

Spring 2017
FILM 2080-03: Introduction to Film Studies
Class Meetings: T/R 11:00 a.m. to 12:15 p.m. TLC 1200

Instructor Professor Crystal Shelnut

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Office hours	T & R: 9:30 a.m. to 11:00 a.m. & 2:00 p.m. to 3:30 p.m. W: 10:00 a.m. to 1:00 p.m. in the Writing Center And by appointment

Course Description

This course serves as an introduction to the central features of film and film study. We will explore film as a form of technology, business, popular entertainment, art, document, and cultural product, foremost through careful examination of formal elements. This course will emphasize the ways in which film is a distinct medium.

Required Texts and Materials

Bordwell and Thompson, *Film Art: An Introduction*, 11th Edition: This is the online, e-version of the text. You must purchase access to this platform either at UWG's Bookstore or at McGraw Hill's website:

<http://www.mheducation.com/highered/product/film-art-introduction-bordwell-thompson/M1259534952.html>

NB: If you purchase from McGraw Hill's website, please select the "Connect" option which includes the e-book as well as the "Learn Smart" resource for quizzes, tests, and such.

1259673952 / 9781259673955	BORDWELL	Connect Access Card for Film Art	11th edition	2017 copyright
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Miscellaneous articles: available online on CourseDen

Netflix account: streaming + 1 (or more) DVDs

Bring required materials to class every day, which for this course includes any readings and assignments, but it also includes the notes that you have taken on the films due each class period. You should also have pen/pencil and paper for taking notes each and every day.

Screening Policy

This is a film course, so the viewings are as important as the readings. No viewing listed on the syllabus is optional, though I will offer recommended viewings throughout the term and will require additional viewings (but will always offer options for these). **For these reasons, you will need Netflix + 1 or more DVD (non-optional) and**

probably Hulu+. You may also access these films through other means. Being unable to locate a film or watch a film in time will never be an acceptable excuse for being unprepared. Consider setting up group screenings in the library or in your own dorms or homes in order to have a shared experience. Remember: films are our primary sources, so take good notes. I strongly recommend viewing films more than once, whenever possible.

Content Advisory

Art and entertainment are filled with the many complicated elements of human life. This means that many films contain violent and sexual content, nudity, all manner of potentially offensive themes, and profanity. You should be aware that your continued enrollment in this course requires that you consume such content with maturity and a scholarly perspective. No viewing assignment will be waived on the basis of moral or personal objection.

Learning Outcomes

Students will demonstrate an ability to analyze films as texts.

Students will gain an enhanced knowledge of the medium's distinctive qualities.

Students will demonstrate a basic understanding of the history of developments in motion pictures.

Students will develop the ability to discuss critically key concepts in film studies relating to distribution, exhibition, production, mise-en-scene, cinematography, editing, sound, and narrative conventions.

Students will gain a familiarity with alternatives to classical Hollywood cinema, for instance documentary, experimental, independent, or global cinema.

Program Goals

- Oral and written communication will be characterized by clarity, critical analysis, logic, coherence, persuasion, precision, and rhetorical awareness (Core Curriculum learning outcome I)
- Cultural and Social Perspectives: Cultural and social perspective will be characterized by cultural awareness and an understanding of the complexity and dynamic nature of social/political/economic systems; human and institutional behavior, values, and belief systems; historical and spatial relationship; and, flexibility, open-mindedness, and tolerance. (Core Curriculum learning outcomes III)
- Aesthetic Perspective: Aesthetic perspective will be characterized by critical appreciation of and ability to make informed aesthetic judgments about the arts of various cultures as media for human expression (Core Curriculum learning outcomes V)
- This course fulfills the Area C.2 requirement in the core for all students.
- Area C (Humanities/Arts) Learning Outcomes:
 - 1) To develop the ability to recognize and identify achievements in literary, fine and performing arts.
 - 2) To have an appreciation of the nature and achievements of the arts and humanities; and
 - 3) To develop the ability to apply, understand, and appreciate the application of aesthetics criteria to "real world" circumstances.
- This course contributes to the program goal of equipping students with a foundation in the issues surrounding literary study in contemporary culture.

Policies

Attendance

Your regular participation in this class is a vital part of its success. Each student is allotted up to three absences—no more.

Upon the student's fourth absence, his/her grade will automatically revert to a "D" and upon the fifth, a "F."

If you incur a fifth absence, you will have two options: 1) withdraw from the class, which will generate a W if done before March 2nd —or a WF if after that deadline or 2) remain on the roll (still attending classes, if so desired) and

receive an F for the course/semester. Therefore, if you suspect that outside responsibilities might cause you to miss more than four classes, then you should consider taking the course at another time. Note: There is no distinction between excused and unexcused absences. September 30th is the last day to withdraw from class with a W (without incurring a WF).

Other Important Attendance Points

- I count tardies as part of the attendance requirements. A student is considered tardy if he/she arrives to class five minutes past the beginning of class. Three tardies equals one absence.
- Sleeping or disruptive behavior at any time during the class period will be treated as an absence. Cell phone use of any kind during class time is absolutely considered disruptive behavior, but so are leaving class in the middle or early, private conversations, wearing headphones/listening to music, etc.
- If you are going to be absent from class, understand that I do not allow students to make up unannounced quizzes under any circumstances. You are responsible for keeping up with all assignments, readings, and in-class work. I do not make lecture notes etc. available to students who missed class (so please get in touch with a fellow student)
- Absences, as well as all of the things listed above, directly affect your Participation Grade. And issues such as these can, and do, add up.

Assignment Format

ALL writing assignments and papers must be in accordance with MLA guidelines, typed and double-spaced. If you submit an essay that does not abide by the MLA guidelines, your grade for that assignment will suffer accordingly. Keep the Owl at Purdue's MLA Digital Style Guide bookmarked where you can refer back to it when you need it, and utilize your *Writer's Help* from your ENGL 1101/1102 courses. You can also visit the Writing Center to use a copy of *Writer's Help* or to get assistance with MLA or any other aspect of your writing assignments for this course.

Email Policy

My office hours are listed at the top of this document. Please feel free to come by during these times with any questions or concerns that you might have. Most of you are new to film, and you'll find that this class—along with your other classes—can be very challenging, but communication is key if you're struggling, confused, or feel that you're getting behind. If the scheduled office hours don't work for you and you need to meet with me, please let me know. I am more than happy to meet with you at another time.

I am also available regularly via e-mail. I see both e-mail correspondence and in-person meetings as valuable, and I use both regularly to meet with my students. That being said, some issues are better served to a longer, in-person discussion. Don't be surprised if I answer an e-mail with, "Maybe we should meet in my office." It does not mean you're in trouble; it just means I want to help you in the way that will, ultimately, be most useful to you.

Please Note:

The official email communication method will be through campus e-mail (@my.westga.edu Gmail account). The purpose of the official use of the student e-mail account is to provide an effective means of communicating important university related information to UWG students in a timely manner. It is the student's responsibility to check his or her email. I do not often use the CourseDen e-mail service. If you e-mail me there, I will probably get back to you eventually, but expect a delay. I check my school gmail account near constantly, however, so that is a much better way to reach me

Plagiarism

University of West Georgia Honor Code

At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity.

These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing. The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor, and is subject to a range of academic penalties including, but not limited to, failing the assignment and/or failing the course. Student conduct sanctions range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student's conduct record at UWG. Additionally, the student is responsible for safeguarding his/her computer account. The student's account and network connection are for his/her individual use. A computer account is to be used only by the person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions.

*****Any student turning in plagiarized material will receive an "F" for the course*****

Plagiarism & Academic Dishonesty Policies

The Department of English and Philosophy defines plagiarism as taking personal credit for the words and ideas of others as they are presented in electronic, print, and verbal sources. The Department expects that students will accurately credit sources in all assignments. An equally dishonest practice is fabricating sources or facts; it is another form of misrepresenting the truth. Plagiarism is grounds for failing the course. See also, excessive collaboration. The University policies for handling Academic Dishonesty are found in the following documents:

The Faculty Handbook, sections 207 and 208.0401

<http://www.westga.edu/~vpaa/handrev/>

Student Uncatalog: "Rights and Responsibilities"; Appendix J.

<http://www.westga.edu/handbook/>

Excessive Collaboration

Although classroom activities and out-of-class assignments may highlight collaborative learning and collaborative research, excessive collaboration (collaboration that results in the loss of a student's voice/style and original claims to course-related work) is considered another form of academic dishonesty and therefore will not be permitted.

Grade Breakdown

Participation (10%)

Class discussions make or break a course. Class discussions are fascinating and informative when students:

- have read and viewed the texts and taken notes to which they can refer
- are willing to take risks in their comments, but back up their claims
- agree with, expand upon, and respectfully challenge colleagues' comments
- are actively engaged at all times, but sometimes cede the floor to colleagues who have spoken less frequently
- speak broadly at times, making connections amongst many texts, but avoid vagueness and generalizations
- engage intimately with the texts, but avoid relying heavily on personal experience or anecdotes

Careful preparation and active participation are crucial to your success in this course. I expect you to be present and on time for all class meetings. Readings, film viewings, and homework exercises should be completed in advance of each class. You should be prepared to participate actively by volunteering to complete exercises OR by simply asking questions. Remember: if you do not understand something that is presented in class, ask! Note: This portion of your grade does not seek to punish the shy or the unsure; rather, it is intended to encourage everyone to have a position and be willing and able to share it.

Industrial Assignments (20% and 25%)

We often look at films as a whole, instead of considering the individual components that take up each shot and scene. The Scene Study, Industrial Assignment I, will be paired with a Shot-by-Shot analysis, and will reiterate the work we are doing this semester by asking you to look at the individual components that comprise a scene and consider the significance of how these elements work together. Further, because film is a business as much as it is an art, these short assignments will give you the opportunity to examine film from the perspective of those who work in the film industry. It can sometimes be easy to take the finished product of a film for granted, saying things like, “It was way too long” or “I just hated the music,” but it is an entirely different thing to be the one making those choices, such as you will do in Industrial Assignment II. These writing assignments will allow you to step into the shoes of those who make those choices and make some creative and technical choices of your own.

Quizzes, Discussion Board Postings, Informal Writing, other activities (15%)

While quizzes often speak for themselves, writing assignments have a purpose that goes beyond simply encouraging you to be well-prepared for class. Over the course of the semester, you will be expected to respond to films that you view in addition to those screened for class. Various writing assignments throughout the semester will ask you to respond to the films we screen for class and sometimes films you have screened on your own. While many of these will be assigned beforehand, others will ask you to respond in the moment, so be prepared for a variety.

Midterm Exam (15%)

The midterm exam will cover the readings and viewings up to that date in the semester and will likely include an essay component.

Final Exam (15%)

The final exam is comprehensive—yes indeed, comprehensive—meaning that every single thing that we covered over the course of the semester may be on the final exam. That’s why we will have extensive review and why I strongly encourage students to form study groups to prepare. This is also yet another reason why taking good notes is imperative.

Extra Credit Opportunities

Because one of the main goals of this class is for you to be immersed in movies, I offer extra credit or replacement daily grades. I’ll mention these opportunities often, and I urge you to follow @FilmatUWG on Twitter because most, if not all, of our bonus opportunities will be centered on the film culture going on here at UWG.

Other Relevant Policies

Late Add, Late Drop, and Reinstatement periods are no longer available. Students who wish to add or drop courses must do so during the scheduled Add and Drop periods. There is no Reinstatement period for students whose schedules are dropped.

On January 11, the Drop period (with refund) ends, and on January 12, the Add period ends. After those dates, there is NO adding or reinstatement of classes and NO dropping classes with a refund.

Students may withdraw from classes up until **Thursday, March 2nd** and receive a “W” This is the final withdrawal deadline. After this date, a student must seek a hardship withdrawal (initiated through Health Services).

Americans with Disabilities Act

Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodation are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodation Report (SAR), which is available only from Accessibility Services.

Faculty cannot offer accommodations without timely receipt of the SAR; further, not retroactive accommodations will be given. For more information, please contact Accessibility Services: 123 Row Hall; 678-839-6428.

Severe Weather Guidelines for Department of English and Philosophy

The University of West Georgia is committed to the personal safety of its students, faculty, and staff in the event of severe weather. University policy regarding severe weather and emergency closings is posted at http://www.westga.edu/police/index_2277.php and official announcements about class and/or examination cancellations will be made only by the President and/or the Department of Public Relations. Although it is not possible to develop policy to address every weather-related emergency, these guidelines are intended to provide some general direction about such situations.

Credit Hour Policy

The University of West Georgia grants one semester hour of credit for work equivalent to a minimum of one hour (50 minutes) of in-class or other direct faculty instruction AND two hours of student work outside of class per week for approximately fifteen weeks. For each course, the course syllabus will document the amount of in-class (or other direct faculty instruction) and out-of-class work required to earn the credit hour(s) assigned to the course. Out-of-class work will include all forms of credit-bearing activity, including but not limited to assignments, readings, observations, and musical practice. Where available, the university grants academic credit for students who verify via competency-based testing, that they have accomplished the learning outcomes associated with a course that would normally meet the requirements outlined above (e.g. AP credit, CLEP, and departmental).

Common Language for Course Syllabi

Students should review the following information each semester, because these statements are updated as federal, state, university, and accreditation standards change.

http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf

Confidential Discussions

The Board of Regents, the governing body for the University System of Georgia, recently passed new rules regarding sexual misconduct and its reporting. (It's called BOR 4.1.7 Sexual Misconduct Policy, link [here](#).) As of July 1, 2016, **all faculty and staff must promptly and fully report complaints of or information regarding sexual misconduct to the Title IX Coordinator on campus.** Here is the UWG [Title IX website](#).

What this means is that I cannot guarantee confidentiality if you come to me and tell me about an instance of sexual misconduct. I must report. However, the following locations and individuals can offer confidential support, and I strongly encourage you to talk to them. I can help you contact these places, too.

<p>(This one is not confidential, but you should have it) UNIVERSITY POLICE 678-839-6000 (96000 on campus)</p>	<p>COUNSELING CENTER Counseling Center Location: 123 Row Hall Office Hours: Monday-Friday, 8:00 AM-5:00 PM Tel: (678) 839-6428 (after hours call UWG Police) Email: counseling@westga.edu</p>
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HEALTH SERVICES 678-839-6452	PATIENT /VICTIM ADVOCATES 678-839-0641; 678-839-5338 (after hours 678-839-6000)
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Spring 2017 Film 2080-03
T/R 11:00 a.m. to 12:15 p.m.
Course Calendar

Day/Date	Readings & Viewings	ICA/OCA	Assignments Due
Week One: Introduction & Welcome to Film 2080			
1/10 T 1/7-1/11: Open Drop Period	Introduction to the course, syllabus, texts, etc.		
1/12 R 1/7-1/12: Open Add Period	Read: Umberto Eco's "Casablanca: Cult Movies and Intertextual Collage" (pdf. in CourseDen)		
Week Two: Film as Art, Creativity, Technology, & Business			
1/17 T	Read: <i>Film Art</i> , Chapter 1 (pdf. in CourseDen)		
1/19 R	View: <i>Casablanca</i> (Curtiz, 1942)		
Week Three: Form & Mise-en-scene			
1/24 T	Read: <i>Film Art</i> , Chapters 2 & Chapter 4		View: <i>An Occurrence at Owl Creek Bridge</i> (in class)

1/26 R	View: <i>The Grand Budapest Hotel</i> (Anderson, 2014)		
Week Four: Cinematography			
1/31 T	Read: <i>Film Art</i> , Chapter 5 & “Film Viewer’s Guide One” (CourseDen) (This is a guide to assist you as you view films; you will not be tested on the material.)		
2/2 R	View: <i>Ida</i> (Pawlikowski, 2013)		
Week Five: Hitchcock, Of Course!			
2/7 T	View: “A Talk With Hitchcock” Read: Bordwell on Hitchcock I Read: Bordwell on Hitchcock II		
2/9 R	View: <i>Vertigo</i> (Hitchcock, 1958)		
Week Six: Editing			
2/14 T	Read: <i>Film Art</i> , Chapter 6		
2/16 R	View: <i>Silence of the Lambs</i> (Demme, 1991)		
Week Seven: Mid-term			
2/21 T	Mid-term review		
2/23 R	Mid-term exam		In-class: Bring a large “Blue Book” with you to class
Week Eight: Sound			
2/28 T	Read: <i>Film Art</i> , Chapter 7 View: <i>The New World</i> (Malick, 2005)		
3/2 R	View: <i>The Graduate</i> (Nichols, 1967)		

Withdrawal Period Ends 4:00 p.m.: Last day to withdraw from classes without academic penalty			
Week Nine: Narrative			
3/7 T	Read: <i>Film Art</i> , Chapter 3 View: <i>Rashomon</i> (Kurosawa, 1959)		
3/9 R	View: <i>The Headless Woman</i> (Martel, 2009)		
Week Ten: Adaptation & Performance			
3/14 T	Read: <i>Film Art</i> , Chapter 8 View: <i>True Grit</i> (Coen & Coen, 2010)		
3/16 R	View: <i>Sunset Boulevard</i> (Wilder, 1950)		
Week Respite			
3/20 – 3/24 No classes: Spring Break			
Week Eleven: Genre—Musicals			
3/28 T	Read: <i>Film Art</i> , Chapter 9		
3/30 R	View: <i>Hallelujah</i> (Vidor, 1929)		Industrial Assignment I Due: Hard Copy
Week Twelve: Genre—Musicals			
4/4 T	View: <i>The Wiz</i> (Lumet, 1978)		
4/6 R	View: <i>Dreamgirls</i> (Condon, 2006)		
Week Thirteen: Documentary			
4/11 T	Read <i>Film Art</i> , Chapter 10: “Documentaries” View: <i>Brother’s Keeper</i> (Berlinger & Sinofsky, 1992) View: <i>Grizzly Man</i> (Herzog, 2005)		
4/13 R	Read <i>Film Art</i> , Chapter 10: “Experimental Film” & “Animated Film”		

Week Fourteen: Experimental Film			
4/18 T	Student Selections & Presentations: Experimental Films		
4/20 R	Student Selections & Presentations: Experimental Films		
Week Fifteen: Animation			
4/25 T	Read <i>Film Art</i> , Chapter 10: "Animated Film" Begin student choice animated film		
4/27 R Last day of regular classes	Student choice animated film		Industrial Assignment II Due: Hard Copy
Finals Week			
5/2 T			No class: Reading day
5/4 R			No class: Reading day
5/9 T			Final Exam: 11:00 a.m. to 1:30 p.m.

Film Availability:

Film Title	Netflix	English Department	UWG Library	Online (Use discretion when accessing free sites)
<i>Casablanca</i>	DVD only	X	X	
<i>The Grand Budapest Hotel</i>	DVD only			\$2.99 via streaming services
<i>Ida</i>				Hulu free
<i>Vertigo</i>		X	X	
<i>Silence of the Lambs</i>	DVD only		X	

<i>The New World</i>	DVD only	X		Various sources
<i>The Graduate</i>	DVD only	X		YouTube
<i>Rashomon</i>		X		
<i>The Headless Woman</i>		X	X	
<i>True Grit (Coen brothers)</i>	DVD only		X	\$2.99 via streaming services
<i>Sunset Boulevard</i>	X	X	X	
<i>Hallelujah</i>				YouTube
<i>The Wiz</i>	DVD only		X	
<i>Dreamgirls</i>			X	
<i>Brother's Keeper</i>				YouTube
<i>Grizzly Man</i>	DVD only	X	X	

Grade Determination:

Participation	10%
Quizzes, Discussion Board Postings, OCAs & ICAs	15%
Industrial Assignments (two: 20% & 25%)	45%
Mid-term Exam	15%
Final Exam	15%
Total	100%