



SUMMER SEMESTER 2014

ENGL 4350/S10: *Filmic Narratology*

Tuesdays, 9:00-11:50am (*9:00am-12:50pm biweekly)

Fir 136

Instructor: Greg Chan

CONTACT INFORMATION

- **Phone:** 604-599-2611 (Richmond) or 604-599-2182 (Surrey), VM 9801
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- **Office Hours:** Mondays and Wednesdays, 12:00-1:00PM in **2480 (Richmond)**; Tuesdays, 1:00-2:00PM and Thursdays, 3:00-4:00PM in **Fir 313 (Surrey)**; or by appointment

REQUIRED TEXT

Corrigan, Timothy, Patricia White and Meta Mazaj, eds. *Critical Visions in Film Theory*. Boston: Bedford/St. Martin's, 2011.

COURSE DESCRIPTION

According to film theorist and historian David Bordwell, “[cinematic] narratives are composed in order to reward, modify, frustrate, or defeat the perceiver’s search for coherence.” The endeavor of ENGL 4350 will put Bordwell’s theory to the test: to what extent does the filmmaker allow the spectator narrative wholeness within the viewing experience? This focus on narratology – the study of narrative structure – will entail a deconstruction of the diegesis into its storytelling elements: genre, set-pieces, design (costume, set, sound), mise-en-scène/visual language, and narrative voice. To better understand the narratological artistry of a film, we will examine the intertextuality of its written forms (script/screenplay) and its visual rhetoric (storyboards, mise-en-scène), with special attention paid to the thematic role of the cinematic city. The course’s core cinematic texts are Alfred Hitchcock’s *Psycho* (Paramount, USA, 1960); Richard Linklater’s *Before Sunrise* (Columbia, USA, 1995) and *Before Sunset* (Warner Independent, 2004); Hayao Miyazaki’s *Spirited Away* (Walt Disney, Japan, 2001); Martin Campbell’s *Casino Royale* (MGM, UK, 2006); Sofia Coppola’s *Marie Antoinette* (Columbia, USA, 2006); and Paul Greengrass’ *United 93* (StudioCanal, USA, 2006). Overall, ENGL 4350 course work is divided amongst the following learning modes:

- 🧠 **Viewing** films through a narratological lens
- 🧠 **Reading** selections from the course text, screenplays, adapted works, and film theory
- 🧠 **Analyzing** cinematic narratives through film theory
- 🧠 **Composing** film critiques and essay treatments
- 🧠 **Researching** film history, film genres, and film techniques related to narrative structure

EVALUATION & GRADING SCHEME

Component	Overview	%
Quizzes (various dates: semester-long evaluation)	Designed to test your critical understanding of the assigned readings and the film-of-the-week, these in-class quizzes will help prepare you for the major course assignments. They will take on various forms: short answers, paragraph responses, multiple-choice, podcasts, and group projects. Please note that missed quizzes cannot be made up; you must be in attendance to earn credit for the quizzes. Keeping up with course readings in film theory will contribute to your success in this unit.	10
Assignment #1: Sequence Analysis Essay (in class on May 20 th)	This essay will have you closely analyzing the spectatorship/voyeurism of a select sequence from Richard Linklater's <i>Before Sunrise</i> . Considering how the filmmaker has crafted a distinct point of view to tell the story of Jesse and Celine, your paper will discuss the spectator's role in this post-romantic narrative about the nature of soulmates. Length: 750-800 words (approximately 3-4 pages). Time Limit: 60 minutes.	20
Assignment #2: Mise en Scène Infographic, Redux Analysis or Essay (take home due on June 17 th)	<p><u>Option A: Infographic</u> The objective of this visual exercise is to inform your film theory audience about a scene from Hitchcock's <i>Psycho</i> or Greengrass' <i>United 93</i> by deconstructing a selection of its aesthetic signifiers. Visuals and your original text will provide a narrative interpretation of the auteur's mise en scène, of which your infographic will focus on 3-4 elements. Create yours at venngage.com. Size: 11"x 17." Word count: 500-700 words. OR . . .</p> <p><u>Option B: The Hitchcockian Redux</u> Here is your opportunity to showcase your critical appreciation of Hitchcock's aesthetic by recreating a scene from <i>Psycho</i>. Applying auteur theory to your visual study, you and a maximum of two partners will recreate three stills that you will analyze side-by-side with the original frame from the film. Each analysis will be 250 words. OR . . .</p> <p><u>Option C: Argument Essay</u> You will compose an essay that analyzes 3-4 elements of the mise en scène of a select scene taken from Hitchcock's <i>Psycho</i>, Greengrass' <i>United 93</i> or Linklater's <i>Before Sunset</i>. Auteur theory will be your argument's guiding influence. You will integrate the still(s) in question into your essay treatment. Length: 700-800 words.</p>	25
Assignment #3: Research Paper (take home due on July 15 th)	Based on your cumulative knowledge of film as a form of artistic expression, you will be crafting an MLA-style research paper that focuses on one of more of ENGL 4350's core films through the lens of film theory. Narratology and the cinematic cityscape will play a central role in your study. Topics and assignment details TBA. Length: 1,250-1,500 words, double-spaced. Supporting research: 6-8 sources.	30
Final Exam (August 19 th)	Fir 136, 8:00-11:00am. Details TBA.	15

COURSE POLICIES AND CLASSROOM PROCEDURES

 **Attendance and participation:** Regular, punctual attendance is mandatory for ENGL 4350. It furthers the student's cumulative understanding of course material, enables the student to be actively involved in class discussions, and indicates the student's commitment to the course. Punctuality will not only reflect well on the student, it will also prevent disruptions to class work already underway. Out of respect to your instructor and classmates, latecomers are asked to knock and wait for entrance to the class. In consideration of others, cell phones, laptops, and other electronic devices are not to be used during class hours; please turn off or mute ringers before coming to class and refrain from checking or sending messages during class. Respecting these classroom requirements will contribute to a better learning environment for all, so your cooperation is appreciated. Overall, your success in this class is determined by your work ethic; if you treat the classroom as a place of work and study, you will set yourself up for success. As Woody Allen put it, "Eighty percent of success is showing up."

 **Late assignments:** In the interest of fairness to students who work hard to meet deadlines, course work not submitted at the start of class on its due date **automatically receives a grade of zero.** (Computer or printer problems will not be considered reasons for not observing an assignment deadline.) This includes take home as well as in-class work, for which there are no extensions or make-ups. An extenuating circumstance is the only possible exception. If there is a **legitimate and serious** reason why you will not be able to submit your work on time, please inform me of it in advance (a doctor's note or other documentation will usually be required at this point.) Assignments submitted via email, fax, my mailbox, my office, or the assignment drop-box will not be graded; grades for assignments that do not follow format requirements will be withheld and could result in a fail.

 **Plagiarism:** It is your responsibility to familiarize yourself with Kwantlen's **Plagiarism and Cheating Policy**, available at www.kwantlen.ca/counselling/academic/policy_summary.html. Not acknowledging the words and ideas of other writers – including those whose work appears on the Internet – is a form of academic dishonesty.

Work suspected of plagiarism will involve the student meeting with the instructor to discuss it. If it is verified as plagiarized work, it will automatically receive a grade of zero and be recorded by the Registrar in the student's file. Disciplinary action, up to and including expulsion from Kwantlen, could result from plagiarized work.

 **Assignment standards: Careful craftsmanship counts.** With that in mind, all course work must meet some standard requirements. Your assignments should always be:

1. Word processed (for all take-home work) and double-spaced
2. Documented MLA style to avoid plagiarism (consult www.kwantlen.ca/library/guides/citingyourresources.html)
3. Thoroughly proofread for content, structure, and expression
4. Originally titled
5. Submitted with an MLA style information block identifying the student's name, student number, course, section number, instructor, assignment name, and date of submission
6. Stapled

 **Supplementary Readings:**

- Phebe Davidson. *Film and Literature: Points of Intersection*. Edwin Mellen Press, 1997.
- International Movie Database. <http://www.imdb.com/>
- Christoph Lindner. *The James Bond Phenomenon*. Manchester UP, 2010.
- The Living Handbook of Narratology. http://wikis.sub.uni-hamburg.de/lhn/index.php/Narration_in_Film
- David Bordwell's website on cinema. <http://www.davidbordwell.net/>
- Brian McFarlane. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford University Press, 1996.
- Toby Miller and Robert Stam. *A Companion to Literature and Film*. Blackwell, 2004.
- Movie Reviews and Ratings by Film Critic Roger Ebert. <http://www.rogerebert.com/>
- François Truffaut. *Hitchcock*. Simon and Schuster, 1967.

GRADING STANDARDS

Letter Grade/ Percentage/GPA	Definition
A+=90 to100 (4.33)	Exceptional in all respects, this work is characterized by its impeccable presentation, its well-developed ideas, and its engaging style. Controlled and consistent.
A=85 to 89 (4.00)	Outstanding in terms of ideas and presentation, this work is only held back by a few minor errors. Incisive.
A-=80 to 84 (3.67)	A superior effort. Reveals individual, intelligent thought and sophisticated expression of ideas, though it falls short of its full potential. Creative.
B+=76 to 79 (3.33)	A very good achievement, this work is characterized by its strong content, style, and expression. Imaginative and consistent, but lacking the sharpness and individuality of a first-class essay.
B=72 to 75 (3.0)	A good and solid achievement. Despite some difficulties with development and expression, this is a thoughtful piece of work.
B-=68 to 71 (2.67)	Competent work that demonstrates clear understanding of the topic and makes a number of good points. Held back by some significant composition errors.
C+=64 to 67 (2.33)	Reasonably competent work notable for its grasp of assignment guidelines. However, evident errors in organization, development, and grammar interfere with this paper's content.
C=60 to 63 (2.0)	Satisfactory work that fulfills the basic requirements of the assignment. However, it is significantly impaired by errors in development, organization, and grammar.
C-=56 to 59 (1.67)	Marginal performance; shows that the writer has tried to respond to the assignment. This grade and those below it do not permit students to pursue more advanced courses.
D=50 to 55 (1.0)	Minimal achievement. Final grades in this range do not qualify for transfer credit.
F=0 to 49 (0)	Unsatisfactory achievement. This work fails to meet course requirements.

ENGLISH 4350 SCHEDULE: May to August 2014

This is a tentative outline that we will modify throughout the term according to the needs and interests of the class. Keep it up to date, as topics, readings and due dates are subject to change. The core readings listed below are taken from Corrigan and White's *Critical Visions in Film Theory*. Please note that viewing of the course's films will begin on May 6th and continue biweekly for the duration of the semester; these critical viewing sessions are mandatory – even if you have previously seen the film(s) in question – as you will be viewing them through an academic filter.

Week I. May 6	Course Introduction The Voyeurism of Film Spectatorship  Linklater's <i>Before Sunrise</i> (1995)
Week II. May 13	Cognitivism and Phenomenology Readings: Metz, "Loving the Cinema; Identification, Mirror; Disavowal, Fetishism"; Sobchack, "Phenomenology and Film Experience" (CVFT, 17-33; 62-68)
Week III. May 20	Realism: Filmic Post-romanticism Reading: Deren, "Cinematography: The Creative Use of Reality" (CVFT, 144-156)  Linklater's <i>Before Sunset</i> (2004) Assignment #1: Spectatorship Analysis (in class)
Week IV. May 27	Acting Styles: Presentational vs. Representational Reading: Naremore, "Protocols" (CVFT, 202-213)
Week V. June 3	Mimesis: Cinema Vérité and Stereotyping Readings: Plato, "The Allegory of the Cave"; Dyer, "White" (CVFT, 5-9; 822-838)  Greengrass' <i>United 93</i> (2006)
Week VI. June 10	Genre Study: Disaster Films and Docudramas Reading: Schatz, "Film Genre and the Genre Film" (CVFT, 453-465)
Week VII. June 17	Auteur Theory: Hitchcockian Conventions and the Mise en Scène Reading: Sarris, "The Auteur Theory Revisited" (CVFT, 361-375)  Hitchcock's <i>Psycho</i> (1960) Assignment #2: Mise en Scène (take home)

- Week VIII.
June 24 Jouissance, Psychoanalytic Theory & Norman Bates
 Reading: Modleski, "Hitchcock, Feminism, and the
 Patriarchal Unconscious" (CVFT, 375-385)
- Week IX.
July 1 *Canada Day - no class*
 Readings: Fleming's *Casino Royale* (*electronic reading)
- Week X.
July 8 Adaptation Literary Work to Screen Treatment
 Reading: Stam, "Beyond Fidelity: The Dialogics of
 Adaptation" (CVFT, 541-557)
 🎧 Campbell's *Casino Royale* (2006)
- Week XI.
July 15 Maculinites and "The Male Gaze"
 Readings: Mulvey, "Visual Pleasure and Narrative
 Cinema"; Tasker, "Dumb Movies for Dumb People"
 (CVFT, 754-766)
 Assignment #3: Research Paper
- Week XII.
July 22 Storyboarding
 Reading: Todorov, "Structural Analysis of Narrative"
 (CVFT, 534-541)
 🎧 Mayazaki's *Spirited Away* (2001)
- Week XIII.
July 29 Animation Theory
 Reading: Wells, "Notes Towards a Theory of Animation"
 (CVFT, 213-224)
- Week XIV.
Aug 5 Course Review
 Final Exam Preparation
 🎧 Coppola's *Marie Antoinette* (2006)



May 12th is the last day to withdraw without receiving a "W" on your transcript;
July 2nd is the last day to withdraw from a semester course with a "W" grade.



ENGLISH MARKING SYMBOLS

GENERAL

✓	good point
X	no; error
Ⓟ	punctuation error
?	unclear point
∅	delete
V	missing part
≡	capitalize

DICTION/WORD CHOICE

ww	wrong word
w?	word doesn't fit context
wordy	idea expressed in too many words -- simplify
nsw	no such word; consult dictionary
sp	spelling error
typo	typographical error
sl	slang phrase
○	close space
/	separate as two words (e.g. even/though)

PHRASING

id	incorrect or faulty idiomatic phrasing
awk	awkward construction
F	filler/ deadwood: unnecessary words
red	redundant
rep	repetitive
syn	syntax/ faulty word order reverse word order

SENTENCE CONSTRUCTION

[]	faulty construction
SS	sentence structure
mm	misplaced modifier
dm	dangling modifier
frag	sentence fragment
CS	comma splice
RO	run-on sentence

STRUCTURE & STYLE

dev	develop: insufficient explanations/examples
trans	weak or missing transition
→	indent
¶	new paragraph needed
POV	wrong point of view/shift in point of view
ds	double space
ts	topic sentence: weak or missing
org	organization problem

BASIC GRAMMAR

agr	agreement error
art	missing article (<i>a, an</i> or <i>the</i>)
V	verb form or sequence error
vt	verb tense error
ps	wrong part of speech
u	uncountable noun: remove the 's'
prep	preposition error
sing	singular
pl	plural
Ref?	vague, unclear or incorrect pronoun reference
//	faulty parallelism
coh	coherence

DOCUMENTATION

Q	quotation error: faulty integration or wrong format
doc/man	manuscript form: does not follow MLA conventions/faulty documentation/missing source
WC	Works Cited error
alph	alphabetical order
it	italics

Grammar Resources:

<http://www.kpu.ca/learningcentres/resources#writing>

<http://owl.english.purdue.edu/>

<http://grammar.ccc.commnet.edu/grammar/>

www.writingcentre.ubc.ca/workshop/toolbox.htm

www.lib.sfu.ca/researchhelp/writing