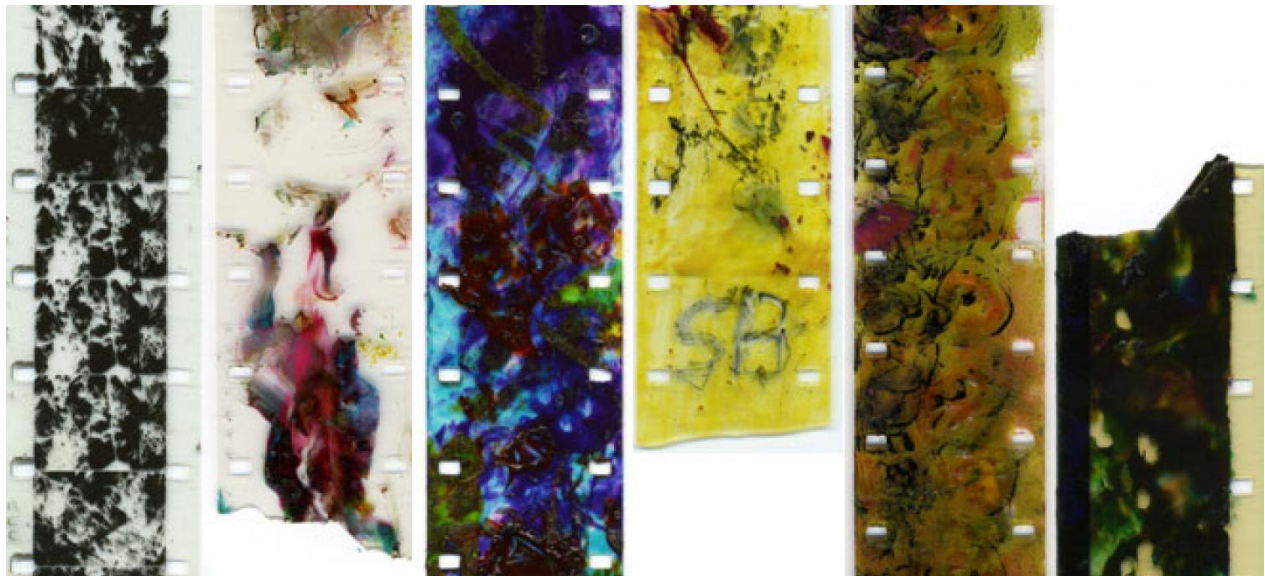


Kevin Cooley  
ENG-2300  
Class#: 13642  
Days T, TH (Monday Viewing)  
M, 4:05 p.m. – 7:05 p.m.  
T, 10:40 – 11:30 am  
Th, 10:40 – 12:35 p.m.  
TUR 2322  
Office Hours: TUR4357, T: Period 6

## Motion in ‘Reel’ Time: Film and Technology



### Course Description

We live in a culture where the big-budget blockbuster is omnipresent, and in a world with unprecedented access to endless (and high-quality) binge-able television that might be better described as gushing rather than “streaming” into our households. What would it look like to make sense of film’s crowded presence in our lives? One productive method of confronting this filmic media history and culture is by examining the technologies that make it possible—technologies which the illusions of film often work very hard to make viewers forget. What role do methods of capturing, manipulating, and editing sound, photographic and moving images, and light in the experiences of consuming and creating film? How do the developing and shifting technologies of film inform its aesthetic dimensions and its style? How do networked technologies and their relationship with memory affect our access to and understanding of film? What political, cultural, and social messages are attached to the technologies of film, and how do these technologies activate or encourage political intervention? This course will puzzle through such questions, and it will ultimately implore students to question what relationship *the reel* has with “the real.”

## General Education Objectives

- This course confers Gen Ed credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

## General Education Learning Outcomes

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

## Required Course Texts

### *Texts to Acquire*

David Bordwell and Kristin Thompson. *Film Art: An Introduction*. Mc-Graw Hill Education, 11<sup>th</sup> edition, 2015.

Boardman, Allsuch Adam. *An Illustrated History of Filmmaking*. Nobrow, 2018.

### *Films for Viewing*

Chester M. Franklin, *The Toll of the Sea* (1922)

Lotte Reinigier, *The Adventures of Prince Achmed, Papageno* (1926)

Fritz Lang, *Metropolis* (1927)

*Flash Gordon*, (1936)

Charlie Chaplin, *Modern Times* (1936)

Alfred Hitchcock, *North by Northwest* (1959)

Věra Chytilová, *Daisies* (1966)

George Lucas, *THX-1138* (1971)

Ridley Scott, *Blade Runner* (1982)

John Carpenter, *They Live* (1988)

The Wakowski Sisters, *The Matrix* (1999)

*Marble Hornets*, Season 1 (2009)

Rebekah Davis, *Sparrow* (2017)

### *Films Considered in Class*

Wilfred Jackson & Walt Disney, *The Old Mill* (1937)

Stan Brackhage, *Mothlight*, (1963)

Yuri Norstein, *Hedgehog in the Fog* (1975)

Caroline Leaf, *The Owl Who Married a Goose: An Eskimo Legend* (1974)

Troy Wagner, *Marble Hornets* (2009)

(And more!)

## Assignments

All written assignments will be turned in via Canvas unless explicitly stated otherwise. Paper copies will not be accepted; there are no exceptions to this rule. **You can use this section calculate your grade so far in the course, i.e. (accumulated points / total possible points = grade point average).**

Major Grading Category	Potential Points	Word Count
Participation	100 points	--
Discussion Questions	100 points	1750 (14 weeks)
Creative Assignment + Reflection	150 points	(0) + 500
Film Analysis Essay	175 points	1200
Davis Interview Reflection	50 points	500
Technologies of Film Essay	250 points	1850
<b>TOTAL</b>	<b>1000 points</b>	<b>6000</b>

\*These 1000 words, as a creative assignment, do not count toward 6000-word Gordon Rule requirements.

### Weekly Discussion Questions:

In 125 words or slightly more, offer a substantial, conversation-provoking question that will be posted to the class for discussion (always due before Tuesday's class). The question (or questions) should engage with the film (or media) viewed during the Monday night period, and it should engage with the text's cultural, social, aesthetic, and political interventions (i.e. not asking about plot for its own sake). Some questions to consider as you compose your own question(s):

- Did anything occur in the film—on the levels of both writing style, narrative, cinematography, or technology—that challenged or informed your expectations about cinema, the time period, or the cinema *of* the time period? If so, how? Why is this important?
- How does the film speak to its historical moment, and how does it weigh on the ideologies/current events of that moment?
- What role do technologies of production, mediation, and distribution play in the creation and consumption of this film? How do these technologies affect the process of creating and consuming the film?
- What kind of political, cultural, or social intervention might the film might be making?
- Are *we* the audience for this text? Are *you* the audience for this text? Who might the audience of this text be, and how should that change the way we read it? Are there any aspects of the text that might be inaccessible to us due to our backgrounds in life?
- Does the film connect to any political group/ideology/party/worldview, or to another reading, film, text, or way of thinking about the world? If so, how?
- Did anything trouble or bother you in this film? In what ways did it trouble you, and what might we gain from talking over why this content might be troubling?

Context for the question (such as relevant information, things you found interesting, and lead-in points to your question) can be included here as well.

### Rebekah Davis Interview Reflection:

Write 500 words reflecting on the interview experience. How did this encounter affect your thoughts on media, technology, writing, and the production of film?

## **Creative Project:**

### *The Screenwriter's Option:*

In an age where Hollywood studios and streaming giants alike are adapting familiar content into new incarnations (think: comics books into Avengers movies and novels into streaming shows like *The Haunting of Hill House* or *The Handmaid's Tale*), technologies of film play a pivotal role in the process of adaptation. What does film, as a medium, offer to the narrative, aesthetics, style, and argument of *The Handmaid's Tale* that its source material cannot? How does film mobilize comic book archetypes like the superhero in a manner that differs from its roots in comics?

With these questions and thoughts in mind, your assignment will be to adapt one scene from a non-film text (a novel, short story, poem, comic, picturebook, news story, or other non-film text) into a screenplay sample of at least five pages in length. You may want to ask yourself: how much or how little of the source material should I alter to make it appropriate for this new medium? What *actions* will you describe to explain your vision of how the source material should be adapted?

You will also be required to submit a *500-word reflection paper* analyzing your screenplay in light of readings and areas of analysis from the class. Does it draw on the films we have watched and analyzed so far in any way? And most important of all: what technologies of film might this adaptation use to accomplish the effect of the source material, or, perhaps, to move beyond, alter, or infringe upon the source material?

### *The Director's Option:*

Create, shoot, and edit a short film (not as difficult as it used to be, given that the iPhone camera was used to shoot *Unsane* (2018), and *The Florida Project* (2018)). Your film should make an artistic, cultural, or sociopolitical statement about something you care about. It could be in the style of a viral video destined for YouTube or similar social media venues, or it could be in the style of a popular film or television franchise. Similarly, you are not restricted in genre; the film you make could be a comedy, horror, romance, documentary/tutorial, or action film—among many others. The possibilities are endless.

While video editing software isn't necessarily mandatory, it would certainly be helpful, and we will, therefore, have a workshop in class on how to use free video editing software available for Windows PCs.

You will also be required to submit a *500-word reflection paper* analyzing your film in light of readings and areas of analysis from the class. Does it draw on the films we have watched and analyzed so far in any way? What, exactly, is the artistic, cultural, or sociopolitical intervention you see it making, and how does it use the technologies of film to make it?

## **Film Analysis Essay (Essay #1)**

Write a 1200-word analytical essay (roughly 5 pages) that articulates an argument about a text or series/group of texts that incorporates moving-image visuals. While you are not restricted to the topic of technology in film in your essay, it would certainly be helpful to consider how technologies and technological advancements inform the historical context, aesthetics, and politics of the film/films you examine.

Your essay will include three scholarly sources that you will put into conversation with one another. If you wish, you may make use of as many “non-scholarly” sources as you see fit to build the argument that you want to build, but these sources will not count toward the three scholarly source obligation. “Quote quilting,” or, jamming in as many quotes as you can to reach a word count without subsequent analysis, will not bode well for your grade.

### **Technologies of Film Essay (Essay #2)**

Write an 1850-word research paper (roughly 8 pages) that examines how technologies of film operate in a text or series/group of texts that incorporates moving-image visuals.

Your research paper will include at least five scholarly sources that you will put into conversation with one another. You may make use of as many “non-scholarly” sources as you see fit to build the argument that you want to build, but these sources will not count toward the five-source obligation.

### **Grading Scale:**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Note: A grade of C– is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

## Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Absences beyond three unexcused absences will result in the loss of one third of a letter grade per absence. Six absences or more will result in an E grade. Three tardies will amount to one absence. <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
3. *Paper Format & Submission*: All papers will be submitted electronically, via Canvas. No exceptions. Submissions in a file format other than .doc or .docx will not be accepted. If this is not compatible with your personal computer, submit via a UF Library computer, or use free online file conversion software, like this: <http://www.zamzar.com/>
4. *Late/Incomplete Assignments*: All late paper submissions will receive a letter grade reduction of 1/3 of a letter grade per day. Technology failures and “honest mistakes” are not acceptable excuses for failure to submit. Incomplete submissions will not be accepted. The receipt of a zero grade on an incomplete paper is not a punishment—it is the natural outcome of not meeting the assignment’s demands. If emergency/extraordinary extenuating circumstances arise that inhibit you from submitting a complete assignment on time, see me, and we can discuss the matter further.
5. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. A Student must not represent as the Student’s own work all or any portion of the work of another. *Plagiarism includes but is not limited to:*
  - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
7. *Participation*: Students are expected to voluntarily contribute to classroom discussions, to be prepared to discuss all readings by their syllabus-appointed due dates, and to engage with the material at hand whenever called upon. Being an introvert is cool; being disengaged is not. Attendance will be considered when calculating participation grades.
8. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give your instructor early in the semester.

9. For information on UF Grading policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
10. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
11. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
12. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
13. There is such a thing as responsible use of technology in the classroom. However, if I catch you using electronic devices irresponsibly in my classroom, I reserve the right to dock your participation grade with no notice whatsoever. I will not waste time with individual discipline that we could be using for group work and group learning.
14. *UF's policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
15. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)



# SCHEDULE

Date of Classes	In-Class Work/Topic	Readings + Other Viewings Due	Assignments Due
<b>FIRST ACT: INVENTING A MEDIUM</b>			
<b>WEEK 1</b>			
T, Jan 7	<i>Introduction</i>		
Th, Jan 9	<i>Transition</i>	<i>FA</i> Chapter 1 “Film As Art.”	
<b>WEEK 2</b>			
M, Jan 13	<b>Viewing: <i>The Toll of the Sea</i> (1922)</b>		
T, Jan 14	Discussion		Discussion Question #1
Th, Jan 16		IHF, p. 9 – 46.  Sergei Eisenstein, “A Dialectic Approach to Film Form”	
<b>WEEK 3</b>			
M, Jan 19, <i>No Class, Holiday</i>	--		
<i>For Tuesday</i>	<b>Independent Viewing: <i>Metropolis</i> (1927)</b>		
T, Jan 21	Discussion		Discussion Question #2
Th, Jan 23		<i>FA</i> Chapter 4, “The Shot: Mise-en-Scene”	
<b>WEEK 4</b>			
M, Jan 27	<b>Viewing: <i>The Adventures of Prince Achmed</i> (1926)</b>		
T, Jan 28	Discussion		Discussion Question #3
Th, Jan 30	1). “ <a href="#">Hedgehog in the Fog</a> ,” Yuri Norstein (1975) 2). “ <a href="#">The Owl Who Married a Goose: An Eskimo Legend</a> ,” Caroline Leaf (1974)	<i>FA</i> Chapter 2, “The Significance of Film Form”	
<b>WEEK 5</b>			
M, Feb 3	<b>Viewing: <i>Flash Gordon</i> (1936), # <a href="#">1</a>, <a href="#">2</a>, <a href="#">3</a>, <a href="#">4</a>, <a href="#">5</a></b>		First Research Essay Rough Draft
T, Feb 5	Discussion		Discussion Question #4

Th, Feb 6	Writing Workshop	Nicholas LaBarre, “ <a href="#">Two Flashes.</a> <a href="#">Entertainment.</a> <a href="#">Adaptation: Flash</a> <a href="#">Gordon as comic</a> <a href="#">strip and serial.”</a> ”	
<b>WEEK 6</b>			
M, Feb 10	<b>Viewing: <i>Modern Times</i> (1936)</b>		
T, Feb 11	Discussion		Discussion Question #5
Th, Feb 13	Rebekah Davis, “ <a href="#">Sparrow</a> ” ~ Class Skype Interview with Creator		1). First Research Essay, Final Draft  2). Draft two questions for Davis interview
<b>SECOND ACT: MOBILIZING A MEDIUM</b>			
<b>WEEK 7</b>			
M, Feb 17	<b>Viewing: <i>Citizen Kane</i></b>		
T, Feb 18	Discussion		Discussion Question # 6
Th, Feb 20	1). “ <a href="#">Walt Disney’s MultiPlane Camera (Filmed: Feb 13, 1957).</a> ” 2). “ <a href="#">The Old Mill.</a> ”	1). FA Chapter 5, “The Shot: Cinematography” 2). IHF, “Film Noir”	<b>Davis Interview Reflection Due</b>
<b>WEEK 8</b>			
M, Feb 24	<b>Viewing: <i>North by Northwest</i> (1959)</b>		
T, Feb 25	Discussion		Discussion Question # 7
Th, Feb 27th		1). Andrew Sarris, “Notes on the Auteur Theory”  2). IHF, “The 50s” + FA p. 404 - 408	
<b>WEEK 9</b>			
M, Mar 9	<b>Viewing: <i>Daisies</i> (1966), <i>Mothlight</i> (1963)</b>		
T, Mar 10	Discussion		Discussion Question # 8
Th, Mar 12		1). Stan Brakhage, from <a href="#">Metaphors and Vision</a> , p. 30 - 44.  2). Chapter 8, “Summary: Style and Film Form.”	<b>Creative Project Due</b>
<b>WEEK 10</b>			
M, Mar 16	<b>Viewing: <i>THX-1138</i>, (1971)</b>		
T, Mar 17	Discussion		Discussion Question # 9

Th, Mar 19		1). Blast Points: “ <a href="#">The Force of THX-1138.</a> ”  2). IHF, pg. 54 – 80	
<b>THIRD ACT: RE-MEDIATING A CULTURE</b>			
<b>WEEK 11</b>			
M, Mar 23	<b>Viewing: <i>Blade Runner</i> (1982)</b>		
T, Mar 24	Discussion		Discussion Question # 10
Th, Mar 26		1). FA Chapter 6, “The Relation of Shot to Shot: Editing.”  2). “ <a href="#">Rewind, Remix, Rewrite: Digital and Virtual Memory in Cyberpunk Cinema.</a> ” by Sidney Eve Matrix	
<b>WEEK 12</b>			
M, Mar 30	<b>Viewing: <i>The Matrix</i> (1999)</b>		
T, Mar 31	Discussion		Discussion Question # 11
Th, Apr 2		1). “ <a href="#">How The Matrix universalized a trans experience—and helped me accept my own.</a> ” by Emily Todd VanDerWerff  2). IHF, pg. 80- 96	
<b>WEEK 13</b>			
M, Apr 6	<b>Viewing: <i>The Last Movie</i> (2018)</b>		
T, Apr 7	Discussion		Discussion Question # 12
Th, Apr 9		“ <a href="#">The New Film History as Media Archaeology.</a> ” by Thomas Elsaesser	<b>Second Research Essay, Rough Draft</b>
<b>WEEK 14</b>			
M, Apr 13	<b>Viewing: <i>Marble Hornets</i> (2009)</b>		
T, Apr 14	Discussion		Discussion Question #13

Th, Apr 16	<i>Writing Workshop</i>	<p>“Open-Sourcing Horror: The Slender Man, Marble Hornets, and Genre Negotiations,” by Shira Chess.</p> <p><a href="#">“How Do I (Not) Look? Live Feed Video and Viral Black Death,”</a> by Alexandra Juhasz</p>	
<b>WEEK 15</b>			
M, Apr 20	<i>Viewing: The Florida Project (2018)</i>		<b>***Second Research Essay, Final Draft</b>
T, Apr 21	<i>Conclusion</i>		Discussion Question #14