



## Shanghai University of Finance & Economics

### 2022 Summer Program

### ENG 105 Introduction to Film and Film Studies

#### Course Outline

**Course Code:** ENG 105

**Instructor:** R. Benedito Ferrão

**Home Institution:** The College of William and Mary

**Office Hours:** By Appointment

**Email:** rbferrao@wm.edu

**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 Description:** This course will introduce basic concepts in film and film studies. In so doing, the course will enhance critical engagement with film and other media practices. It seeks to advance a historical and theoretical understanding of film and media as they have been practiced and analyzed around the world. The course is organized around lectures, discussion, readings, screenings, and writing exercises. The goal is to have students become fluent in the fundamental ideas and vocabulary that make it possible to intelligently discuss the basic aspects of film form and style as well as critical issues in film theory.

**Course Objectives:** Through the course, students will learn to develop a critical vocabulary for the analysis and interpretation of film and media by focusing on specifically cinematic elements. Students will also gain awareness of the extremely varied cultural and historical contexts of film and media production. The course also aims to inculcate analytical skills through the engagement of film and through various assignments.



# 上海财经大学

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**Required Texts:** All readings hyperlinked below.

**Assignments:**

Quizzes: 15

These in-class tests of your reading and viewership will consist of simple questions about such things as terminology, film criticism, or names of films and directors.

Film analysis papers: 3 x 25 = 75

Due dates vary but will be made known to you in advance. Each of these papers must be at least four pages in length. All writing assignments must be typed, paginated, double-spaced, in twelve-point TNR font, and with standard one-inch margins. Please do not deliver assignments as PDFs or Google Docs without prior discussion.

These short papers will critically comment on the assigned materials. The responses are expected to be analytical rather than summary and must engage with assigned materials. Prompts are included below.

Attendance and participation: 10

Participation is gauged based on your interactions with the professor and the TA.

**Grading & Evaluation:**

A+:4.3——95-100

A :4.0——87-94

A -:3.7——82-86

B+:3.3——78-81

B :3.0——75-77

B -:2.7——71-74

C+:2.3——68-70



C :2.0——65-67

C -:1.7——61-64

D :1.0——55-60

E :0.0——49-54

X :0.0——0

**Late Work:** As this is a very short course, please be timely. In the event that you have an emergency or are ill, please contact me as soon as possible. I am unable to accept late work without prior discussion.

**Plagiarism:** If you are suspected of passing off someone else's work as your own, this can lead to serious consequences. You may fail the course as a result.

## Course Schedule:

*\* Review all reading assignments ahead of the class in which we will discuss them.\**

### Week 1: Film – Purpose and History

#### M

1a. [What is Cinema For?](#) by The School of Life (2016)

1b. "[Movies are Magic](#)" in *CrashCourse* by PBS (2017)

#### T

1c. "[An Introduction to Cinema](#)" in *Moving Pictures: An Introduction to Cinema* by Russell Sharman (University of Arkansas Press 2020)

1d. [The History of Cinema](#) by The Review (2020)

#### W

1e. *Cinema Paradiso* by Giuseppe Tornatore (Cristaldifilm 1988)

1f. "[Salvatore Cascio: 'Cinema Paradiso is about the power of dreams'](#)" in *The Guardian* (2 December 2013)

#### R

1g. "[A very Short History of Cinema](#)" in *Science and Media Museum* (18 June 2020)

1h. "[The Lumiere Brothers](#)" in *CrashCourse* by PBS (2017)

### Week 2: Components of Filmmaking



## M

2a. “[Mis-en-Scène](#)” in *Moving Pictures: An Introduction to Cinema* by Russell Sharman (University of Arkansas Press 2020)

2b. [What is mise en scène in Film?](#) by Studiobinder (2020)

## T

2c. “[Film Narrative](#)” in *Film and Philosophy* (2 November 2015)

2d. [The Avengers – Defining an Act](#) by Lessons from the Screenplay (2018)

## W

2e. *Daughters of the Dust* by Julie Dash (Geechee Girls 1991)

2f. “[How ‘Daughters of the Dust’ sent Ripples through the Film World](#)” by A. O. Scott in *The New York Times* (13 April 2020)

## R

2g. “[How to Watch a Movie](#)” in *Moving Pictures: An Introduction to Cinema* by Russell Sharman (University of Arkansas Press 2020)

2h. [Movies are More than Screen Deep](#) by PBS NewsHour (2017)

\*Due in Week 2\* Film analysis paper 1: Demonstrate how a film of your choice employs *mise-en-scène* or narrative (not both) for a particular purpose. In other words, how is the filmmaker using either of these to convey meaning.

## Week 3: Creation and Manipulation

## M

3a. “[What is Cinematography? Defining the Art and Craft](#)” in *Studiobinder* (7 December 2020)

3b. [Parasite: Cinematography of a Modern Classic](#) by In Depth Cinema (2020)

## T

3c. “[Editing](#)” in *Moving Pictures: An Introduction to Cinema* by Russell Sharman (University of Arkansas Press 2020)

3d. [The Art of Film Editing](#) by Film Editing Pro (2020)

## W



3e. *In the Mood for Love* by Wong Kar-wai (Block 2 Pictures 2000)

3f. “[The Author’s Gesture: The Camera as a Body in Wong Kar-wai’s \*In the Mood for Love\*](#)” by Jake Ivan Dole in *The Cine-Files* #10 (Spring 2016)

## R

3g. “[What is a Montage?](#)” by Kyle Deguzman in *Studiobinder* (8 November 2020)

3h. [Eisenstein’s Methods of Montage Explained](#) by Nitty Gritty Studios (2017)

\*Due in Week 3\* Film analysis paper 2: Provide an example of editing, montage, or cinematography (not all three) from a film. What effect does it produce and why?

## Week 4: Genre

## M

4a. “[Genre](#)” in *Film Appreciation* by Yelizaveta Moss and Candice Wilson (OpenALG 2020)

4b. [What is a Genre?](#) by Oregon State University (2020)

## T

4c. *Monsoon Wedding* by Mira Nair (Mirabai Films 2001)

4d. “[Monsoon Wedding: A Marigold Tapestry](#)” by Pico Iyer in *Criterion* (18 October 2009)

## W

4e. “[The Future of Film: Can Cinema Survive Covid-19?](#)” by Wendy Ide in *The Guardian* (12 July 2020)

4f. [Unreal Engine 5 – The Future of Filmmaking?](#) by Tech We Want (2021)

\*Due in Week 4\* Film analysis paper 3: Explain why a particular film falls within a certain genre but also how it may break that genre’s expectations and for what reason.

## R

Review

## F

Course concludes