

SYLLABUS AND POLICIES
FST 200 INTRODUCTION TO FILM STUDY
Fall 2019

Professor Todd Berliner

Teaching Assistant: Alison Rodriguez

Screenings and Lectures (all sections): Thursday 12:30-3:45 pm (195 min) in KI 101

Section 1: Tuesday 2:00-3:15 pm in KI 104 (Berliner)

Section 2: Tuesday 12:30-1:45 pm in KI 104 (Rodriguez)

Section 3: Tuesday 2:00-3:15 pm in KI 204 (Rodriguez)

COURSE DESCRIPTION

Designed to prepare students to major in Film Studies, FST 200 teaches students how to analyze cinema's aesthetic properties. We will first study film style—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 skills, analytical skills, and technical knowledge applicable to film study.

The films we 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 aesthetic possibilities. Throughout the course, we will concentrate on movies *as* movies—as experiences for spectators—and, wherever we are, we will never stray 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 learn to 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. Evaluate the aesthetic properties of individual films, moments in films, and film techniques.
3. Write valid and persuasive aesthetic analyses in clear, cogent prose.
4. Give scrupulously close attention to movies and vividly describe their sensory properties: In short, you will learn *deep vision*.

FST 200 partially satisfies University Studies' *Aesthetic, Interpretive, and Literary Perspectives* (AIL) component:

5. AIL 1. 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. 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. 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. Please don't ask us if it's okay to miss class, arrive 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.

Some of the assignments require that you see portions of a movie again (and again). Copies of the movies we are studying are available through Randall Library on disc or streaming through [Kanopy](#) or [Swank](#).

The course has potentially upsetting material and trauma triggers; see Professor Berliner if you have concerns.

CONNECT SMARTBOOK ASSIGNMENTS

On days when readings from *Film Art* are due, you also have due a Connect Smartbook Assignment, which helps ensure that you understand the readings. To access it, click the "Assignments" tab in Canvas. You can keep doing an

assignment until your score reaches 100%, up until the due date/time; your “Progress” score transfers to Canvas. After you complete an assignment, you can use the “recharge” feature in Connect, which will quiz you on concepts that you had difficulty with the first time through.

IN-CLASS QUIZZES

At the beginning of discussion section, you will take a brief quiz on the unit’s reading, lecture, and movie. Quizzes are perfunctory, designed to make sure that you have done the reading, that you are attending screenings and lectures, and that you understand the material. Quizzes cannot be made up or taken late. We can sometimes arrange for you to take a quiz early. If you miss a quiz, you receive a zero on it, but we are dropping your lowest quiz score.

FINAL EXAM

The final exam covers material presented throughout the semester and consists of questions pertaining to readings and lectures, identifications of plot elements from each screened film, and shot breakdowns. To review *Film Art*, you can do the “Final Exam Review of Film Art” in Connect, located in the Assignments section of Canvas; however, recognize that this optional assignment will not help you review for other parts of the final exam.

If you have a qualified time conflict during the scheduled time of our exam or a disability that permits extended time, please notify us by unit 11 so that we may arrange for you to take the exam early in a special setting.

CLASS PARTICIPATION

Based primarily on attendance, class participation is essential to the course. You start with 100%. We’ll subtract 5% from your class participation grade for missing one discussion section, 15% for missing two, 30% for three, and 50% for four; missing five will cause you to fail the course. Late arrivals or early exits count for half attendance, provided you attend most of the class.

Your participation grade also depends on three other factors: 1) submitting your thesis on time for the thesis critiques (-6% if you fail to do it), 2) preparation for the peer-editing workshop (-8%), and 3) participation in discussion. Productive participation can improve your class participation grade; disruptive behavior (on your phone, sleeping, chatting, etc.) can damage it. If you are attentive, prepared and on time, and you submit your thesis punctually, you’ll get an A in class participation.

GRADING

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

Writing and Analytic Skills: 43%

1. 2 Random Observations Papers (average of top score from Group I and top score from Group II): 15%
2. Outline for Movie Clip Essay: 13%
3. Movie Clip Essay: 15%

Factual and Technical Mastery: 43%

1. Connect Smartbook Assignments: 10%
2. In-class quizzes (lowest quiz score dropped): 15%
3. Shot Breakdown: 3%
4. Final Exam: 15%

Class Participation: 14%

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

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.

ADMISSION TO THE FILM STUDIES MAJOR

The Film Studies Department admits a limited number of students each semester. The document, “Instructions for Applying to the UNCW Film Studies Major/Frequently Asked Questions,” explains admission procedures and criteria; you can download it from the [Film Studies Department](#) website on the [Admission to the Major](#) page or from the Canvas website for this course.

Admission to the major is based solely on a student’s grade in FST 200, the department’s foundational course, which teaches and evaluates skills that students use in all other courses in the Film Studies major. While enrolled in FST 200 or after completing the course, students seeking to major in film studies sign the “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 (910-962-7857, ulc@uncw.edu). 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 your section leader. For questions about the lectures, course organization, or general matters, contact Professor Berliner.

Professor Berliner will hold office hours on Tuesdays 12-1:15 pm or by appointment on Tuesday, Thursday or Friday in King Hall 106D. His office phone number is 910-962-3336 and email address is berlinert@uncw.edu.

Ms. Rodrigues will hold office hours on Wednesdays 4:45-6:15 pm, or by appointment, in King 106G. Her campus mailbox is located in the Film Studies Department office in King 102. Her email address is air5327@uncw.edu.

REQUIRED TEXTS

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

- 1) **180-day Connect subscription to *Film Art: An Introduction*, 12 ed.** by David Bordwell, Kristin Thompson, and Jeff Smith (New York: McGraw-Hill, 2020).
 - *The interactive eBook and online assignments* are available through Canvas. Your Connect subscription gives you:
 - Digital access to *Film Art* as a Connect “Smartbook” and integrated e-book with audio capabilities (your device can read the book to you aloud), accessible from any computer.
 - Adaptive learning tools and interactives.
 - Access to video tutorials.
 - Access to required Connect Smartbook Assignments, which test your knowledge of the reading. Every question links to the eBook so that, when you are struggling with a question, you can go directly to the eBook explanation for help.
 - *Purchase Connect* access through shopuncw.com. Select the textbooks tab. Enter the term, course, and your section number. You can also purchase it through the course Canvas portal.

- *To get started, click the first Connect assignment in Canvas.* You will be prompted to either login with an existing Connect account username and password or create a new account. Then enter your access code. For Connect registration instructions, click [here](#).
 - *If you want a hard copy of Film Art or want to keep the text for future reference, you can “print” each section of the e-book as a PDF file. Or you can buy a discounted loose-leaf version of the book within Connect.*
 - *Connect Technical Support.*
 - You can reach Connect technical support at <http://www.mhhe.com/support> or at 800-331-5094 during the following hours:
 - Monday-Thursday: 24 hrs
 - Friday: 12:00 AM to 9:00 PM EST
 - Saturday: 10:00 AM to 8:00 PM EST
 - Sunday: 12:00 PM to 12:00 AM EST
 - Click [here](#) to reach the McGraw Hill Customer Experience Group (CXG) Support Center where you can communicate with a tech specialist via chat, phone, or email.
 - For more information about resolving technical problems, see the handout, “Connect Technical Requirements and Support,” on Canvas.
 - Don’t contact the FST 200 instructors for technical support. We can’t help you with that.
- 2) Additional materials on Canvas. Contact [TAC](#) (910-962-4357) if you need help with Canvas.
- **Course Handouts.** Syllabus, Writing Assignment, and Shot Breakdown handouts
 - **Instructions for Applying to the Film Studies Major**
 - **Connect Technical Requirements and Support**
 - **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 Papers and Outlines.** Exemplary Random Observation Papers, Movie Clip Outlines, and Movie Clip Essays, written by students from previous semesters.
 - **Random Observation Clips.** Sample clips from some of the movies we are studying, in case you have trouble locating your own clips for your Random Observation Papers
 - **Shot Breakdown Clip.** You can access this clip all semester.
 - **Shot Breakdown Quiz.** You will be able to access this quiz on the date indicated in the syllabus.

COURSE SCHEDULE

Screenings and Lectures (all sections): Thursday 12:30-3:45 pm (195 min) in KI 101

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Section 2: Tuesday 12:30-1:45 pm in KI 104 (Rodriguez)

Section 3: Tuesday 2:00-3:15 pm in KI 204 (Rodriguez)

Notes on the course schedule:

- Films are screened in class.
- Lectures occur during class time and are not available online.
- Study the readings *before* the class meetings for which they are listed.
- Readings with “.pdf” at the end of the title can be downloaded from Canvas.

PART I: FILM STYLE

UNIT 1 INTRODUCTION TO FILM CRITICISM

Aug 22 Thur **Screening:** *The Maltese Falcon* (USA 1941, 101 min, John Huston).

Lecture: “On the Function of Film Criticism”

Aug 27 Tues Practicing Film Analysis

Reading: 1) *Film Art*, Chapter 1, “Film as Art: Creativity, Technology, and Business” pp. 2-48
2) FST200syllabus.pdf (this 7-page handout)
3) FST200writingassignments.pdf (especially pp. 1-2) (Canvas)
4) Sample Random Observation Papers (Canvas)

Due by 12:30 pm: Connect Smartbook Assignment (Unit 1)

28 Wed *Last day of Add/Drop*

UNIT 2 INTRODUCTION TO MISE-EN-SCÈNE

Aug 29 Thur **Screening:** 1) *Das Cabinet des Dr. Caligari / The Cabinet of Dr. Caligari* (Germany 1920, 77 min, Robert Wiene)

2) *Kustom Kar Kommandos* (USA 1965, 3 min, Kenneth Anger)

Lectures: 1) “German Expressionism”

2) “Analyzing Mise-en-Scène”

Sep 3 Tues **Reading:** 1) *Film Art*, “The Shot: Mise-en-Scène,” pp. 111-132

2) *Film Art*, “German Expressionism,” pp. 465-468

Due by 12:30 pm: Connect Smartbook Assignment (Unit 2)

Due at the beginning of class: Random Observations (I) of a clip from [The Maltese Falcon](#), [The Cabinet of Dr. Caligari](#), or *Kustom Kar Kommandos* (hard copy).

UNIT 3 MISE-EN-SCÈNE: PERFORMANCE

Sep 5 Thur **Screening:** *North by Northwest* (USA 1959, 136 min, Alfred Hitchcock)

Lecture: “Analyzing Performance”

10 Tues **Reading:** 1) Naremore.Grant.pdf (Canvas)

2) *Film Art*, “Staging: Movement and Performance,” pp. 132-140

3) *Film Art*, “*North by Northwest*,” pp. 406-410

Due by 12:30 pm: Connect Smartbook Assignment (Unit 3)

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

UNIT 4		ANALYZING MISE-EN-SCÈNE AND CINEMATOGRAPHY IN <i>CITIZEN KANE</i>
Sep	12 Thur	Screening: <i>Citizen Kane</i> (USA 1941, 119 min, Orson Welles) Lecture: “Orson Welles and <i>Citizen Kane</i> ”
	17 Tues	Reading: 1) <i>Film Art</i> , “Putting It All Together: Mise-en-Scène in Space and Time,” “Narrative Functions of Mise-en-Scène in <i>Our Hospitality</i> ,” pp. 140-158 Due by 12:30 pm: Connect Smartbook Assignment (Unit 4) Due at the beginning of class: Random Observations (I) of Citizen Kane (hard copy).
UNIT 5		CINEMATOGRAPHY I: THE PHOTOGRAPHIC IMAGE
Sep	19 Thur	Screening: 1) <i>Duck Amuck</i> (USA 1953, 7 min, Chuck Jones) 2) <i>Ohayô / Good Morning</i> (Japan 1959, 94 min., Yasujiro Ozu) Lecture: “Analyzing Cinematography: The Photographic Image”
	24 Tues	Reading: 1) <i>Film Art</i> , “The Photographic Image,” 159-177 2) <i>Film Art</i> , “Animated Film,” pp. 389-400. Due by 12:30 pm: Connect Smartbook Assignment (Unit 5) Due at the beginning of class: Random Observations (I) of <i>Duck Amuck</i> or <i>Good Morning</i> . Last opportunity to write your first observation.
UNIT 6		CINEMATOGRAPHY II: FRAMING AND SHOT DURATION
Sep	26 Thur	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”
Oct	1 Tues	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. 490-494. 3) “Shot Breakdown” handout Due by 12:30 pm: Connect Smartbook Assignment (Unit 6) Due at the beginning of class: Random Observations (II) of <i>Crouching Tiger, Hidden Dragon</i> .
UNIT 7		EDITING
Oct	3 Thur	Screening: 1) <i>À bout de souffle / Breathless</i> (France 1960, 90 min., Jean-Luc Godard) 2) <i>Meshes of the Afternoon</i> (USA 1943, 14 min, Maya Deren) Lecture: “Analyzing Editing”
	8 Tues	Reading: 1) <i>Film Art</i> , Chapter 6, “Editing,” pp. 216-262. 2) <i>Film Art</i> , “The French New Wave,” pp. 481-484. 3) <i>Film Art</i> , “Breathless,” pp. 420-424 Due by 12:30 pm: Connect Smartbook Assignment (Unit 7) Due at the beginning of class: Random Observations (II) of Meshes of the Afternoon or Breathless .
UNIT 8		SHOT BREAKDOWN
		WRITING WORKSHOP: THESIS AND ORGANIZATION
Oct	9 Wed	<i>Last day to withdraw</i>
	10 Thur	<i>Fall Break!</i>
	14 Mon	Due in Canvas by 11:59 pm: Enter Shot Breakdown answers into Canvas quiz, “Shot Breakdown: <i>The Apartment</i> .” The quiz is available on Canvas <i>12:01 am until 11:59 pm</i> . Prepare your answers beforehand. Once you begin the quiz, you will have one hour to enter your answers.
	15 Tue	Reading: FST200writingassignments.pdf, pp. 3-4 (Canvas) Bring to class: Your shot breakdown answers for an analysis of the shot breakdown clip Workshop: How to Develop a Strong Thesis and Organize a Paper

UNIT 9		SOUND
Oct	17 Thur	Screening: <i>Do the Right Thing</i> (USA 1989, 120 min, Spike Lee) Lecture: “Analyzing Film Sound”
	22 Tues	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. 410-415. Due by 12:30 pm: Connect Smartbook Assignment (Unit 9) Due at the beginning of class: Random Observations (II) of Do the Right Thing .

PART II: FILM FORM

UNIT 10		ANALYZING FILM FORM
Oct	24 Thur	Screening: <i>Raging Bull</i> (USA 1980, 129 min, Martin Scorsese) Lecture: “ <i>Raging Bull</i> ’s Stylistic Dissonance”
	29 Tues	Reading: 1) <i>Film Art</i> , Chapter 8, “Style and Film Form,” pp. 303-325. 2) FST200writingassignments.pdf (“Movie Clip Assignments”) pp. 3-4 (Canvas) Due by 12:30 pm: Connect Smartbook Assignment (Unit 10) Due at the beginning of class: Random Observations (II) of Raging Bull . Last opportunity to write your second observation.

UNIT 11		NARRATIVE AS A FORMAL SYSTEM
		WRITING WORKSHOP: THESIS CRITIQUES
Oct	31 Thur	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”
Nov	4 Mon	Due to your discussion section leader by email by noon: Working thesis for your Movie Clip Outline and Essay.
	5 Tues	Reading: 1) <i>Film Art</i> , Chapter 3, “Narrative Form” pp. 72-110. 2) <i>Film Art</i> , “Surrealism,” pp. 470-472. 3) <i>Film Art</i> , “ <i>His Girl Friday</i> ,” pp. 403-406. 4) Sample Outlines (Canvas) Due by 12:30 pm: Connect Smartbook Assignment (Unit 11) Workshop: Thesis Critiques

UNIT 12		STYLE AS A FORMAL SYSTEM
		WRITING WORKSHOP: OUTLINE PEER EDITING
Nov	7 Thur	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> ”
	12 Tues	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

PART III: TYPES OF FILMS

UNIT 13		GENRES
Nov	14 Thur	Screening: <i>Star Wars</i> (USA 1977/2015 “Despecialized Edition,” 121 min., George Lucas) Lecture: “Genre Expertise and Aesthetic Pleasure, or Why Film Scholars Didn’t Like <i>Star Wars</i> ”
	15 Fri	Due by email (MS Word attachment) to your discussion section leader before midnight: Outline for Movie Clip Essay. The title of your attachment should start with your last name (e.g. “yourlastname_outline.docx”). Graded outlines will be returned by email on November 26.
	19 Tues	Reading: 1) <i>Film Art</i> , Chapter 9, “Film Genres,” pp. 326-351. 2) Sample Movie Clip Essays (Canvas). Due by 12:30 pm: Connect Smartbook Assignment (Unit 13)
UNIT 14		PRODUCTION MODES: EXPERIMENTAL AND DOCUMENTARY FILMS
Nov	21 Thur	Screening: 1) <i>Mothlight</i> (USA 1963, 3 min, 14 sec, Stan Brakhage) 2) <i>Window Water Baby Moving</i> (USA 1959, 12 min, 13 sec, Stan Brakhage) 3) <i>Rivers and Tides: Andy Goldsworthy Working with Time</i> (Germany / Finland / UK 2002, 90 min, Thomas Riedelsheimer) Lecture: “Experimental and Documentary Filmmaking” Tip: Purchase a Scantron Form 30423 (large form) this week for the final exam; the bookstore sometimes runs out during finals week.
Nov	26 Tue	Reading: <i>Film Art</i> , “Documentary,” “Experimental Film,” pp. 352-388. Due by 12:30 pm: Connect Smartbook Assignment (Unit 14)
	27-29	<i>Thanksgiving Holiday!</i>
Dec	3 Tue	Bring to class: <i>Film Art</i> and Naremore reading.
	4 Wed	Due by email (MS Word attachment) to your discussion section leader before midnight: Movie Clip Essay. The title of your attachment should start with your last name (e.g. “yourlastname_essay.docx”).
	12 Thu	11:30 am – 2:30 pm in KI 101. Final Exam. Purchase and bring Scantron Form 30423 (large form) and a few sharp #2 pencils.