

SYLLABUS AND POLICIES (UPDATED 1/22/17)
FST 200 INTRODUCTION TO FILM STUDY
Spring 2017

Professor Todd Berliner

Discussion Section Leaders: Chas Andres and Adam Gnuse

Screenings and Lectures (all sections): Wednesday 9:00 am – 12:15 pm (195 min) in KI 101

Section 1: Monday 9-10:15 am in KI 104 (Gnuse)

Section 3: Monday 10:30 – 11:45 in BR 219 (Andres)

Section 2: Monday 10:30 – 11:45 am in KI 104 (Gnuse)

Section 4: Monday 9-10:15 am in BR 219 (Andres)

COURSE DESCRIPTION

Designed to prepare students to major in Film Studies, FST 200 Introduction to Film Study teaches students how to analyze cinema. We will study cinema's stylistic properties, including *mise-en-scène*, cinematography, editing, and sound. Students will then learn how sounds and moving images work together to structure a film or render a narrative. Along the way, students will develop writing and analytical skills applicable to film study.

The films we will study represent diverse styles, periods, genres, national cinemas, and production modes in order to give students an understanding of the wide range of cinema's expressive possibilities. Throughout the course, we will concentrate on movies *as* movies—as experiences for spectators—and, wherever we are, we will never be far from our central question: What is it about the movies people enjoy that makes people enjoy them?

STUDENT LEARNING OUTCOMES:

Students in the course will do the following:

1. Analyze the elements of film style (*mise-en-scène*, editing, cinematography, and sound), film form (narrative and stylistic structure) and types of film (genres and modes of production).
2. Write persuasive, valid film analyses in clear, cogent prose.
3. Evaluate the aesthetic properties of individual films, moments in films, and film techniques.
4. Give scrupulously close attention to movies and vividly describe their sensory properties. In short, we want to teach you *deep vision*.

FST 200 partially satisfies the *Aesthetic, Interpretive, and Literary Perspectives* (AIL) component in University Studies; therefore, students will also:

5. AIL 1. Demonstrate the ability to critically analyze and make cogent subjective judgments regarding artistic and literary works, using the appropriate conventions and language of appropriate arts and humanities disciplines. [Foundational Knowledge, Inquiry, Information Literacy, Critical Thinking, Thoughtful Expression]
 - Employing the methods and terminology of film studies, students critically analyze and make cogent subjective judgments about cinema's formal properties and how movies tell stories, convey meaning, and create experiences.
6. AIL 2. Demonstrate an understanding and appreciation of the significance of major literary and artistic work and movements within their larger socio/historical contexts. [Critical Thinking, Diversity]
 - Students demonstrate an understanding of films and film modes within the contexts of their production, with attention to cinema's role as a product of particular technologies and industrial conditions.
7. AIL 3. Demonstrate basic knowledge of the importance of artistic expression to free and open-minded inquiry in human society. [Critical Thinking, Diversity]
 - Students demonstrate an understanding of the importance of artistic expression and open-minded inquiry by analyzing the contribution of cinema to people's understanding of art and experience.

CLASS MEETINGS, SCREENINGS, AND FILMS

Class meets twice each week: once for film screenings and lecture and a second time for discussion with your section leader, where you will practice the analytical skills addressed in the lectures and readings. You must attend all of every class meeting, even screenings of movies you have already seen, even if you rented the same movie the night before. Please don't ask us if it's okay to come to class late or leave early; it isn't.

During class, you may not use cell phones, laptops or tablets, which distract people. If you have a special reason for needing to use one of these devices during class, please contact Professor Berliner ahead of time for permission.

Copies of the movies we are studying are on reserve in Randall Library. Some of the assignments require that you see portions of a movie again (and again).

Some of the films contain potentially upsetting content or trauma triggers; see Professor Berliner if you're concerned.

READINGS AND QUIZZES

At the beginning of at least nine discussion-section meetings, without warning, you will take a brief quiz on the week's reading, lecture, and movie. Quizzes are perfunctory, designed solely to make sure that you have done the reading for the week, that you are attending screenings and lectures, and that you understand the material. Quizzes cannot be made up or taken late. We can usually arrange for you to take a quiz early; you may do that once in the semester. If you miss a quiz, you will receive a zero on it. However, no matter how many quizzes we give, we will count only your best nine scores.

ASSIGNMENTS AND GRADES

We will calculate your final grades according to the following percentages:

1. Quizzes (average of your best nine scores): 20%
2. Random Observations Papers (average of your top score from units 2-4 and top score from units 5-7): 15%
3. Outline for "Movie Clip" Essay: 15%
4. "Movie Clip" Essay: 15%
5. Shot Breakdown: 5%
6. Final Exam: 15%
7. Class Participation: 15%

Class participation mostly comprises attendance and punctuality, but the grade also depends on submitting your thesis on time for the thesis critiques and coming to class prepared for the peer-editing workshop. Attendance and other class participation are required to gain essential information. If you come prepared and on time to every class and submit your thesis punctually, you'll get an A in class participation. Productive contributions to class discussion can improve your class participation grade; disruptive behavior (using your phone, chatting, etc.) can damage it. Missing four discussion sessions will automatically cause you to fail class participation; missing five will cause you to fail the course.

The course schedule indicates due dates for all of the assignments. Separate handouts provide instructions for the shot breakdown and writing assignments.

Grade scale (minimums): A (93.3), A- (90), B+ (86.7), B (83.3), B- (80), C+ (76.7), C (73.3), C- (70), D+ (66.7), D (63.3), D- (60), F.

FINAL EXAM

The final exam will cover material presented throughout the semester and will consist of multiple choice, true-false, matching, and short-answer questions pertinent to the readings and lectures; identifications of key concepts; identifications of plot elements from screened films; and shot breakdowns. If you have a qualified time conflict (such as another exam) during the scheduled time of our final exam or if you have a disability that requires extra exam time, please notify us by unit 11 so that we may arrange for you to take the exam early or in a special setting.

ADMISSION TO THE FILM STUDIES MAJOR

FST 200 is the department's foundational course, teaching and evaluating the skills that students employ in all other courses in the Film Studies major. The document, "Instructions for Applying to the UNCW Film Studies Major," explains the admission procedures and criteria. I will email you the instructions, but you may also download the document from the Film Studies department website.

Academic Gateway Requirements for the Film Studies Major

While taking or upon completing FST 200 Introduction to Film Study, a student may apply to become a film studies

(FST) major. The Film Studies Department accepts a limited number of students each semester. Admission to the major is based solely on a student's grade in FST 200.

Instructions for Applying to the FST Major

While enrolled in FST 200 or anytime after completing the course, students seeking to major in film studies must sign a "Film Studies Major Application Form," which may be found in the Film Studies Department office. No other action is necessary.

UNCW STUDENT ACADEMIC HONOR CODE

All students are subject to the UNCW Student Academic Honor Code, which says, "UNCW students are committed to honesty and truthfulness in academic inquiry and in the pursuit of knowledge."

Plagiarism is causing or allowing your reader to believe that another person's words, work or ideas are yours. If you plagiarize something, we will give you an F in the course and report you to the Dean of Students for disciplinary action. Always cite your sources, whether it is a book, a website, an article, another student, one of your professors, or the source of any ideas that are not common knowledge and that didn't originate in your own brain.

WRITING HELP

The University Learning Center provides one-on-one consultations by trained writing tutors (962-7857, ulc@uncw.edu, <http://www.uncw.edu/ulc/writing/center.html>). You may make an appointment to see a tutor, drop in at the Writing Lab (DE 1003), or use their Online Writing & Learning (OWL) program that allows you to receive personal responses to your developing papers. Tuition and taxes pay for these services; you might as well use them.

OFFICE HOURS AND CONTACT INFORMATION

Your section leader is responsible for leading discussions, administering assignments, and grading. If you have concerns or questions about those issues, contact him or her. For questions about the lectures or general matters, contact Professor Berliner.

Mr. Andres will hold office hours on Mondays 12:00-1:30 pm, or by appointment, in King 106G. His campus mailbox is located in the Film Studies Department office in King 102. His email address is cra7100@uncw.edu.

Mr. Gnuse will hold office hours on Mondays 12:00-1:30 pm, or by appointment, in Randall Library (contact him about the precise location). His campus mailbox is located in the Film Studies Department office in King 102. His email address is ajg6440@uncw.edu.

Professor Berliner will hold office hours on Monday 9:45-11:15 am or by appointment on Monday, Wednesday, or Friday in King Hall 106D. His campus mailbox is located in the Film Studies Department office in King 102. His office phone number is 962-3336. Email is the best way to reach him: berlinert@uncw.edu.

READINGS AND TEXTS

Bring each week's readings with you to class on the days they are listed in the syllabus.

- 1) ***Film Art: An Introduction, Eleventh Edition*** by David Bordwell and Kristin Thompson (New York: McGraw-Hill, 2017). You may buy the book (11th edition) in either print or digital format.
- 2) The electronic readings may be downloaded from the Blackboard Learn website at <https://learn.uncw.edu/>. After logging into the course, click "Course Content." Contact TAC (962-4357) if you need help with Blackboard.
 - **Naremore.Grant.pdf.** James Naremore, "Cary Grant in *North by Northwest*" in *Acting in the Cinema* (Berkeley and Los Angeles: University of California Press, 1988), 213-235.
 - **Sample Writing Assignments.** We have posted exemplary random observation papers, movie clip outlines, and movie clip essays, written by students from previous semesters.
 - **Syllabus, Writing Assignment, and Shot Breakdown handouts.**

**FST 200 INTRODUCTION TO FILM STUDY
COURSE SCHEDULE**

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Section 4: Monday 9-10:15 am in BR 219 (Andres)

Notes:

- Study the readings *before* the class meetings for which they are listed.
- Bring course handouts and the week’s readings with you to each discussion section.
- Readings with “.pdf” at the end of the title can be downloaded from Blackboard (“Course Contents” section).

PART I: FILM STYLE

UNIT 1 INTRODUCTION TO FILM ANALYSIS

Jan 9 Mon Practicing Film Analysis

11 Wed **Screening:** *Ohayô / Good Morning* (Japan 1959, 94 min., Yasujiro Ozu).
Lecture: “On the Function of Film Criticism”
Reading: 1) FST200syllabus.pdf (this 7-page handout)
 2) FST200writingassignments.pdf (especially pp. 1-2, Blackboard)
 3) Sample Random Observation Papers (Blackboard)

UNIT 2 INTRODUCTION TO MISE-EN-SCÈNE

Jan 16 Mon *MLK holiday!*

17 Tue *Last day of Add/Drop*

18 Wed **Screening:** *Das Cabinet des Dr. Caligari / The Cabinet of Dr. Caligari* (Germany 1920, 77 min, Robert Wiene)
Lecture: “Analyzing Film Mise-en-Scène”

23 Mon **Reading:** 1) *Film Art*, “The Shot: Mise-en-Scène,” pp. 112-131
 2) *Film Art*, “German Expressionism,” pp. 463-466

Due at the beginning of class: Random Observations (I) of a clip from *Good Morning* or *The Cabinet of Dr. Caligari* (hard copy).

UNIT 3 MISE-EN-SCÈNE: PERFORMANCE

Jan 25 Wed **Screening:** *North by Northwest* (USA 1959, 136 min, Alfred Hitchcock)

Lecture: “Analyzing Film Performance”

30 Mon **Reading:** 1) Naremore.Grant.pdf (Blackboard)
 2) *Film Art*, “Staging: Movement and Performance,” pp. 131-140
 3) *Film Art*, “*North by Northwest*,” pp. 404-408

Due at the beginning of class: Random Observations (I) of *North by Northwest* (hard copy).

UNIT 4 MISE-EN-SCÈNE AND CINEMATOGRAPHY IN *CITIZEN KANE*

Feb 1 Wed **Screening:** *Citizen Kane* (USA 1941, 119 min, Orson Welles)

Lecture: “Orson Welles and *Citizen Kane*”

6 Mon **Reading:** 1) *Film Art*, “Putting It All Together: Mise-en- Scène in Space and Time,” “Narrative Functions of Mise-en- Scène in *Our Hospitality*,” pp. 140-158.
 2) *Film Art*, “Classical Hollywood Cinema (1926-1950),” pp. 474-477.

Due at the beginning of class: Random Observations (I) of *Citizen Kane* (hard copy). Last opportunity to write your first observation.

UNIT 5		CINEMATOGRAPHY I: THE PHOTOGRAPHIC IMAGE	
Feb	8 Wed	Screening:	1) <i>Duck Amuck</i> (USA 1953, 7 min, Chuck Jones) 2) <i>Sanjuro</i> (Japan 1962, 96 min, Akira Kurosawa)
		Lecture:	“Analyzing Cinematography: The Photographic Image”
	13 Mon	Reading:	1) <i>Film Art</i> , “The Photographic Image,” 159-177 2) <i>Film Art</i> , “Animated Film,” pp. 387-398
		Due at the beginning of class:	Random Observations (II) of <i>Duck Amuck</i> or <i>Sanjuro</i> .
UNIT 6		CINEMATOGRAPHY II: FRAMING AND SHOT DURATION	
Feb	15 Wed	Screening:	<i>Wo hu cang long / Crouching Tiger, Hidden Dragon</i> (Taiwan/Hong Kong/USA/China 2000, 120 min, Ang Lee)
		Lecture:	“Analyzing Cinematography: Framing”
	20 Mon	Reading:	1) <i>Film Art</i> , “Framing” and “Duration of the Image,” pp. 177-215 2) <i>Film Art</i> , “Hong Kong Cinema, 1980s-1990s” pp. 488-492.
		Due at the beginning of class:	Random Observations (II) of <i>Crouching Tiger, Hidden Dragon</i> .
UNIT 7		EDITING	
Feb	22 Wed	Screening:	<i>The Maltese Falcon</i> (USA 1941, 101 min, John Huston)
		Lecture:	“Analyzing Film Editing”
	24 Fri	<i>Last day to withdraw with a W</i>	
	27 Mon	Reading:	1) <i>Film Art</i> , Chapter 6, “Editing,” pp. 216-262 2) “Shot Breakdown” handout
		Due at the beginning of class:	Random Observations (II) of <i>The Maltese Falcon</i> .
UNIT 8		SOUND	
Mar	1 Wed	Screening:	<i>Do the Right Thing</i> (USA 1989, 120 min, Spike Lee)
		Lecture:	“Analyzing Film Sound”
	6-10	<i>Spring Break!</i>	
	13 Mon	Reading:	1) <i>Film Art</i> , Chapter 7, “Sound in the Cinema,” pp. 263-302 2) <i>Film Art</i> , “ <i>Do the Right Thing</i> ,” pp. 408-413
		Due at the beginning of class:	Random Observations (II) of <i>Do the Right Thing</i> . Last opportunity to write your second observation
UNIT 9		ANALYZING A FILM’S STYLE	
WRITING WORKSHOP: THESIS AND ORGANIZATION			
Mar	15 Wed	Screening:	<i>Raging Bull</i> (USA 1980, 129 min, Martin Scorsese)
		Lecture:	“ <i>Raging Bull</i> ’s Stylistic Dissonance”
	17 Fri	Due by 11:59 pm: Enter Shot Breakdown answers into Blackboard test, “Shot Breakdown: <i>Notorious</i> .” The test is available on Blackboard 12:01 am until 11:59 pm on March 17. Prepare your answers before beginning the test online. Once you begin the test, you will have one hour to enter your answers. Scores will be available on Blackboard at 12:01 am on March 18.	
	20 Mon	Reading:	<i>Film Art</i> , “ <i>Raging Bull</i> ,” pp. 446-450
		Workshop:	How to Develop a Strong Thesis and Organize a Paper

PART II: FILM FORM

UNIT 10		NARRATIVE AS A FORMAL SYSTEM WRITING WORKSHOP: THESIS CRITIQUES
Mar	22 Wed	Screening: 1) <i>Un Chien Andalou / An Andalusian Dog</i> (France 1929, 16 min, Luis Buñuel) 2) <i>His Girl Friday</i> (USA 1940, 92 min, Howard Hawks) Lecture: “Classical and Non-Classical Storytelling”
	24 Fri	Due to your discussion section leader by email by noon: Working thesis for your Movie Clip Outline and Essay.
	27 Mon	Reading: 1) <i>Film Art</i> , Chapter 3, “Narrative as a Formal System” pp. 72-110. 2) <i>Film Art</i> , “Surrealism,” pp. 468-470. 3) <i>Film Art</i> , “ <i>His Girl Friday</i> ,” pp. 401-404. Workshop: Thesis Critiques
UNIT 11		FILM STYLE AND FILM FORM I: CLASSICAL AND NON-CLASSICAL FILM STYLE WRITING WORKSHOP: OUTLINE PEER EDITING
Mar	29 Wed	Screening: 1) <i>La Jetée / The Pier</i> (France 1962, 28 min., Chris Marker) 2) <i>The General</i> (USA 1926, 80 min, Buster Keaton) Lecture: “Classical and Non-Classical Style”
Apr	3 Mon	Due at the beginning of discussion section: 4 hard copies of your outline for your movie clip essay (no longer than 2 double-spaced typed pages). Workshop: Peer Editing of Movie Clip Essay Outline
UNIT 12		FILM STYLE AND FILM FORM II: STYLE AS A FORMAL SYSTEM
Apr	5 Wed	Screening: 1) <i>Ballet mécanique / Mechanical Ballet</i> (France 1924, 16 min, Fernand Leger) 2) <i>Play Time</i> (France 1967, 126 min, Jacques Tati) Lecture: “Style as a Formal System: <i>Ballet mécanique</i> and <i>Play Time</i> ”
	7 Fri	Due by email (MS Word attachment) to your discussion section leader by noon: Outline for Movie Clip Essay. The title of your attachment should start with your last name (e.g. “yourlastname_outline.doc”). Graded outlines will be returned by email on April 17.
	10 Mon	Reading: 1) <i>Film Art</i> , Chapter 8, “Style and Film Form,” pp. 303-324 2) <i>Film Art</i> , “Experimental Film,” pp. 369-386 4) FST200writingassignments.pdf (“Movie Clip Assignments”) pp. 3-4 (Blackboard) 5) Sample Outlines (Blackboard) Bring to class: Your shot breakdown answers. Review of Shot Breakdown

PART III: TYPES OF FILMS AND MODES OF PRODUCTION

UNIT 13 FILM GENRES

- Apr 12 Wed **Screening:** *Singin' in the Rain* (USA 1952, 103 min., Stanley Donen & Gene Kelly)
Lecture: "The Hollywood Musical and *Singin' in the Rain*"
- 17 Mon **Reading:** 1) *Film Art*, Chapter 9, "Film Genres," pp. 326-349
2) Sample Movie Clip Essays (Blackboard)

UNIT 14 DOCUMENTARY

- Apr 19 Wed **Screening:** 1) *Window Water Baby Moving* (USA 1959, 12 min, 13 sec, Stan Brakhage)
2) *Rivers and Tides: Andy Goldsworthy Working with Time* (Germany / Finland / UK 2002, 90 min, Thomas Riedelsheimer)
Lecture: "Documentary Filmmaking: *Window Water Baby Moving* and *Rivers and Tides*"
- 24 Mon **Reading:** *Film Art*, Chapter 1, "Film as Art: Creativity, Technology, and Business" pp. 2-48.
Tip: Purchase a Scantron Form 30423 (large form) this week for the final exam; the bookstore sometimes runs out during finals week.

UNIT 15 PRODUCTION, DISTRIBUTION, AND EXHIBITION

- Apr 25 Tue **Due by email (MS Word attachment) to your discussion section leader by noon:** Movie Clip Essay. The title of your attachment should start with your last name (e.g. "yourlastname_essay.doc").
- 26 Wed **Screening:** 1) *Mothlight* (USA 1963, 3 min, 14 sec, Stan Brakhage)
2) *Festen / The Celebration* (Denmark 1998, 105 min, Thomas Vinterberg)
Lectures: "Distribution and Exhibition: Feature Filmmaking" / "Dogme 95"
- 28 Fri 8-11:00 am in KI 101 **Final Exam.**
Purchase and bring Scantron Form 30423 (large form) and a few sharp #2 pencils.