

Critical Introduction to Film & Media Arts: FILM 1110-070

Fall 2024 Schedule

4 credit course

Tuesdays 5-9pm; Room 110, Sandy Campus

Address: 10011 Centennial Parkway, Sandy, UT

For directions call 801.587.2520 or visit <https://sandy.utah.edu>

Instructor: Jana Schurig
MFA, Film and Media Arts

Personal Pronouns: She/her/hers

Email: j.schurig@utah.edu or use Canvas email.

Phone Number: 801-581-5127 (Film office, I prefer email communications)

Office Hours: **Tues 9:00pm-9:30pm or by appointment over Zoom**
(2-3 days advance notice needed for Zoom meeting).

Office Location: **Sandy Campus, Room 110 or online over Zoom**
(Class 110: 10011 Centennial Parkway, Sandy UT)

Course Description

Basic course in film and media arts aesthetics. Introduction to elements of film and media arts to increase appreciation, perception, and understanding. Designation: Humanities Exploration or Fine Arts Exploration.

Course Objectives:

- To examine movies and media as art, business, entertainment, and cultural expression.
- To display the difference between narrative, documentary, and avant-garde films.
- To explore various genres, film theories, and cinematic styles.
- To illustrate a variety of filmmaking techniques, conventions, and icons.
- To gain knowledge of international cinema.
- To study the works of prominent film/media makers and their cinematic impact.
- To provide a critical methodology and practical application to facilitate a greater critical understanding and appreciation of all aspects of film and media.
- To gain experience in writing critical academic essays in relation to film and media analysis.

Students should gain a solid foundational knowledge and understanding of different media, film genres, forms, and techniques of film making and be able to analyze and communicate how those concepts are used in films and media to 1) tell a story effectively, 2) communicate meaning in a visual medium, and 3) persuade audiences towards different or particular ways of feeling about or seeing themselves and the world.

As a result of taking this course, I hope that students will 1) understand how film and media create and communicate meaning 2) seek out and enjoy watching a greater variety of film and media, 3) know how to critically analyze and write about film and media, and 4) have an increased desire or capacity to make intelligent and entertaining media of their own and/or implement the creative work of others in their careers and/or personal lives.

Teaching and Learning Methods

We will learn through lecture, discussion, tutorials, film viewing, critical analysis, peer review, creative application, and Canvas.

Required Texts/Media:

Free Guy (Shawn Levy, 2021)

Raising Arizona (Coen Brothers, 1987)

Jury Duty S1:E1 (Jake Szymanski, 2023) – Available with ads through Amazon Prime Freevee

Spirited Away (Miyazaki, 2001)

The above films are not available for streaming via Canvas. This will not affect you if you are in class on the day one of the above films are viewed because the teacher will provide the film. If, however, you miss class when one of the above films are viewed and still want to watch the film, you are required to find and view that film on your own. They are available for individual streaming purchase via Amazon instant Video and for digital rental on Vudu, iTunes and Google Play. There are also many DVDs available for purchase on Amazon.

Reading Assignments:

All required reading assignments are listed in the class schedule at the end of the syllabus and are available in Canvas. Digital articles can all be found in Canvas in the appropriate “This Week’s Tasks” page. Some reading assignments are in the form of tutorials and/or video clips. When assigned, students are expected to complete weekly tutorials before class as part of their required preparatory homework. Additional readings not listed in the syllabus may be assigned during the semester. When this happens, I will give reasonable advance notice as an announcement in class and/or email in Canvas.

Note: Information from these articles will appear on the exams unless labeled “Optional.”

Recommended Texts (Optional):

Movies and Meaning: An Introduction to Film, 6th Edition, by Stephen Prince

Portions of this book are used as required reading throughout the course, but students could benefit from reading any and all of this content as the book is a great resource for understanding better the different film elements under discussion. A physical copy is on reserve in the Marriott Library.

The Comic Mind: Comedy and the Movies, 2nd Edition, by Gerald Mast

Portions of this book are used as required reading throughout the course, but students could benefit from reading any and all of this content as the book is a great resource for understanding better how comedy is created in film and other media.

Introduction to Documentary, 3rd Edition, by Bill Nichols

Portions of this book are used as required reading for our unit on documentary, but students could benefit from reading any and all of this content as the book is a great resource for understanding better what documentary is and how to engage with it.

Film, a Critical Introduction by Maria Pramaggiore and Tom Wallis, 4th Edition

Film, a Critical Introduction goes into great detail about how to write critical analysis papers for film. A digital copy is available to students through Canvas. Students who want extra assistance thinking critically about film are encouraged to read as their need, time, and interest permits. Find in Canvas under “Course Materials” tab.

Film & Art by Bruce H. Hinrichs

Film & Art is a great introduction to film history, production, and analysis. The book takes a biased look at film as art and cultural expression rather than film as entertainment or film as business, which are all valid viewpoints for study. Students are encouraged to consider the opinions shared in this book as a sounding board for helping them to form and articulate their own relationship to film and media. Additionally, students who feel that the required readings, lectures, written notes, and slide show presentations are inadequate to help them understand the film concepts being covered and hold meaningful conversations about how those concepts could be applied in specific settings are recommended to read this book. A physical copy is on reserve in the Marriott Library.

Assignments and Examinations:

- Three (3) film paper thesis examples, one-two (1-2) pages 10%
- One (1) seven-ten (7-10) page Film Analysis Paper rough draft 3%
- Two (2) seven-ten (7-10) page Film Analysis Paper peer reviews 5%
- One (1) seven-ten (7-10) page Film Analysis Paper final draft 24%
- Midterm Quiz 5%
- Midterm Test 10%
- Final Quiz (Non-comprehensive) 5%
- Final Test (Non-comprehensive) 10%
- Attendance 15%
- Participation 13%

Grading Scale:

A = 93-100	B+ = 87-89	C+ = 77-79	D+ = 67-69	E = 59
A- = 90-92	B = 84-86	C = 73-76	D = 63-66	
	B- = 80-83	C- = 70-72	D- = 60-62	

GRADING POLICY

All assignments will be submitted to and graded in Canvas. Students can then access Canvas throughout the semester to see and review their grade status. It is the responsibility of the student to bring potential grading errors to the attention of the teacher. Some assignments are graded based on their content, and other assignments are graded on whether or not the student can turn it in by the deadline or seek for accommodation before the deadline is passed. If the student contacts me ahead of time, reasonable accommodations can generally be made.

STUDENT ASSIGNMENT EXCEPTIONS

Students are expected to post assignments on the due dates/times specified in the syllabus and course schedule via Canvas in the specified area. Work will not be accepted via email unless there is a problem with posting the file or Canvas is down. For legitimate work/life reasons, I will permit students who do not complete assignments on time to make them up with approval for partial or in some cases full credit. However, the students must deliver to me an electronic request for an extension explaining the situation **before the assignment or posting is due** (with the exception of extreme circumstances). Notification of such a circumstance and a request for an extension is to be emailed to j.schurig@utah.edu or through Canvas email. All other late work will receive a grade reduction as follows:



3 days late: up to 50%
4 days and beyond: 50% or more

CLASS COMMUNICATION

All class communications will be given in class and/or through Canvas as class announcements or individual emails. Students should make sure at the beginning of the semester to go to their profile in Canvas and set up a method to receive class notifications that will be most convenient in helping them keep abreast of class updates. Students are responsible to check class announcements and emails regularly.

CLASS FORMAT and LECTURE

Class begins each Tuesday at 5pm - 9pm. Each class period consists of lecture, discussion, and film viewing (not always in that order). See end of syllabus for class topics and schedule. Regular attendance and participation in class discussions will be attributed to final participation grade (see below).

I will cater the lectures towards in-class participation; however, each lecture will also be broadcast and recorded on Zoom. As such, student participation in class over Zoom will be limited to viewing. If a student cannot attend in-person but wants to watch live, please email me at least two hours ahead of class to request a zoom link. All lecture recordings will be posted in Canvas two to seven days after date of original lecture and remain up for two to three weeks at the least

ATTENDANCE 15%

Roll will be taken at the beginning of each class. Students are allowed one absence without penalty. If students miss more than one class for any reason, they can make up missing attendance points by doing a one page write up of the reading assignment for the week they missed. Write up should include any content from the reading and/or tutorial that the student finds significant. Submit in Canvas. All make-up attendance assignments must be turned in by two weeks after the missed class or by the last day of class at 11:59pm, whichever comes first. Students are encouraged to type their written assignments in a word processor and then paste their text into the Canvas browser when they are finished to avoid losing work through online glitches.

PARTICIPATION 13%

Students will be given a participation grade by the teacher for contributing to class discussion in lecture and/or in small discussion groups after we watch films. Students are allowed one absence without penalty. After that, students can make up missing participation points by doing a one page write up of the film watched during the missing class period. The one page write up should consist of any of the following: responses to the questions posted online, themes identified in the film and their significance or magnitude, and/or an analysis of how the film is a good example of relevant topics garnered from the accompanying week's reading or from previous class discussion when applicable. Submit in Canvas. All make-up attendance assignments must be turned in by two weeks after the missed class or by the last day of class at 11:59pm, whichever comes first. Students are encouraged to type their written assignments in a word processor and then paste their text into the Canvas browser when they are finished to avoid losing work through online glitches.

Three (3) Film Analysis Paper Thesis Examples, one-two (1-2) pages (10%)

Due October 26th, 11:59pm MT.

Good papers come from good thesis statements. In preparation for the Film Analysis paper due at the end of the semester, you are to select three different films seen in class and write a thesis for each film for a total of three thesis statements. Each thesis statement should include a **theme** as defined in the class reading entitled “Writing Papers,” which can be found in the readings for Weeks 7-10 in Canvas.

Format: Each theme should be underlined. Italicize all movie and book titles. Avoid using 1st person perspective, i.e., “I think...” etc. Reading the pdf files entitled “Scene Analysis Paper” and “Film Analysis Paper” will also give you examples and perspectives into what makes a good paper and thesis.

The assignment will be graded upon timely completion, but each thesis statement will be awarded a score from 1-10 to give you an indication as to its quality. Further feedback on one or all of the thesis statements can be given if requested specifically by the student.

Students should write up their thesis statements and submit it to the assignment labeled “Three Film Analysis Paper Thesis Examples.” This assignment can be accessed in Canvas through the Assignments Tab, or through the link in the Week 10 “This Week’s Tasks” page. This assignment allows students to upload papers through Turn It In, which is an educational software that checks for potential plagiarism. Attach a pdf or word document to the assignment post and also paste in directly to the assignment writing area. I will have thesis statements scored in a 2 ½ week time period after submission.

PAPER: 7-10 page Film Analysis Paper (32%)

Rough Draft due on or before November 25th at 11:59pm MT (3%)

Peer Reviews due on or before December 2nd at 11:59pm MT (5%)

Final Draft due on or before December 9th at 11:59pm MT (24%)

Rough Drafts (3%)

Students should submit a rough draft of their paper to an assignment in Canvas labeled “7-10pp Film Analysis Paper Rough Draft.” Students should paste their paper directly into the discussion post. Those who don’t paste their paper in directly to the post will receive a “0” on the assignment.

Peer Reviews (5%)

Students will be randomly assigned Peer Reviews by November 27th. This assignment will be given via a class announcement that contains links to the student papers. If you do not submit your rough draft by the deadline, you will not (and cannot) be assigned a peer review and will receive a “0” for this part of the assignment. If you are somehow left out of the peer review assignments in error, it is your responsibility to contact me right away. Peer reviews are due in Canvas on or before December 2nd.

Paper Parameters

The correct parameters and format for this paper are found directly in the rough draft paper assignment description as well as in the “This Week’s Tasks” Wiki Pages for Week 15. Please read these documents carefully as they will help you to understand what makes a good paper in Film 1110. The contents of these readings are also valid candidates for the Final Exam.

Students should write up a rough draft of their paper and submit as an assignment labeled “7-10 page Film Analysis Paper Rough Draft.” This assignment can be accessed in Canvas through the Assignments Tab, or through the link in the Week 15 “This Week’s Tasks” page. Students will then have an additional week to do two peer reviews of other students’ rough draft papers. In the end, each paper should be reviewed twice. To complete peer reviews, students should use the grading rubric found as a link in the description/instructions for the Assignment labeled “7-10 page Film Analysis Paper Rough Draft.” Peer Reviews should be attached to the initial Rough Draft Discussion post in the comments section.

The Final Draft (24%) of the Paper should be submitted to me in Canvas as an attachment via the Assignment labeled “7-10 pp Film Analysis Paper Final Draft.” A link is found within Canvas in Week 16’s “This Week’s Tasks” page. This assignment allows students to upload papers through Turn It In, which is an educational software that checks for potential plagiarism.

The paper will be graded according to the Grading Rubric, which is provided in Canvas as a link in the Wiki Pages “This Week’s Task” page for Week’s 12-17. I will have final papers graded in a 2 ½ week time period from the time of submission.

Students should pay special attention to the required readings that center around developing film analytical skills or that provide examples of film analysis in action as guidelines for what makes a good paper.

MIDTERM QUIZ (5%)

Available Monday, October 7th – Sunday, October 20th. Access the test through the “Quizzes” Tab in Canvas or through the corresponding link in Week 9. This quiz is “open book,” though it is timed. It can be taken up to 10 times so a student can go back and check their understanding in order to get a higher score if desired. Students will be quizzed on the feature films viewed online (match character name to character description), required reading content, weekly lecture, and tutorial slides from the first half of the semester. The quiz is a combination of matching, multiple choice, and true/false. A study guide is provided in Week 8’s and Week 9’s “This Week’s Tasks” page.

MIDTERM TEST (10%)

Available Monday, October 14th – Sunday, October 20th at 11:59pm MT on Canvas. It is timed. Access the test through the “Quizzes” Tab in Canvas or through the corresponding link in Week 9. This is a “closed book” exam.

This test is timed. It is a combination of short answer and essay. Students will be tested on their understanding of film elements through identification and application. Heavy emphasis is also placed on creating and identifying themes in your own and others’ work. A study guide is provided in Week 8’s and 9’s “This Week’s Tasks” page.

FINAL QUIZ (5%)

Available Friday, November 29th – Friday, December 13th 11:59pm MT on Canvas. Access the test through the “Quizzes” Tab in Canvas or through the corresponding link in Week 17. Similar to the midterm, this quiz is “open book” and is timed. It can be taken up to 10 times so a student can go back and check their understanding in order to get a higher score if desired. Students will be quizzed on the feature films viewed online (match character name to character description), required reading content, weekly lecture, and online

slides from the second half of the semester. The quiz is a combination of matching, multiple choice, and true/false. A study guide is provided in Week 16's "This Week's Tasks" page.

FINAL TEST (10%)

Available Monday, December 9th – Friday, December 13th 11:59pm MT on Canvas. It is timed. Access the test through the "Quizzes" Tab in Canvas or through the corresponding link in Week 17. This is a "closed book" exam.

The test is non-comprehensive. It is a combination of short answer and essay. Students should be familiar with the feature films viewed online, required readings, weekly lectures, and tutorial slides from the second half of the semester. A study guide is provided in the Week 16's "This Week's Tasks" page.

VIEWING FILMS

During class each week, we will typically watch a feature film or series episode. For example, on Week 1 we will watch *Free Guy* (Shawn Levy, 2021). Most of these films will also be available for students to access in Canvas throughout the semester. To access these films, click on the movie title link provided in Canvas. Make sure that pop-ups are enabled on your computer. When films are not available for streaming (See "Required Texts/Media" above for a list), students who want to view those films outside of the specified viewing date on the syllabus are required to find them on their own. Optional films listed in the syllabus will also not be made available for streaming, but students are invited to watch them on their own and use them to write papers on if desired.

EXTRA CREDIT

Extra Credit can be obtained by learning about two additional genres (Western and Sci-Fi) and completing the assignments associated with them. Find links to the extra credit units at the bottom of the Home screen in Canvas.

Extra Credit:

The Western

Reading: "Genres, Movies and Meaning: an Introduction"
"Genre Cinema and the Western"
Journal: *Dances with Wolves* clip from tutorial
Feature: *The Good, the Bad and the Ugly* – (Sergio Leone, 1966)
The Big Lebowski **Optional** – (Joel Coen, 1997)
Stagecoach **Optional** – (John Ford, 1939)

Genres: Science Fiction Film

Reading: "The Sci-fi Film"
Journal: *THX-1138* clip from tutorial
Feature: *The Martian* (Ridley Scott) 2015
Primer **Optional** – (Shane Carruth, 2004)
Planet of the Apes **Optional** – (Franklin Schaffner, 1968)
Interstellar **Optional** – (Christopher Nolan, 2014)

IMPROVING THE COURSE

I am constantly trying to improve the quality of this course. Your help will be very beneficial in this process. If you desire, please provide constructive feedback throughout the semester of your learning experience. This can be done through email or in-person during office hours.

ELECTRONIC OR EQUIPMENT FAILURE

It is your responsibility to maintain your computer and other equipment needed to participate in hybrid online/in-person forums in a manner that enhances your experience.

Repeated equipment failures will not be an acceptable excuse for late or absent assignments. Use campus lab computers to make sure you adhere to deadlines if you need to do so. Do not wait until 11:58 to post your assignments on the due dates.

CLASSROOM EQUIVALENCY

Online communications, including e-mail, discussion threads, and chat rooms are equivalent to the classroom and are subject to the Student Code. Specifically:

- Posting photos or comments that would be off-topic in a classroom are still off-topic in a discussion thread.
- Off-color language is never appropriate.
- Using angry or abusive language is called "flaming", and is not acceptable.
- Do not use ALL CAPS, except for titles, since it is the equivalent of shouting online, as is overuse of certain punctuation marks such as exclamation points !!!! and question marks?????
- Online communications, including email in Canvas, are University property and subject to GRAMA regulations. Privacy regarding Canvas communications must not be assumed unless mutually agreed upon in advance.
- As with assignments, instructors are required to respond to emails in a "reasonable" amount of time. Note that email content may be shared with the class when there are valid teaching/learning reasons for doing so and unless mutual privacy agreements for the communications have been previously made.

TECHNOLOGY HELP

Resources for technology related questions include:

UOnline

email: info@uonline.utah.edu

phone: (801) 585-5959

Help with Canvas:

Notifications within the Profile Area:

http://www.youtube.com/watch?v=zGqwc8SVgqs&feature=player_embedded

Student FAQs: http://support.instructure.com/index.php/Student_FAQs

Getting Started for Students: http://support.instructure.com/index.php/Getting_Started_for_Students

All of these links come from <http://support.instructure.com>

GENERAL INFORMATION AND POLICIES

- All features and film clips have been chosen for their aesthetic, cinematic, and cultural values in relation to the topics covered in class regarding critical film analysis. Please note that some of these films have an “R” rating.
- 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 the Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warning and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. (The Student Code can be found online at: <http://www.admin.utah.edu/ppmanual/8/8-10.html>.)
- It is expected that students adhere to University of Utah policies regarding academic honesty, including but not limited to refraining from cheating, plagiarizing, misrepresenting one's work, and/or inappropriately collaborating. This includes the use of generative artificial intelligence (AI) tools without citation, documentation, or authorization. Students are expected to adhere to the prescribed professional and ethical standards of the profession/discipline for which they are preparing. Any student who engages in academic dishonesty or who violates the professional and ethical standards for their profession/discipline may be subject to academic sanctions as per the University of Utah's Student Code: <https://regulations.utah.edu/academics/6-410.php>
- Missed assignments or Student Code violations (e.g., plagiarism, misrepresentation, etc), will result in a zero score. If work is submitted and receives a zero, this score constitutes a verbal warning or notification of misconduct and students should follow procedures outlined in the Student Code following this notification.
 - Student Code: <http://regulations.utah.edu/academics/6-400.php>
 - Accommodation Policy (see Section Q): <http://regulations.utah.edu/academics/6-100.php>
- Students are responsible for regularly checking Canvas for notifications regarding changes or updates on assignments, written feedback, and announcements.
- I stand in support of compassion, dignity, value-of-life, equity, inclusion and justice for all individuals regardless of color, race/ethnicity, sexual orientation, religion, language, socioeconomic status, ability, gender, gender identity or expression, immigration status, or any type of marginalization. I stand in support of making our society more inclusive, just, and equitable for all individuals. I stand against individual and systemic racism in all its various forms.
- Note: This syllabus is not a binding legal contract. The above schedule, policies, and assignments in this course are subject to change with reasonable notice in the event of extenuating circumstances or by mutual agreement between the instructor and the students.

University Policies

- 1. *The Americans with Disabilities Act.*** 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 this class, reasonable prior notice needs to be given to the Center for Disability & Access, 162 Olpin Union Building, (801) 581---5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability & Access.
 - Given the nature of this course, attendance is required and adjustments cannot be granted to allow non-attendance. However, if you need to seek an ADA accommodation to request an exception to this attendance policy due to a disability, please contact the Center for Disability and Access (CDA). CDA will work with us to determine what, if any, ADA accommodations are reasonable and appropriate
- 2. *University Safety.*** The University of Utah values the safety of all campus community members. To report suspicious activity, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu. SANDY POLICE 801-799-3000
- 3. *Addressing Sexual Misconduct.*** 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, SSB 328, 801---581---7776. To report to the police, contact the Department of Public Safety, 801---585---2677(COPS).
- 4.** Class rosters are provided to the instructor with the student’s legal name as well as “Preferred first name” (if previously entered by you in the Student Profile section of your CIS account, which managed can be managed at any time). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class or on assignments. Please advise me of any name or pronoun changes so I can help create a learning environment in which you, your name, and your pronoun are respected. If you need any assistance or support, please reach out to the LGBT Resource Center. https://lgbt.utah.edu/campus/faculty_resources.php
- 5. COVID-19**

Masks are no longer required in indoor spaces on main campus. The general public will not be required to wear masks in public facilities—including the Utah Museum of Fine Arts, Natural History Museum of Utah, and Pioneer Theatre. It is important that our campus remain “mask-friendly.” Those who still wish to wear masks are encouraged to do so, especially those at high risk of severe illness from COVID-19. **Please read the policy [here](#).**

6. ***Undocumented Students.*** Immigration is a complex phenomenon with broad impact—those who are directly affected by it, as well as those who are indirectly affected by their relationships with family members, friends, and loved ones. If your immigration status presents obstacles to engaging in specific activities or fulfilling specific course criteria, confidential arrangements may be requested from the Dream Center. Arrangements with the Dream Center will not jeopardize your student status, your financial aid, or any other part of your residence. The Dream Center offers a wide range of resources to support undocumented students (with and without DACA) as well as students from mixed-status families. To learn more, please contact the Dream Center at 801.213.3697 or visit dream.utah.edu.
7. ***Drop/Withdrawal Policies.*** Students may drop a course within the first two weeks of a given semester without any penalties. Students may officially withdraw (W) from a class or all classes after the drop deadline through the midpoint of a course. A “W” grade is recorded on the transcript and appropriate tuition/fees are assessed. The grade “W” is not used in calculating the student’s GPA. For deadlines to withdraw from full-term, first, and second session classes, see the U's Academic Calendar.
8. ***Student Mental Health Resources***
 - *Rates of burnout, anxiety, depression, isolation, and loneliness have noticeably increased during the pandemic. If you need help, reach out for [campus mental health resources](#), including counseling, trainings and other support.*
9. ***Diverse Student Support.*** Your success at the University of Utah is important to all of us here! If you feel like you need extra support in academics, overcoming personal difficulties, or finding community, the U is here for you.

Student Support Services (TRIO)

801-581-7188
trio.utah.edu
Room 2075
1901 E. S. Campus Dr.
Salt Lake City, UT 84112

American Indian Students

The AIRC works to increase American Indian student visibility and success on campus by advocating for and providing student centered programs and tools to enhance academic success, cultural events to promote personal well-being, and a supportive “home-away-from-home” space for students to grow and develop leadership skills. For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

American Indian Resource Center

801-581-7019
diversity.utah.edu/centers/airc
Fort Douglas Building 622
1925 De Trobriand St.
Salt Lake City, UT 84113

Black Students

Using a pan-African lens, the Black Cultural Center seeks to counteract persistent campus-wide and global anti-blackness. The Black Cultural Center works to holistically enrich, educate, and advocate for students, faculty, and staff through Black centered programming, culturally affirming educational initiatives, and retention strategies. For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

Black Cultural Center

801-213-1441

diversity.utah.edu/centers/bcc

Fort Douglas Building 603

95 Fort Douglas Blvd.

Salt Lake City, UT 84113

Students with Children

Our mission is to support and coordinate information, program development and services that enhance family resources as well as the availability, affordability and quality of child care for University students, faculty and staff. For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

Center for Childcare & Family Resources

801-585-5897

childcare.utah.edu

408 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

Students with Disabilities

The Center for Disability Services is dedicated to serving students with disabilities by providing the opportunity for success and equal access at the University of Utah. They also strive to create an inclusive, safe, and respectful environment. For more information about what support they provide and links to other resources, view their website or contact:

Center for Disability Services

801-581-5020

disability.utah.edu

162 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

Students across Intersectional Identities and Experiences

The Center for Equity and Student Belonging (CESB) creates community and advocates for academic success and belonging for students across inter-sectional identities and experiences among our African, African American, Black, Native, Indigenous, American Indian, Asian, Asian American, Latinx, Chicanx, Pacific Islander, Multiracial, LGBTQ+, Neurodiverse and Disabled students of color. For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

Center for Equity and Student Belonging (CESB)

801-581-8151

diversity.utah.edu/centers/CESB/

235 Union Building
200 S. Central Campus Dr.
Salt Lake City, UT 84112

English as a Second/Additional Language (ESL) Students

If you are an English language learner, there are several resources on campus available to help you develop your English writing and language skills. Feel free to contact:

Writing Center

801-587-9122

writingcenter.utah.edu

2701 Marriott Library
295 S 1500 E
Salt Lake City, UT 84112

English Language Institute

801-581-4600

continue.utah.edu/eli

540 Arapeen Dr.
Salt Lake City, UT 84108

Undocumented Students

Immigration is a complex phenomenon with broad impact—those who are directly affected by it, as well as those who are indirectly affected by their relationships with family members, friends, and loved ones. If your immigration status presents obstacles that prevent you from engaging in specific activities or fulfilling specific course criteria, confidential arrangements may be requested from the Dream Center.

Arrangements with the Dream Center will not jeopardize your student status, your financial aid, or any other part of your residence. The Dream Center offers a wide range of resources to support undocumented students (with and without DACA) as well as students from mixed-status families. For more information about what support they provide and links to other resources, view their website or contact:

Dream Center

801-213-3697

dream.utah.edu

1120 Annex (Wing B)
1901 E. S. Campus Dr.
Salt Lake City, UT 84112

LGBTQ+ Students

The LGBTQ+ Resource Center acts in accountability with the campus community by identifying the needs of people with a queer range of [a]gender and [a]sexual experiences and responding with university-wide services. For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

LGBTQ+ Resource Center

801-587-7973

lgbt.utah.edu

409 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

Veterans & Military Students

The mission of the Veterans Support Center is to improve and enhance the individual and academic success of veterans, service members, and their family members who attend the university; to help them receive the benefits they earned; and to serve as a liaison between the student veteran community and the university. For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

Veterans Support Center

801-587-7722

veteranscenter.utah.edu (Links to an external site.)

418 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

Women

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. For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

Women's Resource Center

801-581-8030

womenscenter.utah.edu

411 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

Inclusivity at the U

The Office for Inclusive Excellence is here to engage, support, and advance an environment fostering the values of respect, diversity, equity, inclusivity, and academic excellence for students in our increasingly global campus community. They also handle reports of bias in the classroom as outlined below:

Bias or hate incidents consist of speech, conduct, or some other form of expression or action that is motivated wholly or in part by prejudice or bias whose impact discriminates, demeans, embarrasses,



assigns stereotypes, harasses, or excludes individuals because of their race, color, ethnicity, national origin, language, sex, size, gender identity or expression, sexual orientation, disability, age, or religion. For more information about what support they provide and links to other resources, or to report a bias incident, view their website or contact:

Office for Inclusive Excellence

801-581-4600

inclusive-excellence.utah.edu (Links to an external site.)

170 Annex (Wing D)

1901 E. S. Campus Dr.

Salt Lake City, UT 84112

Other Student Groups at the U

To learn more about some of the other resource groups available at the U, check out:

getinvolved.utah.edu/ studentsuccess.utah.edu/resources/student-support

Class Schedule

Week 1: (Aug 20)

COURSE OVERVIEW

Expectations of Film and Media

Reading: “On Film-Making” by Alexander Mackendrick
“High Concept Film” & “The Allegory of the Cave”

Tutorial Clip: *Bambi vs. Godzilla*

Discussion: Introduce yourself

Feature: *Free Guy* (Shawn Levy, 2021) 1 hr 55 min – **No Streaming**
Groundhog Day – **Optional** (Harold Ramis, 1993)

Week 2: (Aug 27)

Tools of Film Analysis; Hollywood Standard & Digital Distribution

Reading: “Hollywood International” – *Movies and Meaning*
“The Classical Hollywood Narrative” – *Movies and Meaning*
“Keaton and Silent Film” – *The Comic Mind*
Article: The Industry: DisneyFox by Matt Zoller Seitz

Tutorial Clip: *The Loser*

Feature: *Steamboat Bill, Jr.* (Buster Keaton, 1928) 1 hr 10 min

Week 3: (Sep 3)

Mise-en-Scene and Visual Design

Reading: “Comedic Thought” – *The Comic Mind*
“Comic Film—Categories and Definitions” – *The Comic Mind*
Optional Reading: “Mise-en-scene: *Do the Right Thing*”

Tutorial Clip: *Punch Drunk Love*

Feature: *Raising Arizona* (Joel and Ethan Coen, 1987) – 1 hr 34 min –
No Streaming
North by Northwest – **Optional** (Alfred Hitchcock, 1959)

Week 4: (Sep 10)

Narrative Form and Structure

Reading: “The Classical Hollywood Narrative” – *Movies and Meaning*
“Narrative Space” – *Movies and Meaning*
“Cinematic Self-Reflexivity” – *Movies and Meaning*

Paper Info: “The Scene Analysis Paper” *Film, a Critical Introduction*
“Scene Analysis Paper Guidelines”

“Writing Papers”

“Paper Grading Rubric”

Tutorial Clip: *Hot Fuzz*

Feature: *Arrival* (Denis Villeneuve, 2016) 1 hr 56 min
Chungking Express – **Optional** (Wong Kar-Wai, 1994)
Annie Hall – **Optional** (Woody Allen, 1977)

Week 5: (Sep 17)	<p><u>Cinematography</u></p> <p>Reading: “Authorship” – <i>Movies and Meaning</i> “Point of View in Cinematic Narratives” – <i>Movies and Meaning</i> “Cinematic Self-Reflexivity” – <i>Movies and Meaning</i> Optional Reading: “Cinematography: <i>Vertigo</i>”</p> <p>Tutorial Clip: <i>Goodfellas</i></p> <p>Feature: <i>Days of Heaven</i> (Terrence Mallick, 1978) 1 hr 34 min <i>Night of the Hunter</i> – Optional (Charles Laughton, 1955)</p>
Week 6: (Sep 24)	<p><u>Editing</u></p> <p>Reading: “Editing: <i>The Battleship Potemkin</i>” PDF Interview with 1917 editor Lee Smith</p> <p>Tutorial clip: <i>Layer Cake</i></p> <p>Feature: <i>1917</i> (Sam Mendes, 2019) 1 hr 59 min <i>Silver Linings Playbook</i> – Optional (David O. Russel, 2012) <i>The Graduate</i> – Optional (Mike Nichols, 1967) <i>Hot Fuzz</i> – Optional (Edgar Wright, 2007) <i>Notorious</i> – Optional (Alfred Hitchcock, 1946)</p>
Week 7 (Oct 1)	<p><u>Sound</u></p> <p>Reading: “Sound: <i>Singing in the Rain</i>” “Dialogue and Hawks” – <i>The Comic Mind</i></p> <p>Tutorial clip: <i>The Wedding Singer</i></p> <p>Discuss: 1st Paper review and examples</p> <p>Feature: <i>His Girl Friday</i> (Howard Hawks, 1940) 1 hr 32 min <i>A Quiet Place</i> – Optional (John Krasinski, 2018) <i>Baby Driver</i> – Optional (Edgar Wright, 2017)</p>
Week 8 (Oct 8)	FALL BREAK
Week 9 (Oct 15)	<p>MIDTERM QUIZ (Oct 7 – Oct 20) MIDTERM TEST (Oct 14 – Oct 20)</p>
Week 10 (Oct 22)	<p>3 FILM ANALYSIS THESIS EXAMPLES DUE THIS WEEK (Oct 26)</p> <p><u>Documentary Film</u></p> <p>Reading: “Introduction to Documentary” Bill Nichols Optional Reading: “Documentary: <i>The Man with a Movie Camera</i>” NPR Article: Untangling Disinformation: Deepfakes by Shannon Bond Clip: Deep Fakes...Change Everything (watch in class) Clip: Manipulating the YouTube Algorithm Clip: Clickbait is Unreasonably Effective</p> <p>Tutorial clip: Documentary comparison clips</p> <p>Feature: <i>Jury Duty</i> S1:E1 (Jake Szymanski, 2023) 26 min– No Streaming – Available with ads through Amazon Prim Freevee <i>Waiting for Superman</i> – Optional (Davis Guggenheim, 2010) <i>New York Doll</i> – Optional (Greg Whiteley, 2005)</p>

Week 11 (Oct 29)

Genres: Film Noir

Reading: “Genres, Movies and Meaning: an Introduction” *Movies and Meaning*
 “Notes on Film Noir” by Paul Schrader
 “*Citizen Kane*,” by James Naremore, -in *Film Analysis: A Norton Reader*, 320-341.
Optional reading: “Film Noir: Generic *Chinatown*”

Tutorial Clip: *Cars Toons*

Feature: *Citizen Kane* (Orson Welles, 1941) 1 hr 59 min
Brick – **Optional** (Rian Johnson, 2005)
Blade Runner – **Optional** (Ridley Scott, 1982)
Touch of Evil – **Optional** (Orson Wells, 1958)

Week 12 (Nov 5)

Animation; Censorship in Film

Reading: “Animation: *Of Mice and Magic*”

Paper Reading: “The Film Analysis Paper” *Film, a Critical Introduction*

Tutorial Clip: *Aqua Teen Hunger Force*

Feature: *Spirited Away* (Hayao Miyazaki, 2001) 2 hr 5 min
 – **No Streaming**
Persepolis – **Optional** (Marjane Satrapi, 2007)
The Breadwinner – **Optional** (Nora Twomey, 2017)

Week 13 (Nov 12)

International Cinema

Reading: “Dogme 95, the Manifesto”

Tutorial Clip: International Cinema comparison clips

Discussion: Final Paper discussion and examples

Feature: *Italian for Beginners* (Lone Scherfig, 2000) 1 hr 52 min –
Mostly Martha – **Optional** (Sandra Nettelbeck, 2001)

Week 14 (Nov 19)

Experimental, Avant-garde, and the Art Film

Reading: “Avant-garde Cinema: *Meshes of the Afternoon*”

Tutorial Clip: Avant-garde film comparison clips

Feature: Various short films (see Canvas for full listing)
Caravaggio – **Optional** (Derek Jarman, 1986)

ROUGH DRAFT OF SECOND PAPER DUE THIS WEEK (Nov 25)

Week 15 (Nov 26)

THANKSGIVING BREAK (Nov 28-Dec 1)

Film Ideology, Gender Studies, and Cultural Studies in Film

Reading: “Ideology: *Within our Gates*”
 “Sending Cinematic Smoke Signals”
Optional reading: “Fantasies of the Master Race”

Tutorial Clip: *Up in Smoke*

Feature: *Smoke Signals* (Sherman Alexie, Chris Eyre, 1998)
 1 hr 29 min
Fast Food Nation – **Optional** (Richard Linklater, 2006)
Rabbit-Proof Fence – **Optional** (Phillip Noyce, 2002)
Real Women Have Curves – **Optional** (Patricia Cardoso, 2002)

Week 16 (Dec 3)

2 PEER REVIEWS OF SECOND PAPER DUE THIS WEEK (Dec 2)

Trends: Mixed Media, Platforms, Streaming, and Social Media

Discussion: Course Wrap-up, Peer Reviews,

Reading: Clip: How AIs, like ChatGPT, Learn

Clip: OPTIONAL: How to be a Pirate Captain

Clip: Clickbait is Unreasonably Effective (watch in class)

Clip: So...TikTok Sucks...at paying people

Article: "TikTok's enshittification" by Corey Doctorow

Feature: *Everything Everywhere All at Once* (Kwan and Scheinert, 2022) 2 hr 19 min

SECOND PAPER DUE (Dec 9)

Week 17 (Dec 12 – Dec 16)

FINAL QUIZ (Monday, Dec 2 – Friday, Dec 13)

FINAL TEST (Monday, Dec 9 – Friday, Dec 13)