

**INTRO TO THE ART OF THE MOTION PICTURE
FILM 1390 CRN 14888 SEC 005
FALL 2023**

INSTRUCTOR: Nakisha Acosta

OFFICE HOURS: Wednesday 12:30 – 1:30 PM Cotton Memorial. Also by appointment. Please email me and we can set up a time to meet.

LOCATION: Cotton Memorial Room 207

DATE AND TIME: Wednesdays 4:30 – 7:20 PM

EMAIL: ntacosta@utep.edu

COURSE DESCRIPTION:

This course focuses on understanding and appreciating film as a unique medium for communication and artistic expression. It will introduce students to a broad range of films, and cover film concepts, theory, and genre.

COURSE OBJECTIVES:

- I. Students will be able to differentiate genres by examining films.
- II. Students will be able to recognize different shot types, and filming techniques.
- III. Students will interpret underlying meaning in a film sequence by examining the mise-en-scène.

ATTENDANCE:

Attendance is Mandatory. Your attendance and participation are integral to the class curriculum. It is imperative that you attend class regularly and on time. Everyone is allowed one emergency absence. Just email me before the class stating you will be using your freebie absence and you will be excused for the day. After that any unexcused absence acquired thereafter will affect your attendance grade. An unexcused absence is any absence without valid documentation explaining the reason for missing class. An excused absence will have valid documentation explaining why the student was absent. It is under the discretion of the instructor if an absence can be considered excused. It is the student's responsibility to inform the instructor if they arrived late to class after roll call. If a student leaves during class the student will be considered absent. **DO NOT SCHEDULE**

APPOINTMENTS DURING CLASS.

GRADING:

If you come to class regularly and on time, take your assignments and screenings seriously, and participate in the class discussions, (i.e. asking questions, and sharing your opinions) you can expect to do well in this class.

Late work is accepted up to 3 days late with 10 points deducted per day. This means if the assignment is 1 day late the highest grade a student can receive is a 90, 2 days late is an 80, and 3 days late is a 70. This **DOES NOT** mean you will receive that grade, rather, it is the highest grade you can receive on the assignment. After the third day you will receive a 0 on the assignment.

It is important to contact me if you are having any issues completing an assignment. Having a problem with your computer is not an excuse for not turning in an assignment. The university offers many options for students who do not have access to a computer. Technology support has loaner computers, there are computer labs throughout campus, and the library also has computers for students to use.

Grading Scale: 100

100 – 90 = A

89 – 80 = B

79 – 70 = C

69 – 60 = D

59 and below = F

GRADING BREAKDOWN:

Attendance: 10%

Participation: 10%

Group Presentation: 20%

Midterm: 30%

Final: 30%

REQUIRED READINGS:

Looking at Movies by Richard Barsam and Dave Monahan, sixth edition. This textbook is available in the UTEP bookstore.

ASSIGNMENTS:

Mid-Term paper: Choose a film that has been approved by the instructor, and write a six page paper explaining its genre. You will receive a rubric that must be followed in order to receive full points. Make sure to include examples of why that particular film is considered part of the genre. Include a cover page and works cited page. Note: **You must cite your textbook**, along with **one** outside source that comes from either a **BOOK** or **SCHOLARLY JOURNAL**.

Note: If you take your paper to the writing center for help I will add 5 points to your mid-term paper grade. You must turn in proof that the paper was reviewed by the writing center.

Mise-en-scene Presentation: Choose any 10 minute sequence from an approved film and describe the mise-en-scene.

Final paper: Choose a film that has been approved by the instructor and write a six page paper analyzing the mise-en-scène of three scenes. Make sure to tie the mise-en-scène to the deeper meaning of the scene. Include a cover page and works cited page. Note: **You must cite your textbook**, along with **TWO** outside sources that come from either a **BOOK** or **SCHOLARLY JOURNAL**.

Note: If you take your paper to the writing center for help I will add 5 points to your final paper grade. You must turn in proof that the paper was reviewed by the writing center.

PAPER GUIDELINES

The paper **MUST** have a cover page and works cited page done in MLA format. The cover page should include your name, date, class number, and topic. The page should have a maximum of 1-inch margins all around. The font should be size 12, and commonly used like Times New Roman or Arial. Double spaced.

COVID PRECAUTION STATEMENT

Please stay home if you have been diagnosed with COVID or are experiencing COVID symptoms. If you are feeling unwell, please let me know as soon as possible, so that we can work on appropriate accommodations. If you have tested positive for COVID, you are encouraged to report your results to covidaction@utep.edu, so that the Dean of Students Office can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID testing.

The Center for Disease Control and Prevention recommends that people in areas of substantial or high COVID transmission wear facemasks when indoors in groups of people. The best way that Miners can take care of Miners is to get the vaccine. If you still

need the vaccine, it is widely available in the El Paso area, and will be available at no charge on campus during the first week of classes. For more information about the current rates, testing, and vaccinations please visit epstrong.org.

ACADEMIC INTEGRITY:

The University of Texas at El Paso prides itself on its standards of academic excellence. In all matters of intellectual pursuit, UTEP faculty and students must strive to achieve excellence based on the quality of work produced by the individual. In the classroom and in all other academic activities, students are expected to uphold the highest standards of academic integrity. Any form of academic dishonesty is an affront to the pursuit of knowledge and jeopardizes the quality of the degree awarded to all graduates of UTEP. It is imperative, therefore, that the members of this academic community understand the regulations pertaining to academic integrity and that all faculty insist on adherence to these standards. Any student who commits an act of academic dishonesty is subject to discipline. Academic dishonesty includes, but is not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, and any act designed to give unfair advantage to a student or the attempt to commit such acts. Proven violations of the detailed regulations, as printed in the *Handbook of Operating Procedures (HOP)*, and available in the Office of the Dean of Students and on the homepage of the Dean of Students at www.utep.edu/dos, may result in sanctions ranging from disciplinary probation, to a failing grade on the work in question, to a failing grade in the course, to suspension or dismissal, among others.

CASS POLICY:

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu. Or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass. CASS Staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.

You need to make sure to contact me the first week of the semester so we can discuss your accommodations for the course.

COPYRIGHT STATEMENT FOR COURSE MATERIALS

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

COURSE SCHEDULE

Note: This course calendar may change at any time under the discretion of your instructor. Chapters should be read before the class date in which they are assigned.

WEEK 1

AUG. 30 Class introduction and syllabus.

WEEK 2

SEP. 6 CHAPTER 1 LOOKING AT MOVIES
CHAPTER 2: PRINCIPLES OF FILM FORM
Pattern, light, space, and time.
Scenes from *Silence of the Lambs* (1991), *Gold Rush* (1925),

WEEK 3

SEP. 13 CHAPTER 3: TYPES OF MOVIES
Documentary Introduction
Clips: Scenes from *Nanook of the North* (1922), and *Grey Gardens* (1975) Experimental films: Scenes from *Jabberwocky* (1971)

Genre: Character type, setting, presentation

Gangster film: Introduction
Clips: *Scarface* (1932), *Scarface* (1983), *The Public Enemy* (1931), *Goodfellas* (1990)
Film Noir: Introduction
Clips: *Double Indemnity* (1944), *Sunset Boulevard* (1950) *The Usual Suspects* (1995)

WEEK 4

SEP. 20 CHAPTER 3: TYPES OF MOVIES (CONTINUATION)
Science fiction: Introduction
Clips: *2001: A Space Odyssey* (1968), *Metropolis* (1927), *The Day the Earth Stood Still* (1951), *War of the Worlds* (1953), *War of the Worlds* (2005)
Horror: Introduction
Clips: *Nosferatu*, *A Symphony of Horror* (1922), *Frankenstein* (1931), *Freaks* (1932), *Psycho* (1960) *Night of the Living Dead* (1968), *Suspiria* (1977), *Halloween* (1978)

WEEK 5

SEP. 27

The Western: Introduction

Clips: *Shane* (1953), *The Searchers* (1956), *The Good, The Bad, and The Ugly* (1966)

The Musical: Discussion

Clips: *The Jazz Singer* (1927), *42nd Street* (1933) *West Side Story* (1961), *The Sound of Music* (1965)

Evolution and transformation of genre

WEEK 6

OCT. 4

CHAPTER 4: ELEMENTS OF NARRATIVE

Narrator, direct-address, and third-person narrator *Funny Games* (1997), *Rear Window* (1954)

Narrative structure

Presentation from the Office of Student Conduct

WEEK 7

OCT. 11

CHAPTER 5: MISE-EN-SCÈNE

Design and Composition

Elements of Design

Expressionism, *The Cabinet of Dr. Caligari* (1920) Italian Neorealism, *The Bicycle Thief* (1948)

Composition, open and closed frames

Kinesis

Examples of mise-en-scène in *Harold and Maude* (1971)

WEEK 8

OCT. 18

MIDTERM PAPER DUE AT 2:00 PM

PLACE PRINTED COPY IN MY MAIL BOX ON THE FIRST FLOOR OF COTTON MEMORIAL

WEEK 9

OCT. 25

CHAPTER 6: CINEMATOGRAPHY

Groups will work on mise-en-scene presentations.

WEEK 10

NOV. 1

CHAPTER 9: SOUND

Sound design, foley, and ADR

WEEK 11

NOV. 8 Mise-en-scene review. Groups will have time to work on their projects.

WEEK 12

NOV. 15 **Groups: 1 - 4**

WEEK 13

NOV. 22 THANKSGIVING

WEEK 14

NOV. 29 **Groups: 5 - 7**

WEEK 15

DEC. 6 **Groups: 8 - 10**

WEEK 16

DEC. 13 **FINAL PAPERS DUE AT 2:00 PM**
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