

CRITICAL INTRODUCTION TO FILM

FILM2100-002 (4), Fall 2018

Tues & Thurs 9:10 AM – 12:05 PM

Fort Douglas Post Theater

INSTRUCTORS

- David Liddell Thorpe, Master's Student Instructor: davidliddellthorpe@gmail.com
Office Hours and location: FMAB 116, Tues & Thurs 12:30 PM-1:00 PM
- Dominic Martella, Teacher's Assistant (TA): dominic.martella@utah.edu

COURSE DESCRIPTION

This course introduces students to the visual vocabulary of cinema. Readings from a textbook, class lectures, and discussions will facilitate the learning of this material. Typically, Tuesday classes will begin with a lecture/discussion of the week's new topic and terms and that week's assigned reading, and the Thursday classes will consist of a screening of a pertinent film and a brief discussion.

COURSE OBJECTIVES

- To explore the nature of cinema as a technology, business, cultural product, entertainment and, primarily, art form
- To appreciate a wide variety of cinematic styles, genres and modes
- To study the styles of outstanding filmmakers
- To understand cinema's relationship with other art forms and social conditions
- To provide a critical methodology and practical application of that methodology that will lead to increased abilities to understand, critically analyze, appreciate and enjoy film

After completion of the course, students should:

- i) be aware of the main ways in which a film can be critically analyzed
- ii) use the appropriate terminology in discussing and writing about films
- iii) present an argument about a film(s) in written form in which evidence is advanced in order to justify a claim
- iv) be aware of the relationship between the business and art of cinema
- v) appreciate the different aesthetic decisions made in the development and realization of a film
- vi) articulate the major differences between different kinds of cinema

CONTENT OVERVIEW

At the beginning of the course, we consider how we engage with films as spectators and learn about the history of filmmaking. Then we learn the business of Hollywood cinema and of cinema in general, pulling in discussion of two important filmmaking terms; genres and stars. We then break down the study of the aesthetics of cinema into its basic components: cinematography, production design, directing, editing, and sound. We study the various narrative strategies of fiction cinema, before looking at the basic, alternative modes: documentary and experimental cinema. Towards the end of the course, we consider filmmaking from other parts of the world and ways in which spectators shape and are shaped by their film viewing experience.

REQUIRED TEXT

Film: An Introduction, by William H. Phillips. Boston: Bedford/St. Martin's, 4th edition, 2009

ASSIGNMENTS & POINTS

Film Journals (10 journals x 15 points each) = 150 points

Film journals will be due at the beginning of each Tuesday lecture after the previous week's screening and will be a 1 page, single spaced, written response synthesizing the ideas, terms and content of the lecture, the reading assignment, and the film screened. For example, during Week 12 we will be discussing Cinematography. I will lecture and show clips about Cinematography during the Tuesday class then we will screen a film on the Thursday class and have a brief discussion afterwards. During the week you will also read the assigned section on Cinematography from the textbook. You will consider the ideas from the lecture and from the reading and will apply what you have learned about Cinematography by analyzing the film screened on Thursday, citing moments from the film that exemplify what you've learned. You must print out these journals and turn in the physical copy of them to the TA at the start of each class. Late papers will automatically have a -10% penalty.

These are due specifically on Sept. 4, 11, 18, 25, Oct. 2, 16, 23, 30, & Nov. 6, 13, 27.

Midterm Exam = 150 points

This will be a quiz given in class and will cover the first part of the semester's concepts, terms and films. It will be a 30 question quiz with variety of multiple choice questions, true or false questions and short answer responses.

The quiz will happen in class on Thurs. Oct. 4, 2018 after the screening of that week's film.

Midterm Film Analysis Essay (3 pages) = 150 points

Due at the end of Fall Break, this will be your first opportunity to showcase your ability to view critically and analyze a film of your choice. You will pick a film that we have not watched in class and that was released **before** the year you were born, watch it (preferably more than once) and write a critical response of the film. You will be required to use 5 terms taken from the lecture or the reading in your response. You cannot say whether you liked the film or not in this essay (you will be penalized if you do). This will be emailed to the instructor's email address as a .PDF file and should be at least 3 pages, single spaced.

Due at 11:59 PM on Sat. Oct. 13, 2018 submitted electronically to Instructor's email.

Final Exam = 150 points

The Final Exam will be given in class and will be similar the Midterm Exam. 30 questions covering the concepts, terms and films of the second half of the semester.

This will be given on Thurs. Dec. 6, 2018.

Final Film Analysis Essay (5 pages) = 250 points

This final essay is the most important work you will do in the semester. It is how you will demonstrate your understanding of the concepts taught in class by applying them to a detailed analysis of a film. Similar to the mid-term essay, you will pick a film that we have not watched in class and that was released **after** the year you were born and write a critical response of it. You

will be required to use 10 terms taken from the lectures and the readings while analyzing the film. This essay should be well written, insightful, and showcase your understanding of the semester's teachings. This will be emailed to the instructor's email address as a .PDF file and should be at least 5 pages, single spaced.

Due by 11:59 PM on Thurs. Dec. 13, 2018 submitted electronically to Instructor's email.

Attendance (23 x ≈ 6) = 150 points

Attendance is very important to the success of the class. Punctuality is also very important to the success of the class. The class will be split into 10 groups during the first Tues. class on Aug. 21, 2018 of roughly 8 classmates to each group. Each group will be responsible to take roll on a sheet of paper that we will provide at the start and end of each class period. If you are late or leave early, you will lose half of the attendance credit for that day.

Total Points = 1,000 points

Grade Scale

A 100 - 93%	A- 92-90%
B+ 89-87%	B 86-83%
B- 82-80%	C+ 79-77%
C 76-73%	C- 72-70%
D+ 69-67%	D 66-63%
D- 62-60%	E 59-0%

LATE SUBMISSION POLICY

- Film Journals and Reading Responses may be submitted up to one week late for a maximum of 75% credit. Without special permission from the Professor or TA, **papers beyond one week late will not be accepted!**
- Without special permission from the Professor or TA, **NO** Midterm or Final Film Analysis Papers will be accepted late.

SCHEDULE

Week One (8/21 & 8/22) : Introduction / Syllabus Overview

The Man Who Planted Trees (Frédéric Back, 1987 · Drama/short film · 30 mins)
Raising Arizona (Dir. Joel & Ethan Coen, 1987 · Drama/Mystery · 1h 34m · PG-13)

Week Two (8/28 & 8/30) : Spectatorship

Read: Phillips pp. 503-543 (ch. 11)
A Man for All Seasons (Dir. Fred Zinnemann, 1966 · Drama/History · 2 hours · PG)

Week Three (9/4 & 9/6) : Film History

Read: Phillips pp.307-333, pp. 484-493 & pp. 607-664 (ch. 7, 10 & Chronology)
7th Heaven (Dir. Frank Borzage, 1927 · Drama/Romance · 2 hours · PG)

Week Four (9/11 & 9/13) : Linear Narrative

Read: Phillips pp. 254-279 (first part of ch. 6)
Ace in the Hole (Dir. Billy Wilder, 1951 · Drama/Noir · 1h 52m · PG)

Week Five (9/18 & 9/20) : Non-Linear Narrative

Read: Phillips pp. 280-298 (second part of ch. 6)
Citizen Kane (Dir. Orson Welles, 1941 · Drama/Mystery · 1h 59m · PG)

Week Six (9/25 & 9/27) : Documentary

Read: Phillips pp. 363-398 (ch. 8)
Dead Birds (Dir. Robert Gardner, 1963 · Documentary · 1h 25m · NR)

Week Seven (10/2 & 10/4) : Avant-Garde, Experimental Film & Animation

Read: Phillips 399-432 (ch. 9)
Waking Life (Dir. Richard Linklater, 2001 · Fantasy/Drama · 1h 41m · R)
MIDTERM EXAM taken in class

Week Eight (10/9 & 10/11) : FALL BREAK (No classes)

MIDTERM ESSAY turned in electronically by 11:59 PM on Sat. Sept. 13, 2018

Week Nine (10/16 & 10/18) : Cinematography

Read: Phillips pp. 61-112 (ch. 2)
In the Mood for Love (Dir. Wong Kar-wai, 2000 · Drama/Romance · 1h 38m · PG)

Week Ten (10/23 & 10/25) : Production Design

Read: Phillips 11-60 (ch. 1)
West-Side Story (Dir. J. Robbins & R. Wise , 1961 · Drama/Crime film · 2h 33m · G)

Week Eleven (10/30 & 11/1) : Editing

Read: Phillips pp. 113-156 (ch. 3)
Apocalypse Now (Dir. Francis Ford Coppola, 1979 · Drama/Adventure · 2h 33m · R)

Week Twelve (11/6 & 11/8) : Sound & Music

Read: Phillips pp. 157-193 (ch. 4)
Soy Cuba (Dir. Mikhail Kalatozov , 1964 · Drama/Experimental film · 2h 23m · NR)

Week Thirteen (11/13 & 11/15): Directing

Reading: TBD

Sweetie (Dir. Jane Campion, 1989 · Drama/Indie film · 1h 40m · R)

Week Fourteen (11/20 & 11/22): Thanksgiving

Bright Star (Dir. Jane Campion, 2009 · Drama/Romance · 1h 59m · PG)

Week Fifteen (11/27 & 11/29): International Cinema

Read: Phillips pp. 333-356 (ch. 7)

Baran (Dir. Majid Majidi, 2001 · Drama/Romance · 1h 36m · PG)

Week Sixteen (12/4 & 12/6): Wrap Up

It's a Surprise!

FINAL EXAM taken in class

Week Seventeen (12/11 & 12/13): FINALS (No classes)

FINAL ESSAY turned in electronically by 11:59 PM on Thurs. Dec. 13, 2018

ACCOMMODATIONS & STUDENT RESOURCES

* The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

* Some of the films screened in this course are unrated; others may be "R" rated. Because of the aesthetic and historical significance of these films and their importance in illustrating the course material, no content accommodations can be made. Please see <http://www.admin.utah.edu/facdev/accommodations-policy.pdf> for more details of University policy in this regard.

* All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, and I will do so, beginning with verbal warnings and progressing to dismissal from and class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

* Plagiarism means the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression. (Policy 6-400, Student Code)

* Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

* Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness - www.wellness.utah.edu, 801-581-7776; and the University Counseling Center: <http://counselingcenter.utah.edu>, 801-581-6826.

* The ASUU Tutoring Center provides individual tutoring (\$7 per hour) and group tutoring sessions (\$4 per hour) for currently enrolled University of Utah students. Students can receive assistance for a wide range of subjects at a reasonable rate, thanks to the Associated Students of the University of Utah who help defray the cost of tutoring. Tutoring is very flexible. Depending on the availability of the tutor you select, appointments may be set for any time including evenings and weekends, and always at a location that is convenient for the tutor and student. For additional information call 801-581-5153 or visit the ASUU Tutoring Center in Rm. 330 SSB. <http://tutoringcenter.utah.edu>

* If you are an English language learner, please be aware of several resources on campus that will support you with your language development and writing. These resources include: the Department of Linguistics ESL Program (<http://linguistics.utah.edu/esl-program/>); the Writing Center (<http://writingcenter.utah.edu/>); the Writing Program (<http://writing-program.utah.edu/>); the English Language Institute (<http://continue.utah.edu/eli/>). Please let me know if there is any additional support you would like to discuss for this class.

* If writing is difficult for you, if you're new to college and don't yet feel quite able to meet college writing expectations, or if you simply would like to improve your writing, I encourage you to visit the Writing Center: www.writingcenter.utah.edu. 587-9122.

* The University provides a variety of career services that you can access throughout your time at the University. 201 S. 1460 E, Room 350. <http://careers.utah.edu>, 801-581-6186.

* The living mission of the Center for Ethnic Student Affairs (CESA) is to provide support to students of color at the University of Utah. While primarily serving the needs of African American, American Indian, Asian American, Latina-Latino, and Pacific Islander students, CESA promotes an environment of acceptance that honors all forms of diversity. The center is committed to providing programming that assists students in navigating cultural, economic, social, and institutional barriers in order to achieve academic excellence. <http://diversity.utah.edu/students/cesa>

* The University of Utah is deeply committed to enhancing the success of diverse faculty, students, and staff, as part of our broader goal to enrich the educational experiences and success of all members of our University community. We recognize that a diverse and inclusive University enriches the educational experiences of all students, and enhances our excellence as a world-class institution for 21st Century learners. The Office for Equity and Diversity is proud to lead the University's efforts to support the success and achievement of faculty, students, and staff who self-identify as African American, Latina/o or Chicana/o, Asian American, Pacific Islander, American Indian, members of the Lesbian, Gay, Bisexual, Transgender and Questioning community, and women in underrepresented fields. <http://diversity.utah.edu>, 801-581-7569.

* The Women's Resource Center (WRC) at the University of Utah serves as the central resource for educational and support services for women. Honoring the complexities of women's identities, the WRC facilitates choices and changes through programs, counseling, and training grounded in a commitment to advance social justice and equality. <http://womenscenter.utah.edu/>

* The Veterans Support Center is located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their website for more information: <http://veteranscenter.utah.edu/>