

# *ENG 4133: Masters of the Modern Moving Image, Section 151C, Class# 17757, Summer A 2020*

*Instructor:* Zack Shaw

*Class Meetings:* MTWRF Period 4 (12:30-1:45pm), Online

***Synchronous Meetings:*** WF Period 4 (12:30-1:45pm), via Zoom

*Film Screenings:* MW, Online

*Instructor Email:* Z.shaw@ufl.edu

*Office:* Digital

*Office Hours:* Digitally by appointment

## **Course Description**

In the modern world of ubiquitous screens and with the cultural prominence of cinematic media, it is evident that a large part of how we organize the world visually comes directly from the cinema, and in particular, from its masters of cinematography. If cinematography is so crucial, who are its true masters and have other visual thinkers of the cinema played equally integral roles in modern visual design? Which of these prominent figures may be considered *auteurs* of the cinema, and how does the work of editors play a role in the creation of cinematic media? The Masters of the Modern Moving Image course will explore the critical works of cinematographers and moving image creators who have had profound societal impacts, drawing from film theory to consider how meaning is made through camera techniques, colors, and lighting. We will analyze the evolution of the “invisible” cuts from Hitchcock’s *Rope* (1948) to this year’s award-winning film for cinematography: *1917* (2019). We will also investigate theories of *avant-garde* media with Bruce Conner’s *A Movie* (1958). In analyzing movement in the cinema, we will consider animate imagery, from animated digital cinema with *Toy Story* (1995) to illustrative movement in *The Wind Rises* (2013). The latter embodies Miyazaki’s breathless full animation and conveys movement through the painstaking process of creating sequential imagery. Finally, the cinematography of both *In the Mood for Love* (2000) and *The Handmaiden* (2016) evidences Laura Mulvey’s psychoanalytic theories of gazes and desire. Among a few other critical films, these exemplify the significant advances, changing techniques, and graphic organization from the cinema’s greatest visual minds.

## **Digital Parameters**

This class was originally designed as a face-to-face class, and due to the exceptional circumstances with the outbreak this year it has been changed to an online class. We will hold two synchronous days each week on Zoom on Wednesdays and Fridays, and on the other days of each week, students will be responsible for keeping up with readings, watching film clips, viewing PowerPoints, and watching the films for the class. Please be sure to download Zoom on

your personal computer before the start of the class and familiarize yourself with how it works. Our Zoom days will consist of lectures with PowerPoints, clips from films, your participation in discussion, and I will be monitoring the chat as well. I will send instructions to the class via email about how to join our Zoom meetings. When joining a Zoom session, I've selected the option that everyone will be muted upon joining, so when I ask open ended questions for you to answer, you will first have to unmute yourself before speaking.

## **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 Texts**

Students will have to rent each of the films for the class. All course readings will be made available on Canvas.

## **Course Projects**

**Total Points: 1000**

- *Class Participation and Discussion Board Posts* (No Word Count, 300 pts total) This is a discussion-based class, even if it is online. We will be using the discussion board to help us have online discussions in lieu of face-to-face interaction. You'll post twice each week, primarily about the readings of the previous two days, though the best posts will also seek to connect the readings to course material like PowerPoints, film clips, and film screenings. There are no prompts for the discussion board each week, though I'm hopeful that you can conduct analysis of your own, respond to the analysis/theory from the readings, and link your reactions/analysis and the scholarship to the course material. If you would prefer, you could respond to a post from another student as your post; the more responses we have, the better. I expect you to contribute meaningfully to the discussion board each week and on time. If you have any confusions about the class, please email me or set up a virtual appointment with me.

- *Analytical Film Responses* (150-300 words each—360 pts total, 60 pts each) Over the course of the semester, you will post a total of **six critical responses** to a given week's film screening. These posts should be around **150 to 300 words each** and must be submitted to the designated Canvas assignment **by 5 pm Friday** of that week (except for the final week, when they will be due on the Wednesday). Your responses should go beyond plot summary and should apply concepts explored in class to critically analyze the formal and thematic aspects of the given film, with special emphasis on movement of and within the image created through editing, cinematography, or acting. Feel free to provide your reactions to the films we watch as well.
- *Final Paper Prospectus* (150 words, 90 pts) Here, you will propose a topic for your final paper, making an argument about an animated film(s) and/or animated film theory. You may incorporate multiple films in this analysis, including films we have not viewed in class. This proposal must go beyond general descriptions, topics, and films to analyze – you must also trace the critical/historical argument you plan to make. You must also choose two scholarly, peer-reviewed sources that you will be using for the final research paper (for the research paper, you will need three in total).
- *Research Paper* (1200-1500 words, 250 pts) In the final essay of the course, you will make an argument focused on a specific topic of your choice within animation or film studies. You may incorporate multiple films in this analysis, including films we have not viewed in class. You may decide to conduct a comparison essay between two films (neither, either, or both of which we have viewed in the class). You might decide to discuss how the formative aspects of the film (cinematography, editing, type of animation, etc.) contribute to or do not work well with the themes/narratives of the film. You may make an argument that is structured differently from the above examples. You must include three scholarly, peer-reviewed sources to help guide your discussion. To make an argument about the film(s) you choose, you will need a thesis statement. A good thesis statement should make a claim decisively about something that isn't already obvious, show how you plan to prove this claim with specifics (provide reasons or the 2-4 major examples you'll use), and discuss why this notion is important--a 'so what' clause (this last part can be achieved in an additional sentence if need be). You may choose to work with a film that we have not viewed in class, but if so, **you must approve your selection with me prior to submitting**. As mentioned above, you must include **three scholarly, peer-reviewed sources** to help you make your argument. You may select sources from the scholarly works we've read for the class. These sources should either help you to make your argument about the specific film you're discussing or about the way that you are discussing it (how you are approaching the essay).

#### 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

## Course Policies

### 1. Assignments.

You must complete all assignments to receive credit for this course.

### 2. Attendance Policies.

ENG 1131 is a participation-oriented, skills-based writing course, which means that you will build your skills incrementally and systematically in each class throughout the semester. Much of the learning that takes place is spontaneous and difficult to reproduce outside of class.

- If you miss more than 4 class periods, you will fail the course. Each absence beyond 2 will lower your participation grade by half a letter.
- 3 times late to class (by 5 minutes or more) will equal one absence.
- Only absences involving religious holidays or university-sponsored events are exempt.
- If you must miss a screening, please contact me ahead of time so other arrangements can be made.
- When you are absent, it is your responsibility to find out what you've missed *and* come to the next class prepared; contact a classmate to find out what work you've missed.
- Absence is not an excuse for late work. You are still responsible for turning assignments in on time.

### 3. Paper Format & Submission.

Papers will be double-spaced, and in a readable 12-point font. They must be submitted via the designated Canvas

### 4. Late Work.

Meeting all assignment deadlines is key to avoid falling behind. However, if you find yourself unable to turn an assignment in on time, the procedure is as follows:

- You must notify me at least 24 hours in advance.
- The assignment must then be turned in no later than three days after the initial due date.
- The maximum score possible for any late work is an 80%, or a B-

### 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. Plagiarism & Academic Honesty.

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- Quoting oral or written materials, whether published or unpublished, without proper attribution.
- Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.  
(University of Florida, Student Honor Code, 15 Aug. 2007  
<<http://www.dso.ufl.edu/judicial/honorcode.php>>)

*University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.*

## **7. Classroom Behavior.**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds.

Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Laptops and phones are only open for composing research or reading. No Internet scrolling during class.

## **8. Students with Disabilities**

Students with disabilities who are requesting accommodation 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 to your instructor early in the semester.

## **9. UF Grading Policy**

For more information, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

## **10. Grade Appeals**

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Appeals should be sent to both Ms. Blount ([cblount@ufl.edu](mailto:cblount@ufl.edu)) and Professor Kidd ([kbkidd@ufl.edu](mailto:kbkidd@ufl.edu)), the English department director of undergraduate studies. 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. Sexual Harassment.**

*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/>

**13. Policy on Environmental Sustainability.**

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic versions of print 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).

**14. U Matter, We Care.**

The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

**Tentative Schedule**

**\*\*Subject to Change \*\***

Week 1: Introduction and the Art of Visual Symmetry	
5/11	Introduction and film terminologies; <a href="#">Yale Film Analysis Website</a>
5/12	Read: Maya Deren, "Cinematography: The Creative Use of Reality"  <b>Screening: <i>The Grand Budapest Hotel</i> (Wes Anderson, 2014)</b>
5/13	Synchronous day; introduction; recap film terminologies; symmetry and Wes Anderson; clips from <a href="#">Citizen Kane</a> (1941) and <a href="#">The Searchers</a> (1956)
5/14	<b>Screening: <i>Rope</i> (Alfred Hitchcock, 1948)</b>  <b>Discussion post</b> about the readings for this week
5/15	Synchronous day; discussion about <i>Rope</i> ; "invisible" cuts; clips from <a href="#">Birdman</a>  <b>Film Response Paper</b> due by 5 pm

Week 2: “Invisible” Cutting and the Long Take	
5/18	Read: Miller, “Hitchcock’s Understyle: A Too-Close View of <i>Rope</i> ”
5/19	<b>Screening: <i>1917</i> (Sam Mendes, 2019)</b>  <b>Discussion post</b> about readings from 5/18
5/20	Synchronous day; discussion about <i>1917</i> and Miller; clips from <i>All Quiet on the Western Front</i> (foxhole morality <a href="#">1</a> and <a href="#">2</a> ) and <i>Saving Private Ryan</i> ( <a href="#">storming the beach</a> and <a href="#">Upham fails Mellish</a> )
5/21	Read: Julia Echeverria Domingo, “Liquid Cinematography and the Representation of Viral Threats in Alfonso Cuarón's <i>Children of Men</i> ”  <b>Screening: <i>Children of Men</i> (Alfonso Cuarón, 2006)</b>  <b>Discussion post</b> about readings from 5/21
5/22	Synchronous day; clips from <i>Roma</i> ( <a href="#">on the making of the beach scene</a> and <a href="#">anatomy of a scene</a> ) and <i>Gravity</i>  <b>Film Response Paper</b> due by 5 pm
Week 3: The <i>Avant-Garde</i> and the Digital	
5/25	Holiday—no class
5/26	Read: Arnheim, “A Plea for Visual Thinking” in <i>The Language of Images</i> , edited by W. J. T. Mitchell  <b>Screening: <i>A Movie</i> (Bruce Conner, 1958); <i>Untitled (For Marilyn)</i> (Stan Brakhage, 1992); <i>Who Killed Brown Owl</i> (Christine Molloy, 2004)</b>  <b>Discussion post</b> about readings from 5/26
5/27	Synchronous day; experimental film; clips from <i>Holy Motors</i> ( <a href="#">accordion scene</a> , motion capture scene <a href="#">1</a> and <a href="#">2</a> , <a href="#">leprechaun scene</a> , and <a href="#">cars</a> ) and fluid storytelling
5/28	Read: Paul Wells, et al., <i>Re-Imagining Animation</i> , Chapter 2 (45-59) AND Animation Terminologies: <ul style="list-style-type: none"> <li>• <a href="#">“6 Different Types of Animation”</a></li> <li>• <a href="#">“Animation Glossary”</a></li> <li>• <a href="#">“Animation Terms”</a></li> </ul> <b>Screening: <i>Wall-E</i> (Andrew Stanton, 2008)</b>  <b>Discussion post</b> about readings from 5/28
5/29	Synchronous day; recap animation terminologies, discussion about <i>Wall-E</i> ; History of animation technologies and Disney innovations  <b>Film Response Paper</b> due by 5 pm
Week 4: The Animated Moving Image	

6/1	<p>Introduction to Hayao Miyazaki, Studio Ghibli, and <i>Spirited Away</i>; clips from <i>Naussica of the Valley of the Wind</i>, <i>Princess Mononoke</i>, and <i>Spirited Away</i></p> <p>Read: Susan Napier, “Matter Out of Place” (287-310)</p>
6/2	<p><b>Screening: <i>The Wind Rises</i> (Hayao Miyazaki, 2013)</b></p> <p><b>Discussion post</b> about readings from 6/1</p>
6/3	<p>Synchronous day; discussion about <i>The Wind Rises</i>; revisionist history, animated movement</p>
6/4	<p>Read: <a href="#">“Stop Motion Clay Animation: A History and How it Works”</a></p> <p><b>Screening: <i>Kubo and the Two Strings</i> (Travis Knight, 2016)</b></p> <p><b>Discussion post</b> about readings from 6/4</p>
6/5	<p>Discussion about <i>Kubo and the Two Strings</i>; history of Claymation; clips from <i>Wallace and Grommit</i> <a href="#">1</a>, <a href="#">2</a>, and <a href="#">3</a></p> <p><b>Film Response Paper</b> due by 5 pm</p>
<p>Week 5: The Gaze, Gender, and Desire</p>	
6/8	<p>Gaze theory and psychoanalysis PowerPoint; clips from <i>Vertigo</i> (<a href="#">flower shop</a> and <a href="#">museum scene</a>), <i>Rear Window</i> (<a href="#">opening scene</a> while sleeping, presenting his perspective from later in the film)</p> <p>Read: Laura Mulvey, “Visual Pleasure and Narrative Cinema” (14-26)</p>
6/9	<p>Read: bell hooks, “The Oppositional Gaze” AND skim through Manlove, “Visual ‘Drive’ and Cinematic Narrative: Reading Gaze Theory in Lacan, Hitchcock, and Mulvey”; clips from <i>Dressed to Kill</i> (<a href="#">museum scene</a> and <a href="#">elevator female gaze punishment scene</a>)</p> <p><b>Screening: <i>In the Mood for Love</i> (Wong Kar-wai, 2000)</b></p> <p><b>Discussion post</b> about readings from 6/8-6/9</p>
6/10	<p>Synchronous day; recap gaze theory and PowerPoint; discussion about <i>In the Mood for Love</i>; foreground obstructions, social constraints</p> <p><b>**Final Research Paper Prospectus due by 5 pm</b></p>
6/11	<p>Read: Theresa de Lauretis, “Sexual Indifference and Lesbian Representation”</p> <p><b>Screening: <i>The Handmaiden</i> (Park Chan-wook, 2016)</b></p> <p><b>Discussion post</b> about readings from 6/11</p>
6/12	<p>Synchronous day; discussion about <i>The Handmaiden</i> and de Lauretis; clips from <i>Pariah</i></p>



	<b>Film Response Paper</b> due by 5 pm
	Week 6: Bodies, Lighting, and Dark Visuals
6/15	Thesis statement workshop
6/16	Read: Jane Gaines, "White Privilege and Looking Relations: Race and Gender in Feminist Film Theory"  <b>Screening: <i>Moonlight</i> (Barry Jenkins, 2016)</b>  <b>Discussion post</b> about readings from 6/16
6/17	Synchronous day; discussion about <i>Moonlight</i> , sexual metaphors and color theory, cinematographic orgasm, and Gaines  <b>Film Response Paper</b> due by 5 pm
6/18	Read: From <i>Hollywood's West</i> , John O'Connor and Peter Rollins "Introduction: The West, Westerns, and American Character" (1-32)  <b>Screening: <i>Unforgiven</i> (Clint Eastwood, 1992)</b>  <b>Discussion post</b> about readings from 6/18
6/19	Synchronous day; discussion about <i>Unforgiven</i> and <i>Hollywood's West</i> ; wrapping up the class; evaluations, and final questions about the final paper  <b>**Final Research Paper due by 5 pm</b>