harlan County, USA*: The Documentary Form," OL.

Week 11:

Mon. Oct 26-Fri. Oct 30:

Film: *Breathless* (1960), dir. Jean Luc Godard

Reading: Richard Brody, "Godard and *Breathless*: A Boy Who Thinks about Death," OL.

FE "Global and Local: Inclusive Histories of the Movies," 365-416.

Week 12:

Mon. Nov. 2-Fri. Nov. 6:

Film: *The Thin Blue Line* (1988); dir. Errol Morris.

Reading: Linda Williams, "Mirrors without Memories," ER.

Week 13:

Mon. Nov. 9-Fri. Nov. 13:

Film: *The Harder They Come* (1972), dir. Perry Henzell.

Reading: TBA

**Paper 2: Historical Research on Film Marketing and Promotion**

Week Fourteen:

Mon. Nov 16-Fri. Nov. 20:

Film: *Daughters of the Dust* (1991), dir. Julie Dash.

Reading: ER, Jacqueline Bobo, "Black Women Reading *Daughters of the Dust*," ER.

Week 15:

Mon. Nov. 23-Fri. Nov. 27:

Film: *Blade Runner* (1982), dir. Ridley Scott.

Reading: Will Brooker, *The Blade Runner Experience*, selections, ER.

Kellner, Liebowitz, and Ryan, "Blade Runner: A Diagnostic Critique," OL.

**Thanksgiving Break: No class Friday.**

Week 16:

Mon. Nov 30-Fri. Dec. 4:

Film: *Sita Sings the Blues* (2009), dir. Nina Paley.

Readings: The Ramayana, selections, OL.

Kristin Thompson, "Take My Film, Please," OL.

Bonus Feature: Nina Paley, "DIY Days Philadelphia: Nina Paley--*Sita Sings the Blues*."

**Graduating Seniors only: Final Exam due Friday, December 4.**

**VII. Bibliography:** (Some selected readings in film and media studies).

Acland, Charles. *Screen Traffic: Movies, Multiplexes, and Global Culture*. Durham: Duke University Press, 2003.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. Trans. Harry Zohn. Ed.

Hannah Arendt. New York: Schocken, 1968.

Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. London: Routledge, 1985.

Friedberg, Anne. "The End of Cinema: Multimedia and Technological Change." *Reinventing Film Studies*. Ed. Christine Gledhill and Linda Williams. London: Arnold, 2000. 438-52.

Gunning, Tom. "An Aesthetic of Astonishment: Early Film and the (In) Credulous Spectator." *Viewing Positions: Ways of Seeing Film*. Ed. Linda Williams. New Brunswick: Rutgers University Press, 114-34

Hansen, Miriam. *Babel and Babylon: Spectatorship in American Silent Film*. Cambridge: Harvard UP, 1991.

Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*. Princeton: Princeton UP, 1997.

Mulvey, Laura. *Visual and Other Pleasures*. Bloomington: Indiana University Press, 1989.

Tryon, Chuck. *Reinventing Cinema: Movies in the Age of Media Convergence*. New Brunswick: Rutgers University Press, 2009.

Waller, Gregory A. *Moviegoing in America: A Sourcebook in the History of Film Exhibition*. Oxford: Blackwell, 2002.

Zimmermann, Patricia R. *Reel Families: A Social History of Amateur Film*. Bloomington: Indiana University Press, 1995.

**IX. A Note on Assignments:** I will provide handouts for all major papers well in advance of the due dates. I will also provide a study guide several days before the midterm and final, including the text of all of the possible essay questions.

For the writing journal, you will be required to post ten responses of 250-300 words to the assigned movies. I will provide questions that you can use as guides to direct your responses.