

Media 10: Film Appreciation

Santa Rosa Junior College, Fall 2019

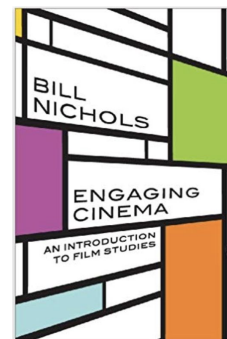
Media 10: **FILM APPRECIATION**
Class: Doyle Library 1st floor, Room 4246, Mondays
Time/Section: 1:30pm – 5:30pm, Section: 0678

Final Exam: Mon 12/16, 1:30pm – 5:30pm

Instructor: Adam Grossberg
Contact: agrossberg@santarosa.edu
Office Hours: Wed 12:00pm- 2:00pm, or by appointment
Maggini 1st floor, Room 2708 (location may change)

Text: Engaging Cinema: An Introduction to Film Studies, by Bill Nichols.
New York: W.W. Norton, 2010. ISBN-13: 978-0393934915

This textbook is also on reserve in the library. You may check it out hourly. Go to the 4th floor of the Santa Rosa library, the Reserve Desk, bring your student ID.



Students should expect additional required film screenings that may be rented from your local Library or viewed online (Kanopy) or viewed on reserve in the library.

MEDIA 10: FILM APPRECIATION

COURSE DESCRIPTION:

This course will introduce students to one of the most powerful cultural and social communications media of our time: cinema. The successful student will become more aware of the complexity of film art, more sensitive to its nuances, textures, and rhythms, and more perceptive in “reading” its multilayered blend of image, sound, and motion. The films, texts, and classroom materials will cover a broad range of domestic, independent, and international cinema, making students aware of the culture, politics, and social history of the periods in which the films were produced.

STUDENT LEARNING OUTCOMES:

Upon completion of the course, the students will be able to:

1. Appraise films and filmmakers from a technical, aesthetic, and cultural point-of-view.
2. Contextualize film in relation to historical periods, new technologies, economic and business structures, and other art forms and media.
3. Differentiate among the various phases of motion picture production.

COURSE OBJECTIVES:

Upon completion of the course, the successful student will be able to:

1. Analyze motion pictures utilizing precise film vocabulary.
2. Distinguish between the various phases of motion picture production.
3. Differentiate between multiple film forms, narratives, and genres.
4. Appraise films in terms of style and mise-en-scene.
5. Evaluate films in their historical context.
6. Examine motion pictures as a technology, business, cultural product, entertainment medium, and industrial art form.
7. Compare and contrast a film's relationship with other art forms and media.
8. Construct an original thesis and organize a college-level essay analyzing specific films and filmmakers.

EVALUATION:

Students will demonstrate their understanding of the readings and lectures and will receive their grade based on the following factors:

- (1) 10% for Class Participation and Weekly readings
 - Contributions to class discussions in class and on Canvas, attention during lectures and being respectful to the instructor and your peers.
 - Weekly readings of roughly 20-30 pages from textbook or links on Canvas.
- (2) 15% for Film Journal
- (3) 20% for Midterm: tentatively scheduled for Week 7
- (4) 30% for Auteur Project or Paper
- (5) 25% Final Exam: Mon 12/16 at 1:30pm

The total percentage of these assignments will constitute the final grade as follows:

A: 100-90%, B: 89-80%, C: 79-70%, D: 69-60%, F: <59%

FILM LIST:

All the films screened in class and recommended in the syllabus have been carefully selected for their artistic value because they provide fitting examples of movements and trends in world cinema. As every student, with no exception, will be required to watch every movie, it is important that you understand that some of the movies in class may be rated R or unrated. **Students who will not tolerate scenes involving adult content, such as nudity, sexuality, violence, or coarse language are strongly advised to enroll in a different class.**

CLASS REQUIREMENTS:

You must have access to Canvas as well as a valid email address that is on file with the college that you check daily. Reading and assignments will be posted in Canvas.

FILM JOURNAL:

Students are required to keep a film journal — physical or digital — in which notes on each film viewed in class or assigned will be kept. Journals will be turned in twice: once mid-semester and once at the end of the semester.

AUTEUR PROJECTS OR PAPER:

Each student will utilize their newly acquired knowledge of film form to either (1) perform an auteur critique on a major filmmaker or (2) create a 90-second short film based on a predetermined treatment. Detailed instructions on each of the assignments will be given later in the semester.

EXAMS:

Exams will be **skills-based tests** requiring students to recognize and interpret many of the cinematic techniques that have been presented throughout the semester. **Quizzes and exams may not be made up.** Quizzes and exams must be taken during the scheduled times unless advance arrangements are made.

CLASS PARTICIPATION AND DISCUSSION:

It is important that you **make an effort to be an active participant in the class.** All students are expected to contribute orally. The quality and frequency of your oral comments will determine your participation grade.

ATTENDANCE:

Attendance is mandatory. You must sign in at the start of every class. *Excerpt from SRJC Policy:* “A student may be dropped from any class when that student’s absences exceed ten percent (10%) of the total hours of class time.” Students have TWO absences – that includes for sports, family obligations and emergencies, or just because you didn’t feel like coming to class. **YOUR THIRD ABSENCES, FOR ANY REASON, WILL DROP YOU FROM THE CLASS.** If it’s beyond the date to drop a student, you will instead receive an F for the class.

LATENESS:

Being late for the class counts as half an absence; being more than 20 minutes late counts as a full absence. You are responsible for signing in each day to class. If you are late to class, write the number of minutes late in the space provided.

MAKEUP & LATE WORK:

You are responsible to make up work missed during an absence. You may make up a missed quiz/test *before* the next class period (arrive 10 minutes early). If you miss this opportunity you will receive a zero. Work submitted late will be subject to a 10% drop in grade per day of being late. If you are absent check Canvas and/or email me.

INTEGRITY POLICY:

Academic dishonesty is regarded as any act of deception, benign or malicious nature, in the completion of any academic exercise. Examples of academic dishonesty include cheating, plagiarism, impersonation, misrepresentation of idea or fact for the purpose of defrauding, use of unauthorized aids or devices, falsifying attendance records, violation of testing protocol, inappropriate course assignment collaboration, and any other acts that are prohibited by the instructor of record.

A student who plagiarizes an assignment, in part or in full, will receive no credit for the assignment. A second offense will result in failure of the course. Plagiarism – from the Latin word for “kidnap” – involves using another’s work without giving proper credit, whether done accidentally or on purpose. This includes not only words and ideas, but also graphs, artwork, music, maps, statistics, diagrams, scientific data, software, films, videos, and the like. Plagiarism is plagiarism whether the material is from published or unpublished sources. It does not matter whether ideas are stolen, bought, downloaded from the Internet, or written for the student by someone else – it is still plagiarism. Even if only bits and pieces of other sources are used, or outside sources reworded, they must still be cited. To avoid problems, students should cite all sources and check with the instructor before submitting an assignment or project. Students are always responsible for any plagiarism in their work.

REASONABLE ACCOMMODATION STATEMENT:

If you need disability related accommodation for this class, such as a note taker, test-taking services, special furniture, etc., please provide the Authorization for Academic Accommodations (AAA letter) from the Disability Resources Department (DRD) to the instructor as soon as possible. You may also speak with the instructor privately during office hours about your accommodations. If you have not received authorization from DRD, it is recommended that you contact them directly.

SCHEDULE (subject to change):

Week #1, Aug 19 Introduction; Why do we watch and study film?

Screening: *The Story of Film, Birth of the Cinema* (1991, dir. Mark Cousins)

Hearts of Darkness (1991, dir. Bahr, Hickenlooper and Coppola)

Week #2, Aug 26	Film language and cinematic worlds
Screening:	<i>Lost in Translation</i> (2003, dir. Sofia Coppola)
Week #3, Sept 2	*No Class, Labor Day
Week #4, Sept 9	Narrative storytelling: Story structure and editing
Screening:	<i>Memento</i> (2000, dir. Christopher Nolan)
Week #5, Sept 16	Cinematography
Screening:	<i>There Will be Blood</i> , dir. Paul Thomas Anderson (2007)
Week #6 , Sept 23	Sound design and score
Screening:	<i>The Graduate</i> (1967, dir. Mike Nichols)
Week #7, Sept 30	*Midterm
No Screening	
Week #8, Oct 7	Auteur theory and the French New Wave
Screening:	<i>Breathless</i> (<i>À bout de souffle</i> , 1960, dir. Jean-Luc Godard)
Week #9, Oct 14	New Hollywood Cinema and the summer blockbuster
Screening:	<i>Jaws</i> (1975, dir. Steven Spielberg)
Week #10, Oct 21	Indie movies and art cinema
Screening:	TBD

Week #11, Oct 28 World Cinema

Screening: *Amores Perros* (2000, dir. Alejandro González Iñárritu)

Week #12 , Nov 4 Film genre: War movies

Screening: *Full Metal Jacket* (1987, dir. Stanley Kubrick)

OR *Thin Red Line* (1998, dir. Terrance Malick)

Week #13, Nov 11 *No class, Veterans Day

**Out of class film screening to be assigned*

Week #14, Nov 18 Film genre: Science Fiction

Screening: TBD

Week #15, Nov 25 Documentary: Cinema verite and personal films

Screening: *The War Room* (1993, dir. Pennebaker and Hegedus)

OR *Sherman's March* (1986, dir. Ross McElwee)

Week #16 – Dec 2 TBD/The Future of Cinema

Screening: TBD

Week #17 – Dec 9 REVIEW, No screening

Week #18, Dec 16 FINAL, 1:30pm