

**INTRO TO THE ART OF THE MOTION PICTURE
FILM 1390 CRN 23915 SEC 004
SPRING 2020**

INSTRUCTOR: Nakisha Acosta

OFFICE HOURS: Wednesday 3:30 – 4:30 PM Cotton Memorial, Room 307A

LOCATION: Liberal Arts Building RM 211

DATE AND TIME: FRI 1:00 – 3:50 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 editing 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. After that point your grade will be dropped one full letter grade for any unexcused absence acquired thereafter. Likewise, a student will be dropped after three unexcused absences. 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. Students will be considered absent if they are not present for roll call at the beginning of class. Likewise, if a student leaves during class the student will be considered absent.

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.

Completion of a group presentation, midterm paper, and final paper are required in order to pass this class. No late work will be accepted.

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 Paper: 30%

Final Paper: 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 any film discussed in class or listed in the book, and write a six to seven page paper explaining its genre. 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 use your course book as a source, along with **two** outside sources.

Presentation: Students will form groups of four, and give a ten to fifteen minute presentation on a ten minute film sequence focusing on mise-en-scène.

Final paper: Using any film listed in the course textbook, write an 8 - 10 page paper analyzing up to three scenes of one movie using mise-en-scène. Include a cover page and works cited page. Note: You must use your course book as a source, along with **three** outside sources.

EXTRA CREDIT

If you take your paper to the Writing Center and bring me a signed note from their office you will receive 5 points on your paper.

Spring 2020 Hours of Operation

Monday - Thursday: 9:00am - 6:00pm

Friday: 9:00am - 2:00pm

Sunday: 12:00pm - 5:00pm

Contact

Location: Library Building

2nd Floor Room 227

Email: uwctutors@utep.edu

Phone: (915) 747-5112

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.

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

JAN. 24 Class introduction and syllabus. Form groups.

WEEK 2

JAN. 31 CHAPTER 1 LOOKING AT MOVIES
CHAPTER 2: PRINCIPLES OF FILM FORM
Pattern, light, space, and time.
Discussion, and scenes from *Silence of the Lambs* (1991), *Gold Rush* (1925),
The Godfather (1972)

WEEK 3

FEB. 7 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), and *An Andalusian Dog* (1929)

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)

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)

WEEK 4

FEB. 14

CHAPTER 3: TYPES OF MOVIES (CONTINUATION)

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)

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 5

FEB. 21

CHAPTER 4: ELEMENTS OF NARRATIVE

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

Narrative structure

WEEK 6

FEB. 28

CHAPTER 5: MISE-EN-SCÉNE

Design and Composition

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

Elements of Design

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

WEEK 7

MAR. 6

CHAPTER 5: MISE-EN-SCÉNE (CONTINUATION)

Composition, open and closed frames

Kinesis

CHAPTER 6: CINEMATOGRAPHY

WEEK 8
MAR. 13 **MID TERM PAPER DUE BY 2:00 PM**
COTTON MEMORIAL MAIN OFFICE

WEEK 9
MAR. 20 **SPRING BREAK**

WEEK 10
MAR. 27 **CESAR CHAVEZ HOLIDAY – NO CLASS**

WEEK 11
APR. 3 **CHAPTER 7: ACTING**
CHAPTER 8: EDITING

WEEK 12
APR. 10 **SPRING STUDY DAY – NO CLASS**

WEEK 13
APR. 17 **CHAPTER 9: SOUND**
CHAPTER 10: FILM HISTORY

WEEK 15
APR. 24 **CHAPTER 11: FILMMAKING TECHNOLOGIES AND PRODUCTION SYSTEMS**
Discussion of preproduction, production, and postproduction. The studio system versus Hollywood productions today.

WEEK 16
MAY 1 **PRESENTATIONS GROUPS: 1 - 5**

WEEK 17
MAY 8 **PRESENTATIONS GROUPS: 6 - 10**

WEEK 18
MAY 15

FINAL PAPERS DUE 2:00 PM
IN COTTON MEMORIAL MAIN OFFICE