TFM 160: CINEMA AS ART AND COMMUNICATION
Sections 4, Fall 2016

Classroom & Meetings: AL-201, 4:00-6:40 pm Thursdays
Instructor: Stuart Voytilla
Office/Hours: DA-203, Tues 2-3:30 pm, Wed 3:30-5 pm, and by appointment
Contact: SVoytilla@mail.sdsu.edu
TFM 160 GA: Sidney Lingle

COURSE DESCRIPTION: An appreciative survey of cinema in its diverse forms. Historical and stylistic influences on the aesthetic values and social implications of cinema. Illustrated by screen examples.

Required Text: Barsam and Monahan, Looking at Movies: An Introduction to Film, (5th Edition). (in Bookstore)

Required Online Content: For student success in this course, two online sources are required:

1. Looking at Movies Student Web Resources (through our Blackboard). The Required Text includes access to ebook and Student Website for online Tutorials, Short Films, Study Guides and more, provided by the publisher and accessed through our Blackboard course. Student use of these valuable sources is essential for success in this course. Access is included with the purchase price of new textbooks; use the reg card and access code included with your textbook.

Students purchasing used copies or renting the text can purchase the access code through the publisher. The link is available through our Blackboard course.

2. CourseKey (through www.thecoursekey.com). CourseKey is a classroom engagement software designed to increase lecture interaction and facilitate peer-2-peer learning. CourseKey allows your instructor to ask questions, take polls, give quizzes, and get feedback from you during class. CourseKey is a bring-your-own-device system, which means that you can use any web-enabled device (laptops, tablets, smart-phones) to participate. It combines features that help the professor more efficiently manage the class and allows students to connect more effectively inside and outside of class. Instructions/links to create and register your account are posted on Blackboard.

Course Goals: Film is an entertainment and art form that has directly influenced the life and culture of virtually every person in this country, but rarely do we pay attention to that influence. In this course we will study movies rather than just watch them. We will learn how to deconstruct and examine movies based on their formative elements (narrative, mise-en-scène, cinematography, etc.), to better understand the power of cinematic language and its impact on the viewer. We will look at how movies are produced and marketed, why they appeal to us as consumers, and how they reflect the culture in which they were produced. Read and take notes with this goal in mind. You are not going to be tested on dates and character names, but will need to know how the films we see together, with the course readings and Blackboard explorations, exemplify the various topics we study. After taking this course you will most likely watch films differently for the rest of your life.

Course Objectives:
- to understand the defining characteristics that distinguish movies from other forms of art
- to appreciate the formative elements of film and how cinematic language, its techniques and concepts, connect the audience to story while deliberately concealing the means by which it does so
- to understand the differences between formal analysis and the types of analysis that explore the relationship between culture and the movies
- to learn how movies are produced and marketed and the key roles of the people who make movies
- to learn to look at movies more analytically and perceptively, and appreciate the difference between passively watching movies and actively looking at movies
Assignments:
1) **Quizzes/Exam:** 2 Quizzes, 1 Final Exam (multiple choice & true/false) covering the course material including reading assignments, *Looking at Movies* online tutorials, Lectures, Class Screenings. Quizzes/Exam require Red ParScore Form (F-289-PAR-L; “Thin”/half-page form). Make-up tests only given for academically excused absences.

2) **Class Attendance:** Class attendance is essential for student success in this course. Students earn attendance points through the CourseKey web source. Classes begin promptly at 4 pm, and students log in to CourseKey before 4:05 pm for attendance credit. Attendance is tracked again at the end of class sessions.

3) **Class Participation:** Class Participation is based on in-class discussions, and CourseKey and written “flash” responses to class screenings. These are unscheduled and will not be pre-announced. These responses cannot be made up.

4) **Blog Project:** Students are required to create/maintain a personal blog (within our Blackboard course). Blog entries will be based upon three (3) instructor prompts presented during the course of the semester. Specific guidelines will be posted on Blackboard. To complete each Blog prompt, students are required to post a personal blog and post responses to at least two peer blogs. Your blogs should be thoughtful, well-written and reflect your understanding of the topic and course material, and your engagement with the media text(s) presented in class. You are free to use any resource you like but please cite your sources; do not plagiarize (even a peer’s work), as it is grounds for failing this course. Please proofread your work for grammar and spelling. Responses will be graded based on content and on form.

### Percentage Distribution:

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<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Quizzes (2)</td>
<td>40%</td>
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<tr>
<td>Final Exam</td>
<td>20%</td>
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<tr>
<td>Attendance</td>
<td>10%</td>
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<tr>
<td>Class Participation (in-class responses)</td>
<td>10%</td>
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<tr>
<td>Blog Project</td>
<td>20%</td>
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<tr>
<td><strong>Total</strong></td>
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### Grading Process:

At the conclusion of the semester….

93-100% yields an A
90-92% an A-
87-89% a B+
83-86% a B
80-82% a B-
77-79% a C+
73-76% a C
70-72% C-
67-69% a D+
63-66% a D
60-62% D-
0-59 points an F

If Credit/No Credit is selected:
70-100% earns “Credit”
0-69% earns “No Credit”

**Students with Disabilities:** If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

**Improper Behavior:** Cheating on exams, plagiarism and other forms of academic dishonesty are completely unacceptable. The first incident will cause the student to fail that assignment. A second incident will cause the student to receive a failing grade for the entire course. All cheating will be reported to the dean of student affairs.
Disruptive behavior will not be tolerated. If you are removed from the classroom, the incident will be reported and I reserve the right to drop you from the course.

**Technology in Class:** Please set Cell Phones and Pagers to silent mode before each class. Do not text during class, especially during screenings. You will be reminded about this before lecture or a film screening, but if I (or my GA) see you texting, etc. during class, you will be asked to leave class for the day. Using laptops during class screenings is also unacceptable. Whether it is a laptop or a cell phone, glowing screens all over the room are simply too distracting for your classmates. Please, no talking during screenings.

**Film Screenings:** Because of the course objectives, film screenings are given the same weight as required textbooks. In the majority of cases, the films covered in class will be available on Media Reserve at the SDSU Library. If you miss a screening, it’s your responsibility to view the film on your own. Although in-class writing responses cannot be made up, the questions will be available for review as the material and details of the film may be covered on exams.

*Please note:* Some of the films screened in this class are rated R or unrated, and contain subject matter that some may find objectionable (including violence, language, sexuality, stereotyping, gender bashing, heretical thought and action.) If you have a problem viewing this type of material, please see me.
This list is subject to change. Reading assignments are from the Required Text, *Looking at Movies* (5th Edition), and companion student web sources available through our Blackboard classroom.

Assignments are due for class for that designated week. For example, Week 4 (9/22) Reading/Online BB Explorations are due for class on September 22.

**Week 1:** (9/1) Introduction, Cinematic Language  
Case Studies: *Juno* (2007) 96 min; Pixar

**Week 2:** (9/8) Film Form  
Case Study: *Eternal Sunshine of the Spotless Mind* (2004) 108 min  
Reading/Online BB Explorations Due: Ch. 1 “Looking at Movies”, Ch. 2 “Principles of Film Form”

**Week 3:** (9/15) Documentary  
Case Study: *Bowling for Columbine* (2002) 120 min  
Reading/Online BB Explorations Due: Ch. 3 “Types of Movies”

**Week 4:** (9/22) Genre  
Case Study: *Unforgiven* (1992) 131 min  
Reading/Online BB Explorations Due: Ch. 11 “Filmmaking Technologies and Production Systems”

**BLOG PROMPT #1 DUE (Guidelines posted on Blackboard)**

**Week 5:** (9/29) QUIZ #1  
Case Study: *Singin’ in the Rain* (1952) 103 min  
Prepare for Quiz: Quiz #1 (T/F, Multiple Choice) covers Weeks 1-4 Class Explorations, including Lectures, Class Screenings, Reading Assignments Chapters 1-3, 11 (*Looking at Movies* with online BB Explorations). Bring Parscore Red Form and #2 Pencil.

**Week 6:** (10/6) Animation  
Case Study: *Howl’s Moving Castle* (2004) 119 min  
Reading/Online BB Explorations Due: Ch. 4 “Elements of Narrative”

**Week 7:** (10/13) Mise-en-Scène  
Case Study: *Rear Window* (1954) 112 min  
Reading/Online BB Explorations Due: Ch. 5 “Mise-en-Scène”

**Week 8:** (10/20) Cinematography  
Case Study: *Days of Heaven* (1978) 94 min  
Reading/Online BB Explorations Due: Ch. 6 “Cinematography”

**BLOG PROMPT #2 DUE (Guidelines posted on Blackboard)**
Week 9: (10/27)  Acting
Case Study: The Silence of the Lambs (1991) 118 min
Reading/Online BB Explorations Due: Ch. 7 “Acting”

Week 10: (11/3)  QUIZ #2
Case Study: Fruitvale Station (2013) 85 min
Prepare for Quiz: Quiz #2 (T/F, Multiple Choice) covers Weeks 5-9 Class Explorations, including Lectures, Class Screenings, Reading Assignments Chapters 4-7 (Looking at Movies with online BB Explorations). Bring Parscore Red Form and #2 Pencil.

Week 11: (11/10)  Editing
Case Study: City of God (2002) 130 min
Reading/Online BB Explorations Due: Ch. 8 “Editing”

Week 12: (11/17)  Sound
Case Study: Mad Max: Fury Road (2015) 120 min
Reading/Online BB Explorations Due: Ch. 9 “Sound”
BLOG PROMPT #3 DUE (Guidelines posted on Blackboard)

WEEK 13  THANKSGIVING BREAK (NO CLASS)

Week 14: (12/1)  Bringing it Together: The Studio Era
Case Study: Citizen Kane (1941) 119 min
Reading/Online BB Explorations Due: Ch. 10 “Film History”

Week 15: (12/8)  Bringing it Together: Independent Filmmaking; Review for Final Exam
Case Study: Me and Earl and the Dying Girl (2015) 105 min

FINAL EXAM: Thursday, December 15th 4-6 pm

Prepare for Final Exam: Final Exam (T/F, Multiple Choice) covers Weeks 10-15 Class Explorations, including Lectures, Class Screenings, Reading Assignments Chapters 8-10 (Looking at Movies with online BB Explorations), PLUS Final Exam Study Guide of Terminology. Bring Parscore Red Form and #2 Pencil.