Film Appreciation
Communication 1375-60 NEW CORE - Fall 2014

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Office Hours:  Fall 2014

Text:  Film: An Introduction by William H. Phillips
•  Bedford/St. Martins – Boston, New York, 5th edition
•  THIS TEXT IS SOLD SHRUNK-WRAPPED WITH: the Film
Analysis workbook by: L. Roth and O. Stanley

Course Description:
Film Appreciation/COMM 1375 is a survey course in film studies. In the course, students will gain a working knowledge of the diverse artistic and practical elements that go into the making of a film. The overall philosophy of the course is to give students insight into both the technical aspects of film production and the creative and artistic application of those techniques. The course also examines film genre studies, film criticism, the international film scene, and the concept of media literacy.

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

State Mandated Outcomes
•  define, analyze, and explain the concepts of social responsibility and civic knowledge within the framework of the medium of narrative film;
•  demonstrate the ability to engage with regional, national, and global communities;
•  demonstrate the ability to work as a team as they work together toward the common goal of critical thinking about concepts in film theory and film analysis;
•  demonstrate effective written, oral, and visual communication skills as they analyze and think about the art of film;
•  demonstrate effective critical thinking skills (including analysis, critical evaluation, creative thinking, innovation, inquiry, and synthesis) in their study of the art of film;

Standard Course Outcomes
•  explain primary technological aspects of audio operation and camera operation as related to film production
•  demonstrate the scope and variety of works in the arts and humanities;
•  understand works of film as expressions of individual and human values within an historical and social context;
•  respond critically to works of film in the arts and humanities;
•  engage in the creative process of interpretive performance and comprehend the physical and intellectual demands required of filmmakers;
•  articulate and informed personal reaction to artistic works of film;
•  develop an appreciation for the aesthetic principles that guide or govern the art of film;
•  demonstrate knowledge of the influence of literature, philosophy, and/or the arts on intercultural filmic experiences;
define the roles of, and describe the artistic contributions of film writers, directors, cinematographers, editors, actors, and set designers;
identify key developments in the evolution of film as an art form;
demonstrate a knowledge of the role of film genre within the context of American film history;
use the basic technical and artistic vocabulary of the film industry;
demonstrate an awareness of the field of film criticism;
demonstrate an awareness of their roles as “active viewers” of media;
identify and recognize the contributions of both independent and foreign films;

Course Assignments:

1. Exams: There will be three exams. Each exam counts as 30% of your overall grade.

2. Film Observation/Analysis Journals [2]: Each journal consists of an analysis/observation of an individual film. Each journal will consist of an analysis of two of the film production “areas of study” which the course focuses on. (The production-oriented areas of study include: mise-en-scene, cinematography, film audio, editing, writing, and directing.) Film journals count 10% toward your overall grade. Your first film journal is due with test two. Your second film journal will be submitted with the final. More detailed instructions and examples will be included in the Blackboard section of the course. You may do a 3rd film journal for extra credit.

Breakdown of Grades:

Test 1: 30% [includes Critical Thinking analysis-outcome]
Test 2: 25%
Test 3: 25%
- Praxis Exercise/Film Analysis Journals/Social Responsibility exercise: 10%
- Teamwork: Film Analysis exercise: 5%
- Social Responsibility-Community Engagement exercise: 5%

Grading Scale:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
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<tbody>
<tr>
<td>90-100%</td>
<td>A</td>
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<tr>
<td>80-89%</td>
<td>B</td>
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<tr>
<td>70-79%</td>
<td>C</td>
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<tr>
<td>60-69%</td>
<td>D</td>
</tr>
<tr>
<td>50-59%</td>
<td>F</td>
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Order of Topics—

[Note: The suggested films are not required viewing; they are useful to understanding the concepts regarding the “area of film study” in which they are grouped. In addition, you can use these films for your film journals.]

I. Film: Mise en Scene

Lecture, Discussion, & READING: Phillips--Chapter 1.

SUGGESTED FILMS:

“Rio Bravo”                “My Darling Clementine”
“Das Boot”                 “Gladiator”
“The Cabinet of Dr. Caligari” “Son of Frankenstein”
“Apollo 13”                “Raging Bull”
“Back to the Future”        “12:00 High”
“Ferris Bueller’s Day Off”  “Starship Troopers”
“Rocky”                    “Once Upon a Time in the West”
“Annie Hall”               “Woodstock”.

• Upon completion of the Mise-en-Scene topic/module, students will demonstrate the core outcome Communication (written, oral, and verbal) Skills in the PRAXIS EXERCISE. The Praxis exercise-assignment is an analysis of mise-en-scene (and meaning) within a film.

II. Film: Cinematography

LECTURE, DISCUSSION & READING: Phillips--Chapter 2

SUGGESTED FILMS:

“The Seventh Seal”          “Chinatown”
“Touch of Evil”              “Days of Heaven”
“The Third Man”             “All the President’s Men”
“Citizen Kane”              “Woodstock”.

• Upon completion of the Cinematography topic/module, students will demonstrate Critical Thinking core objective-exercises through a detailed analysis of the following film concepts: FRAMING, FILM LIGHTING THEchniques, AND STYLES OF FILM LIGHTING.

III. Film: Sound

WATCH VIDEO LESSON & READ: Phillips--Chapter 4.

SUGGESTED FILMS:

“Blow Out”                  “The Conversation”
“Hiroshima Mon Amour”       “Citizen Kane”
“The War of the Roses”       “The 39 Steps”
“Sneakers”                  “Woodstock”.

~~~~~~TEST 1 ~~~~~~~~~
(Over chapters 1, 2, & 4—30%)

IV. Film: Editing

WATCH VIDEO LESSON & READ: Phillips--Chapter 3

SUGGESTED FILMS:

“Intolerance”               “Breathless”
“The Good, the Bad, and the Ugly”  “October”
“Unforgiven”                “Bonnie & Clyde”
“Enemy of the State”         “The Birds”
V. Film: Directing

**WATCH VIDEO LESSON & READ:** Phillips—Chapters 5, 6, & 7

**SUGGESTED FILMS:**
- “The Thing (1951)”
- “North by Northwest”
- “Don’t Shoot the Piano Player”
- “Taxi Driver”
- “The Maltese Falcon”
- “Wild Strawberries”
- “Psycho”
- “Day for Night”
- “The Grapes of Wrath”
- “Obsession”

VI. Film: Writing for Film

**WATCH VIDEO LESSON & READ:** Phillips—Chapters 5, 6, & 7

**SUGGESTED FILMS:**
- “Network”
- “The Seventh Seal”
- “Space Invaders”
- “12 Angry Men”
- “Hiroshima Mon Amour”
- “Jaws”
- “To Kill A Mockingbird”
- “Diner”

- Upon completion of the Writing for Film topic/module, students will demonstrate core outcome **Social Responsibility Skills** via a thorough content analysis-exercise related to the film: “Mr. Smith Goes to Washington.”

~~~~~~TEST 2 ~~~~~~~

(Over chapters 3, 5, 6, & 7—30%)

**Journal #1 is due**

VII. Focus on Independent and World Cinema

**Independent Directors to study:** LECTURE, DISCUSSION, READING: Phillips—Chapter 7 and refer to index using the following independent and foreign film directors as key search words. (NOTE: Not all of the following directors are referenced in text. Key directors for the exam are referenced in the video lesson.)

Quentin Tarrentino
Robert Rodriguez
Robert Altman
Federica Fellini
Ingmar Bergman
Akira Kurasawa
Alain Resnais
Stanley Kubrick
Francois Truffaut
Jean-Luc Goddard

**SUGGESTED FILMS:**
- “Fellini Satyricon”
- “Cries and Whispers”
- “The Seven Samurai”
- “Ran”
- “Last Year at Marienbad”
- “Alphaville”
- “Desperado”
- “Blow-Up”
- “Wild Strawberries”
- “Rashomon”
- “Hiroshima Mon Amour”
- “A Clockwork Orange”
- “El Mariachi”
- “The 400 Blows”

- Upon completion of the Focus on Independent and World Cinema topic/module, students will demonstrate core outcome **Social Responsibility Skills** and **Social, Regional, and Global Community-Engagement/Awareness Skills** via a thorough content-analysis exercise related to the film: “Das Boot.”
VIII. Focus on Types of Fictional Films & Genre

WATCH VIDEO LESSON & READ: Phillips—Chapter 7

SUGGESTED FILMS:

“Giant”     “Airport”
“Goldfinger” “Goldeneye”
“Shane”     “Unforgiven”
“Close Encounters of the 3rd Kind” “Earth vs. the Flying Saucers”
“Double Indemnity” “Out of the Past”
“Detour”    “Body Heat”
“Touch of Evil” “Blade Runner”
“Breathless”

IX. Focus on Film Criticism and Media Literacy

WATCH VIDEO LESSON & READ: Phillips—Chapter 11

• Upon completion of the Focus on Film Criticism and Media Literacy topic/module, students will demonstrate core outcome Teamwork Skills via a critical thinking, teamwork exercise related to the films, “The Day the Earth Stood Still,” and “Starship Troopers

~~~~~~~~~~Final Exam--TEST 3~~~~~~~~~~
(Film Criticism, Genre Studies, Media Literacy, Types of Fictional Films, & Independent and World Cinema--30%)

Journal #2 DUE

Students with Disabilities:
For students with disabilities, this course will comply with all accommodations prescribed by the Lamar University Office of Services for Students with Disabilities. It is the responsibility of the student to insure that the instructor has been informed of all prescribed accommodations.

Academic Dishonesty:

Students are specifically warned against all forms of cheating and plagiarism. The Lamar University Student Handbook states:
Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Punishable offenses include, but are not limited to, cheating on and examination or academic work which is to be submitted, plagiarism, collusion, and the abuse of resource materials. (81)
One aspect of the Handbook’s definition of cheating is, “purchasing, or otherwise acquiring and submitting as one’s own any research paper or other assignment” (82).

Students seeking guidance to avoid plagiarism should consult the course instructor, recent handbooks, or the University Writing Center.

Punishments for academic dishonesty range from F in the course, to an F on the assignment, to re-submission of the work. Punishments are at the discretion of the faculty member, and may be appealed to the department chair, dean, and Associate Vice President for Academic Affairs. Flagrant or repeat violations may warrant further discipline by the university including probation and suspension.