

General Education Course Submission Form

Date of Submission: 9/3/2010

1. Check which area(s) this course applies to.

Inquiry – Arts & Creativity	<input type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input checked="" type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

2. Provide Course and Department Information.

Department: English

Course Prefix and Number: ENG 281-XXX Credit hours: 3

Course Title: Introduction to Film

Expected Number of Students per Section: 30 Course Required for Majors in your Program? no

Prerequisite(s) for Course? none

This request is for (check one): A New Course An Existing Course

Departmental Contact Information



Name: Matthew Giancarlo Email: matthew.giancarlo@uky.edu

Office Address: 1305 POT Phone: 257-1587

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair:  Date: 9/2/2010
 Dean: Anna R. K. Bosch  Date: 9/3/10

College Deans: Submit all approved proposals electronically to:
Sharon Gill Sharon.Gill@uky.edu
 Office of Undergraduate Education

Course narrative for English 281 "Introduction to Film"

I. Background, scope, delivery

Each semester, ENG 281 "Introduction to Film" serves up to six class sections of UK students. Now the faculty of the English Department proposes to update and adapt ENG 281 to the new parameters of "Inquiry in the Humanities" under our new General Education Curriculum.

ENG 281 is an introductory survey course in the history of film. Students screen films from different times (from the 1910's until the present) in black-and-white and in color, silent and sound, in genres such as the western, the *noir*, the musical, the documentary, the melodrama, and the horror film. Students also study films from Europe, Latin America, and Japan, and they consider how these narratives take shape independently of American movies even as they cite them.

In introducing the study of film, the course attempts to break down the elements of the viewing experience into smaller, more manageable units—cinematography, editing, music, dialogue, special effects, etc. At the same time the class will study the *relations* among those components in narrative patterns and genre conventions. To that end, ENG 281 surveys recent genres and styles as well as at least one silent film and a handful of so-called "art" films from other countries. Close attention to films in ENG 281 also yields both particular riches and more general conclusions about the nature of film. When we first start really thinking about film, we depend too much on how we are taught to think about literature. Although it is important—even essential—to pay attention to such matters as character, dialogue, acting, conflict, and theme, this class nonetheless emphasizes the skills for analyzing film *as* film, that is, for investigating and understanding the uniquely cinematic properties of the visual "texts" before us.

ENG 281 will be delivered by English Department staff including tenure-line faculty, lecturers, and graduate students. The multiple sections of the class will be guided by the Director of Undergraduate Studies with the assistance of a designated deputy. These directors will be responsible for vetting the individual syllabi (to maintain proper adherence to Senate Syllabus guidelines, equity of workload, and appropriate pedagogical emphasis), and for advising instructors. The English Department is committed to providing multiple sections of ENG 281 each semester to meet the needs of English majors, students concentrating in film studies, and students fulfilling their General Education distributional requirements.

II. Learning outcomes

In accordance with these goals, all sections of ENG 281 will be oriented towards producing the following student learning outcomes:

1. Students will *learn to see movies* and not just look past them. They will *develop* increasingly sophisticated and clearly articulated perceptions and evaluations of the cultural, social, historical, and aesthetic functions of the moving image.
2. Students will learn to *value the medium's independence* from older narrative forms, and they will gain an understanding of the specific technical and narrative methods whereby films promote that independence.
3. Students will learn to *integrate* movies as “entertainment” with movies as “art”.
4. Students will *recognize cinematic style* as a characteristic independent of genre, ideology, nationality, and fashion; and they will *incorporate* appropriate terminology and knowledge to assess those styles.
5. Students will learn the *history* of the evolution of film art—e.g., from silent to talkie, black-and-white to color, arcade to theater—and the history of the social and cultural changes that it both illuminates and reflects.
6. Students will *recognize* basic cinematic techniques in the several stages of the development of film as well as in a variety of film genres.
7. Students will *learn the definitions of the basic terms specific to film criticism* and *demonstrate* the ability to use those terms in clear expository analyses of the film experience.
8. Toward this end, students will *produce* at least 15 pages of writing about film.

III. Engagement and assessments

For evidence of active engagement and for the purposes of feedback and course improvement, the ENG 281 teaching faculty will employ regular student exercises and assignments (e.g., response papers; blog and chat entries; quizzes; assigned discussion topics; etc.). The Director of Undergraduate Studies and staff will also monitor student engagement as appropriate. For teacher assessment, General Education assessment, and SACS assessment, student essays and other significant coursework products—as well as student evaluations of the course—will be regularly evaluated.

ENG
281

University Senate Syllabi Guidelines

General Course Information

- ✓ Full and accurate title of the course.
- ✓ Departmental and college prefix.
- ✓ Course prefix, number and section number.
- ✓ Scheduled meeting day(s), time and place.

Instructor Contact Information (if specific details are unknown, "TBA" is acceptable for one or more fields)

- ✓ Instructor name.
- ✓ Contact information for teaching/graduate assistant, etc.
- ✓ Preferred method for reaching instructor.
- ✓ Office phone number.
- ✓ Office address.
- ✓ UK email address.
- ✓ Times of regularly scheduled office hours and if prior appointment is required.

Course Description

- ✓ Reasonably detailed overview of the course.
- ✓ Student learning outcomes.
- ✓ Course goals/objectives.
- ✓ Required materials (textbook, lab materials, etc.).
- ✓ Outline of the content, which must conform to the Bulletin description.
- ✓ Summary description of the components that contribute to the determination of course grade.
- ✓ Tentative course schedule that clarifies topics, specifies assignment due dates, examination date(s).
- ✓ Final examination information: date, time, duration and location.
- ✓ For 100-, 200-, 300-, 400-, 400G- and 500-level courses, numerical grading scale and relationship to letter grades for *undergraduate* students.
- For 400G-, 500-, 600- and 700-level courses, numerical grading scale and relationship to letter grades for *graduate* students. (Graduate students cannot receive a "D" grade.)
- Relative value given to each activity in the calculation of course grades (Midterm=30%; Term Project=20%, etc.).
- Note that undergraduate students will be provided with a Midterm Evaluation (by the midterm date) of course performance based on criteria in syllabus.
- ✓ Policy on academic accommodations due to disability. Standard language is below:
if you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Course Policies

- ✓ Attendance.
- ✓ Excused absences.
- ✓ Make-up opportunities.
- ✓ Verification of absences.
- ✓ Submission of assignments.
- ✓ Academic integrity, cheating & plagiarism.
- ✓ Classroom behavior, decorum and civility.
- Professional preparations.
- ✓ Group work & student collaboration.

English 281 Introduction to Film
Sample Syllabus

Rev. & ed. 8/31/10, A. J. Prats (from a syllabus of June, 2010, by Tom Marksbury)
 for inclusion in
 GenEd “Intellectual Inquiry” / “Inquiry in the Humanities”

This looking and not seeing things was a great sin, I thought, and one that was easy to fall into. It was always the beginning of something bad, and I thought that we did not deserve to live in the world if we did not see it.

--Hemingway, *African Journal*

Instructor: Armando J. Prats
 Office: 1271 Patterson Office Tower
 Office hours: MWF 10-11:30 and by appointment
 Phone: 257-7005
 e-mail: ajprat1@email.uky.edu (preferred contact for short inquiries only; please do not expect immediate reply).
 English Department Office (for paper drop-offs, etc.)-- 1215 Patterson Office Tower

English 281 satisfies the new requirements for “Intellectual Inquiry” / “Inquiry in the Humanities.”

Learning Outcomes: ENG 281

- To learn to *see* movies and not just look past them. The experience of film, at its most satisfying, calls not for pat judgments—“I liked it,” “I hated it”—but for increasingly sophisticated and clearly articulated perceptions and evaluations of the cultural, social, historical, and aesthetic functions of the moving image
- To learn to *value* the medium’s independence from older narrative forms and to gain an understanding of the specific technical and narrative methods whereby the movies promote that independence
- To learn to integrate movies as “entertainment” with movies as “art”
- To recognize cinematic *style* as a characteristic independent of genre, ideology, nationality, fashion
- To acquire a heightened sense of the evolution of film art—e.g., from silent to talkie, black-and-white to color, arcade to theater—and of the social and cultural changes that it both illuminates and reflects
- To recognize basic cinematic techniques in the several stages of the development of film as well as in a variety of film genres

- To learn the definition of the basic terms specific to film criticism and to demonstrate the ability to use those terms in clear expository analyses of the film experience

COURSE DESCRIPTION

Our experience of film is as immediate as it is elusive. This course attempts to break down the elements of that experience into smaller, more manageable units—cinematography, editing, music, dialogue, special effects, etc. At the same time, however, we will study the *relations* between those components in narrative patterns and genre conventions. To that end, we will look at both classical and recent examples of the horror film, the screwball comedy, the western, the *noir*, etc. We will also examine at least one silent film and a handful of so-called “art” films from other countries.

We will look at films from different times (from the 1910’s until the present), in black-and-white and in color, silent and sound, in genres such as the western, the *noir*, the musical, the documentary, the melodrama, and the horror film. We will also study films from Europe, Latin America, and Japan, and will consider how these narratives take shape independently of American movies even as they cite them.

We will discuss at least one film every week, and will try to look closely into the many properties of the medium—montage and *mise-en-scene*, for instance—all of which cohere into a unified experience.

Close attention to these movies will yield both particular riches and more general conclusions about the nature of film. When we first start really thinking about film, we depend too much on how we are taught to think about literature. Although attention to such matters as character, dialogue, acting, conflict, and theme is important, even essential, we will find ourselves chiefly analyzing film *as* film, that is, looking into the uniquely cinematic properties of the visual “texts” before us.

Required Texts

Corrigan, Timothy and Patricia White. *The Film Experience: An Introduction*, 2d ed. Bedford / St. Martin’s Press, 2009

Corrigan, Timothy. *A Short Guide to Writing About Films*. Bedford / St. Martin’s Press, 2009.

Recommended Texts

Monaco, James. *How To Read a Film: Movies, Media, and Multimedia*.

Farber, Manny. *Negative Space*.

Braudy, Leo. *The World in a Frame: What We See in Movies*.

Grant, Barry Keith. *Film Genre Reader III*.

Film Screenings

Please Note: *The Motion Picture Association of America gives an “R” rating to several of the movies in our schedule. Usually, the “R” rating warns of sexual and violent content that the viewer might find offensive. If an “R” rating keeps you from watching any of the movies in this course, you will have to drop the class.*

Note: The classes are most effective when all of us have just watched the film for the first day of class discussion. We will be working with approximately fifteen films. The Department of English supplies the films to be screened for this course. You must, however, view the films outside class. You will screen the movies in the Lexmark Media Lab in the basement of the W. T. Young Library. The person behind the service desk will assign you a room where you can watch the movie, but the dvd or vhs tape remains with the library assistant, behind the desk. Of course, you can put your Netflix account to good use, or you can try to download or rent the movie. But these alternatives must meet the following two conditions. 1) you have to have screened the movie *before* the class period when we will be discussing it, and 2) you are responsible for making certain that the *version* that you screen is the same one that the Department of English makes available to you in the Media Lab. Thus, for example, if the department makes available the original version of *Blade Runner*, you would be wise not to rent or download the “Director’s Cut” or “The Final Cut.” One more word of caution: it is possible that we will assign movies that are quite rare and hard to come by. Check your alternatives before you decide that you won’t be viewing the movie in the Media Lab.

There will be *quizzes* to check on timely viewings, and they will be a part of your final grade.

Once we finish discussing a movie, I will return it to the Media Lab, where it will remain on reserve for the rest of the semester. A second viewing is *strongly* recommended.

Disabilities

If you have a documented disability that requires special or different accommodations, please consult with the instructor, preferably after the first class but by all means during the first ten calendar days of the term. In order to receive accommodations for this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, e-mail address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

COURSE REQUIREMENTS

The Contractual Nature of the Syllabus

Your continued inclusion in the class roll constitutes an implied agreement to abide by the stipulations herein specified or to accept the consequences of not doing so. Please do not ask for exemptions, do not ask me to change the syllabus, and, above all, do not ask *me* for course policy or for what is on the syllabus. Look here.

Important Note: You are responsible for *all* the work below. If you carry a passing score into the final but have not completed all of the required work, you will not pass the course.

Exams: Two—a midterm and a final—both short essay and multiple choice. The midterm will count for 20 percent (max.) of your final grade; the final will count for 25 percent (max) of your final grade. The final will be comprehensive.

Essays: One short (five-page minimum) essay, due approximately mid-semester. This essay will count for 15 percent (max) of your final grade. A second, longer (ten-page minimum) essay, worth a maximum of 30 percent of your final grade.

Class participation, quizzes, daily work: The remaining 10 percent of your grade can be used at my discretion to evaluate the quality of class participation, quizzes, daily work, etc. Please note that this is simply another component of the minimum requirement for a passing grade and that attendance alone does not gain you points. Informed participation will be rewarded; unprepared responses (such as coming up short when called upon) will be noted negatively, and the third alternative is simply neutral--meaning that the points count neither for nor against you. These points will be assessed on a plus / check / minus basis.

Grades: Grading will be on a 10% scale (A=100%-90%, B=89%-80%, etc.). Essays will be given letter grades which will be averaged as follows: A+ = 98%; A = 95%; A- = 92%; B+ = 88%, B = 85%, B- = 82%, etc. Each essay will then be factored into the total grade according to the grade percentage assigned to it.

Please note: I do not accept submissions by e-mail, CD-rom, or any other electronic media. Any paper submitted in other than a hard-copy format will be considered late, though it may have been submitted on time in the unacceptable format. Papers must be in the form of a clean (Times New Roman, 12 pt. 1" margins l&r, t&b, and clipped or stapled but *not loose or dog-eared*) and either turned in to me in class (the preferred process) or placed in my mailbox in the English department (1215 POT) *before class time*.

Note: Any paper in which the student alters the font size, in the punctuation or in the text itself, for the sake of lengthening the paper will be automatically graded down.

Please Keep in Mind: This is an *English* course, a course, that is, taught under the auspices of the Department of English. This means that grammar, punctuation, and syntax count *intrinsically* in the evaluation of your work.

Concerning Plagiarism

DON'T DO IT!

Part II of *Student Rights and Responsibilities* (6.3.1; online at <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When a student submits work purporting to be his or her own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, that student is guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, etc. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When an assignment involves research in outside sources, the student must carefully acknowledge exactly what, where, and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content, and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

Be aware that: *You will not be absolved from the suspicion of plagiarism merely for explaining to your instructor that the paper that you turned in without proper citations was merely the rough draft that you turned in by mistake.*

Punctuality: Students are expected to come to class on time and stay for the whole period. Students who arrive late or leave early may be counted as absent, at the instructor's discretion.

Attendance: Regular attendance is required. If a student misses more than 15 % of class

contact hours for any reason, he or she cannot receive credit for the course. *Unless students voluntarily withdraw from the course before the midterm deadline:* 1) Students who accumulate excused absences in excess of one-fifth of class contact hours must petition their college dean or the dean's representative for a W in the course; 2) students who accumulate unexcused absences in excess of one-fifth of class contact hours will receive a course grade of E; 3) students who accumulate a combination of excused and unexcused absences in excess of one fifth of the contact hours must consult the dean of their college or the dean's representative, who will determine the appropriate actions.

Please try to make your presence felt rather than hope your absence might pass unnoticed. It's your responsibility to sign the roll sheet every day.

If the absence is excused, deadlines missed will be extended within reason, as determined by the instructor; in-class work that cannot be made up will be excused; and missed announcements, instructions, assignments, etc. will not constitute an acceptable excuse for failing to meet subsequent deadlines. It is the student's responsibility to learn the content of the missed classes and to make arrangements with the instructor for making up the work.

Students whose absence is excused must inform the instructor and submit appropriate written documentation within one week following the period of the excused absence. If the absence is certified as excused, the student will be given an opportunity to make up the work missed. Except in unusual circumstances, an extended deadline will not exceed ten days beyond the original deadline.

See definition of "excused absences" in the current edition of *Student Rights and Responsibilities* or on the web at <http://www.uky.edu/StudentAffairs/Code/>. No absence can be designated "excused" until documentation has been provided and verified. Absences due to minor conditions (lack of transportation, lack of available parking space, slight discomfort, conflict with an appointment, etc.) are considered unexcused, as are absences for registration. Unless it is absolutely necessary, do not schedule or agree to schedule any appointments during class time.

If the absence is unexcused: outside assignments not turned in on time may receive no credit; missed in-class work cannot be made up for credit; and missed announcements, instructions, assignments, etc. because of the absence will not constitute an acceptable excuse for failing to meet subsequent deadlines.

Completion and submission of assignments: All assignments must be completed and submitted on schedule, unless delayed by excused absences. Failure to turn in all required materials may result in lost credit or significant grade reductions, even to the extent of a failing grade for the assignment. Students are responsible for the safe and timely delivery of assignments to their instructor. Excused late papers are graded without penalty, providing the alternative due date is met. Unexcused late papers may result in a significant grade reduction, even to the extent of a failing grade.

Concerning Courtesy, Civility, and Decorum

It is a lamentable fact that we need something like the list below. I apologize for any offense that you might take as you read it, but experience tells me that some students would be well advised to heed the injunctions below.

- DO NOT USE YOUR LAPTOPS IN MY CLASS UNLESS OTHERWISE DIRECTED TO DO SO.
- If your cell phone rings in my class, I will count you absent for that day. If you answer it, I will ask you to leave the room. If this happens again, you will fail my course.
- If I see you *texting* in my class I will count you absent for that day. It is not in my nature to embarrass a student by telling him or her to put away the cell phone, but I *will* count you absent if you text in my class, and you will have to guess whether I have noticed or not. As Dirty Harry says, "Do you feel lucky?"
- Don't read the *Kernel* (or any other but the assigned matter) in my class
- Don't do someone else's work in my class
- *Do not yawn in my face*. It doesn't matter to me if you didn't get enough sleep or if I'm boring you. Cover your mouth!
- Do not wear baseball caps in the classroom (I like to see the bright and eager faces of my students). Besides, I don't wear my Yankees cap in class.
- Do not ask me for an "I" unless medical or bereavement reasons kept you from taking the *final* exam.
- be late: when you are late you disrupt my class. If you are late frequently I will stop counting you present, even if you are

Sample Schedule of Film Viewings with
Accompanying Readings from Required Texts

(Adapted from Tom Marksbury's ENG 281-020 Intro to Film 4-WK SS 2010)

June 14 intro—in-class viewing of *Psycho* (Alfred Hitchcock, 1960) 109 m

June 15 discuss *Psycho* / Chapter 7 (Narrative) pp. 227-269

June 16 discuss *Candyman* (Bernard Rose, 1992) 99 m /

Chapter 10 (Genre) pp. 331-367

June 17 in-class viewing of *Groundhog Day* (Harold Ramis, 1993) 101 m /

Discuss.

June 21 discuss *Adaptation* (Spike Jonz, 2003) 114 m /

Chapter 3 (Mise-en-Scene) pp. 61-93

June 22 discuss *The Wild Bunch* (Sam Peckinpah, 1969) 134 m /

Chapter 4 (Cinematography) pp. 95-133

June 23 discuss *There Will Be Blood* (P. T. Anderson, 2008) 158 m /

Chapter 5 (Editing) pp. 135-185; peer review for essay # 1

June 24 midterm exam

June 28 discuss *Children of Men* (Alfonso Cuarón, 2007) 109 m /

Essay # 1 due / Chapter 12 (Inclusive Film History) pp. 404-453

June 29 discuss *The Hurt Locker* (Kathryn Bigelow, 2009) 131 m /

Mid-term evaluation: grades submitted to Registrar

Chapter 11 (Conventional Film History) pp. 371-403

June 30 discuss *Singin in the Rain* (Gene Kelly and Stanley Donen, 1952) 103 m /

Chapter 6 (Sound) pp. 185-223

July 1 in-class viewing: *The Seventh Seal* (Sweden: Ingmar Bergman, 1967) 83 m /

Discuss

July 5 Academic Holiday. Independence Day observed.

July 6 discuss *Pulp Fiction* (Quentin Tarantino, 1994) 154 m /

Chapter 13 (Film Theory) pp. 457-505

July 7 in class viewing: *Toby Dammit* (Italy: Federico Fellini, 1968) 50 m /

Discuss; peer review for ten page essay

July 8 final exam

July 9 essay # 2 due