



上海财经大学

Shanghai University of Finance & Economics

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Shanghai University of Finance & Economics

2020 Summer Program

ENG 105 Introduction to Film and Film Theory

Course Outline

Term: June 1 – June 26, 2020

Class Hours: 16:00-17:50 (Monday through Friday)

Course Code: ENG 105

Instructor: Professor Robert Barsky

Home Institution: Carleton University

Office Hours: by appointment

Email: Robert.barsky@carleton.ca

Credit: 4

Class Hours: This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

Course Overview:

In this course, students will be trained to develop an appreciation of all types of narrative cinema, and learn all of the essential elements that make up the film appreciation experience. We will assess fundamental techniques for analyzing films, helping students to understand mise-en-scene and montage, and the formalities of camera movement. We will review the basis of filmmaking, including editing, composition, lighting, the use of color and sound, and narrative, as a means of providing students with the tools for film appreciation. The course will offer basic explanations of core critical concepts, practical advice, and suggested assignments on particular technical, visual, and aesthetic aspects to help students understand the formal language and anatomy of film.

Course Description:

This course is designed to provide a broad overview of film studies through an examination of basic concepts and issues in the field.

Learning Outcomes:

By the completion of this course, students will have a strong understanding of film and film theory.



Required Textbook:

Film Studies: An Introduction, by Ed Sikov, Columbia UP 2009

Grading & Evaluation:

Attendance, Participation, and Small Assignments 15%

Speech 1: 10%

Speech 2: 20%

Speech 3: 25%

Group Presentations: 30%

Grading Scale

A	94-100	C	74-76
A-	90-93	C-	70-73
B+	87-89	D+	67-69
B	84-86	D	64-66
B-	80-83	D-	60-63
C+	77-79	F	0-59

Course Schedule:

Week 1:

INTRODUCTION: REPRESENTATION AND REALITY

Consider the word representation (see glossary). What does it mean—and what technology does it take—to represent real people or physical objects on film? These are two of the basic questions in film studies, and they will serve as the launching point for our introductory discussions.

MISE-EN-SCENE: WITHIN THE IMAGE

Film studies deals with the problems of reality and representation by making an initial assumption and proceeding logically from it. This assumption is that all representations have meaning. The term *mise-en-scene* (also *mise-en-scène*) describes the primary feature of cinematic representation. *Mise-en-scene* is the first step in understanding how films produce and reflect meaning. It's a term taken from the French, and it means *that which has been put into the scene or put onstage*. Everything—literally everything—in the filmed image is described by the term *mise-en-scene*: it's the expressive totality of what you see in a single film image, and we will study it to help us gain insight into the film making and viewing process.

Week 2:

MISE-EN-SCENE: CAMERA MOVEMENT

Motion pictures share a number of formal elements with other arts. The shape of a particular painting is essentially its aspect ratio—the ratio of width to height of the image—and the composition and



lighting effects created by the painter play a central role in that painting's meaning, as does the distance between the artist and his or her subject. The term *mise-en-scene* is derived from the theater: the arrangement and appearance of a play's sets and props, and it helps us to set the stage for an examination of how camera movement works in the advancement of a film's narrative.

MISE-EN-SCENE: CINEMATOGRAPHY

Cinematography—photography for motion pictures—is the general term that brings together all the strictly photographic elements that produce the images we see projected on the screen. *Lighting devices and their effects; film stocks and the colors or tones they produce; the lenses used to record images on celluloid; the shape of the image, how it is created, and what it means*—these all constitute the art of cinematography. This, too, is an aspect of *mise-en-scene*. The word *cinematography* comes from two Greek roots: *kinesis* (the root of *cinema*), meaning movement, and *grapho*, which means to write or record. We will assess this term, and its implications, in regards to various film examples.

Week 3

Editing!

With all but a very few exceptions, films—especially narrative feature films—are made up of a series of individual shots that filmmakers connect in a formal, systematic, and expressive way. There are practical as well as artistic reasons for directors to assemble movies from many hundreds if not thousands of shots. For one thing, film cameras are able to hold only a limited amount of celluloid film—not enough for a feature-length motion picture. More important, narrative films generally compress time considerably by leaving out the boring parts of the stories, leaving the viewer to “fill-in” the story. Editing from this perspective is both personal, and part of the story of how films are made, as we shall see.

Sound

We call them *silent movies*, those early films that did not have a soundtrack. But they weren't actually silent. Most motion pictures of that era were screened with some form of live music. In large, urban theaters, exhibitors would often hire a full orchestra to accompany the movies they showed, while in small venues there would simply be a pianist. Organs, too, were commonly used to accompany films in those years. Not only could a single pipe organ or electric organ simulate a variety of instruments from clarinets to violins, but it could also provide a variety of sound effects. This all changed when sound was integrated into the film experience, and we'll examine the many components of this process.

Genre: a type or category of film—such as the western, the horror film, the comedy, or the musical—that has its own recognizable conventions and character types.

To return to a point raised while defining the term convention, we sometimes assume that art is about pure creativity—that great films (or novels, or paintings, or musical works) are a matter of complete originality. But genres belie that idea. Genres rely on repetition and variation rather than uniqueness—familiar, recognizable *conventions* rather than raw, pure *inventions*.



Week 4:

NARRATIVE: FROM SCENE TO SCENE

Even the simplest stories can be broken down into component parts:

1. Boy meets girl
2. Boy loses girl
3. Boy tries to get girl back
4. Boy and girl get together in the end

If this conventional story takes the form of a feature-length film, each of its four parts is composed of hundreds of individual shots. Each shot contains *mise-en-scene* elements that convey expressive information, and each transition from shot to shot compounds that information by creating relationships. But what about *the story*? How does the boy meet the girl? Why does he lose the girl? What does he do to get her back? We'll explore the basics of narrative in film, with examples from great films.

FROM SCREENPLAY TO FILM

The screenwriter plays one of the key roles in the creation of a motion picture. He or she constructs a detailed story, maps out a scene-by-scene blueprint of the film's plot, and writes dialogue that may or may not sound like everyday life but that nonetheless fits the tone and style of the particular film. That's an important distinction. You may have the idea that movie dialogue must be realistic, but this is not the case, or certainly not always, as we'll see!

Filmmakers

We generally hear about films as having been made by their directors: "Steven Spielberg's *Saving Private Ryan*," "Wong Kar-Wai's *2046*," "Michel Gondry's *Eternal Sunshine of the Spotless Mind* ..." But consider this: of those three films, only *2046* was written by the person who directed it. Robert Rodat wrote *Saving Private Ryan*'s screenplay, not Steven Spielberg, and *Eternal Sunshine of the Spotless Mind* was written by Charlie Kaufman. Why is the director necessarily the film's creator? What about the screenwriter? Or the producer? Or the cinematographer? How about the actors? Shouldn't they be part of the process, particularly if there is *ad lib*? We shall examine basic issues relating to film makers and their relation to the final product.

PERFORMANCE

How does film studies deal with acting? Movie reviewers tell us that certain performances are good while others are terrible. The Academy of Motion Picture Arts and Sciences gives awards every year in tribute to the quality of individual performances. And we all come away from the movies we see with opinions of whether the stars have done a good job creating their characters or not. But it should be clear by now that as an academic discipline, film studies is less interested in issuing judgments than in analyzing aspects and components of meaning, as we shall see.