

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

Spring 2025 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](mailto: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:

*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*, 6<sup>th</sup> 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*, 2<sup>nd</sup> 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*, 3<sup>rd</sup> 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, 4<sup>th</sup> 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%
- Tutorial Journal 14%
- Attendance & Participation 14%

**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](mailto: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.

### **TUTORIAL JOURNAL 14%**

Online Tutorial Clip Journals should be completed in Canvas by Sunday night (11:59pm MT) on most learning weeks. Find tutorial slides and tutorial journal assignments in each week's "This Week's Tasks" page within Canvas. Late submissions will be accounted for in the first three weeks to accommodate class acclimation and potential last-minute student schedule changes.

Students are allowed one missing Tutorial Journal without penalty. Write-ups should include answers to the tutorial clip questions and any content from the readings that the student finds significant. Submit in Canvas. 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.

### **ATTENDANCE & PARTICIPATION 14%**

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 compensate for up to three (3) absences in class by doing a one page write-up of the film discussed during the missing class period and submit in Canvas by one week after the missed class. 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. 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.

Your Attendance & Participation score will be listed in Canvas in the same place as the make-up assignment score. If you attend class and get on the roll, you do not need to do the makeup assignment but will be awarded points by the teacher. It is only if you miss class that you will need to turn in the online makeup assignment to receive points, except where noted in the syllabus.

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

Due March 17<sup>th</sup>, 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 1<sup>st</sup> 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 April 10<sup>th</sup> at 11:59pm MT (3%)

Peer Reviews due on or before April 20<sup>th</sup> at 11:59pm MT (5%)

Final Draft due on or before April 30<sup>th</sup> 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 April 12<sup>th</sup>. 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 April 20<sup>th</sup>.

**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, February 17<sup>th</sup> – Sunday, March 2<sup>nd</sup> at 11:59pm on Canvas. Access the test through the “Quizzes” Tab in Canvas or through the corresponding link in Week 8. 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, February 24<sup>th</sup> – Sunday, March 2<sup>nd</sup> 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 8. 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 Thursday, April 17<sup>th</sup> – Wednesday, April 30<sup>th</sup> 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 Thursday, April 24<sup>th</sup> – Wednesday, April 30<sup>th</sup> 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 *Twisters* (Lee Isaac Chung, 2024). 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:	<u>The Western</u>
Reading:	"Genres, Movies and Meaning: an Introduction" "Genre Cinema and the Western"
Journal:	<i>Dances with Wolves</i> clip from tutorial
Feature:	<i>The Good, the Bad and the Ugly</i> – (Sergio Leone, 1966) <i>The Big Lebowski</i> <b>Optional</b> – (Joel Coen, 1997) <i>Stagecoach</i> <b>Optional</b> – (John Ford, 1939)
	<u>Genres: Science Fiction Film</u>
Reading:	"The Sci-fi Film"
Journal:	<i>THX-1138</i> clip from tutorial
Feature:	<i>The Martian</i> (Ridley Scott) 2015 <i>Primer</i> <b>Optional</b> – (Shane Carruth, 2004) <i>Planet of the Apes</i> <b>Optional</b> – (Franklin Schaffner, 1968) <i>Interstellar</i> <b>Optional</b> – (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](mailto: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](http://www.youtube.com/watch?v=zGqwc8SVgqs&feature=player_embedded)

Student FAQs: [http://support.instructure.com/index.php/Student\\_FAQs](http://support.instructure.com/index.php/Student_FAQs)

Getting Started for Students: [http://support.instructure.com/index.php/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](http://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.
- 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](http://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](http://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](http://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](http://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](http://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](http://disability.utah.edu)

162 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](http://writingcenter.utah.edu)

2701 Marriott Library

295 S 1500 E

Salt Lake City, UT 84112

#### **English Language Institute**

801-581-4600

### *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](http://dream.utah.edu)

1120 Annex (Wing B)

1901 E. S. 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](http://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](http://womenscenter.utah.edu)

411 Union Building



200 S. Central 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/](http://getinvolved.utah.edu/) [studentsuccess.utah.edu/resources/student-support](http://studentsuccess.utah.edu/resources/student-support)

## Class Schedule

- Week 1: (Jan 7) **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: *Twisters* (Lee Isaac Chung, 2024, 2024) 2 hr 2 min  
*Free Guy* (Shawn Levy, 2021)  
*Groundhog Day* – **Optional** (Harold Ramis, 1993)
- Week 2: (Jan 14) 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: Disney Fox by Matt Zoller Seitz  
 Tutorial Clip: *The Loser*  
 Feature: *Steamboat Bill, Jr.* (Buster Keaton, 1928) 1 hr 10 min
- Week 3: (Jan 21) 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: (Jan 28) 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: (Feb 4)

Cinematography

Reading: “Authorship” – *Movies and Meaning*  
 “Point of View in Cinematic Narratives” – *Movies and Meaning*  
 “Cinematic Self-Reflexivity” – *Movies and Meaning*  
 Optional Reading: “Cinematography: *Vertigo*”  
 Tutorial Clip: *Goodfellas*  
 Feature: *Days of Heaven* (Terrence Mallick, 1978) 1 hr 34 min  
*Night of the Hunter* – **Optional** (Charles Laughton, 1955)

Week 6: (Feb 11)

Editing

Reading: “Editing: *The Battleship Potemkin*”  
 PDF Interview with 1917 editor Lee Smith  
 Tutorial clip: *Layer Cake*  
 Feature: *1917* (Sam Mendes, 2019) 1 hr 59 min  
*Silver Linings Playbook* – **Optional** (David O. Russel, 2012)  
*The Graduate* – **Optional** (Mike Nichols, 1967)  
*Hot Fuzz* – **Optional** (Edgar Wright, 2007)  
*Notorious* – **Optional** (Alfred Hitchcock, 1946)

Week 7 (Feb 18)

Sound

Reading: “Sound: *Singing in the Rain*”  
 “Dialogue and Hawks” – *The Comic Mind*  
 Tutorial clip: *The Wedding Singer*  
 Discuss: 1<sup>st</sup> Paper review and examples  
 Feature: *His Girl Friday* (Howard Hawks, 1940) 1 hr 32 min  
*A Quiet Place* – **Optional** (John Krasinski, 2018)  
*Baby Driver* – **Optional** (Edgar Wright, 2017)

Week 8 (Feb 25)

**MIDTERM QUIZ** (Feb 17 – Mar 2) – No Class, complete online  
**MIDTERM TEST** (Feb 24 – Mar 2) – No Class, complete online

Week 9 (Mar 4)

Documentary Film

Reading: “Introduction to Documentary” Bill Nichols  
 Optional Reading: “Documentary: *The Man with a Movie Camera*”  
 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  
 Tutorial clip: Documentary comparison clips  
 Feature: *Jury Duty* S1:E1 (Jake Szymanski, 2023) 26 min– **No Streaming**  
 – **Available with ads through Amazon Prime Freevee**  
*Waiting for Superman* – **Optional** (Davis Guggenheim, 2010)  
*New York Doll* – **Optional** (Greg Whiteley, 2005)

**3 FILM ANALYSIS THESIS EXAMPLES DUE THIS WEEK** (Mar 8)



- Week 10 (Mar 11)                    **SPRING BREAK**      (Mar 9 – Mar 16)
- Week 11 (Mar 18)                    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 (Mar 25)                    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 (Apr 1)                    International Cinema  
 Reading:                    “Dogme 95, the Manifesto”  
 Discussion:                Final Paper discussion and examples  
 Tutorial Clip: International Cinema comparison clips  
 Feature:                    *Italian for Beginners* (Lone Scherfig, 2000) 1 hr 52 min –  
                                   *Mostly Martha* – **Optional** (Sandra Nettelbeck, 2001)
- Week 14 (Apr 8)                    Experimental, Avant-garde, and the Art Film  
**NO CLASS:**    **Watch online Lecture and complete online assignments for points**  
 Reading:                    “Avant-garde Cinema: *Meshes of the Afternoon*”  
 Tutorial Clip: Avant-garde film comparison clips  
 Feature:                    Various short films (see Canvas for full listing)  
                                   ■ *A Love Out of Time* (Andrei Purcarea, 2020)  
                                   ■ *Catharsis* (Robert Machado, 2018)  
                                   ■ *Dust: “Until There was Nothing”* (Paul Trillo, 2020)  
                                   ■ *Stellar* (Stan Brakhage, 1993)  
                                   ■ *Night Mayor* (Guy Maddin, 2009)  
                                   ■ *Light is Calling* (Bill Morrison, 2004)  
                                   *Caravaggio* – **Optional** (Derek Jarman, 1986)
- ROUGH DRAFT OF SECOND PAPER DUE THIS WEEK** (Apr 10)

Week 15 (Apr 15)

Film Ideology, Gender Studies, and Cultural Studies in Film

**NO CLASS:** Watch online Lecture and complete online assignments for points

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)

**2 PEER REVIEWS OF SECOND PAPER DUE THIS WEEK (Apr 20)**

Week 16 (Apr 22)

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

Discussion: Course Wrap-up

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 (Apr 30)**

Week 17 (Apr 25 – May 1)

**FINAL QUIZ (Thursday, April 17 – Wednesday, Apr 30)**

**FINAL TEST (Thursday, April 24 – Wednesday, Apr 30)**