

**INTRO TO THE ART OF THE MOTION PICTURE  
FILM 1390 CRN 11762 SEC 003  
FALL 2021**

**INSTRUCTOR:** Nakisha Acosta

**OFFICE HOURS:** Wednesday 12:30 – 1:30 PM Cotton Memorial, Room 307A. Also by appointment and email.

**LOCATION:** Cotton Memorial RM 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. 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. I will only accept late work for the major assignments (midterm, mise-en-scene presentation, final), but 10 points will be deducted for every day it is late up to 3 days, at which point you will receive a 0. It is important to contact me if you are having any issues completing an assignment.

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 eight 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.

**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 - 15 minute sequence from one of the films listed in the book, and describe the mise-en-scene.

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

**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-19 PRECAUTION STATEMENT**

Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 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-19, you are encouraged to report your results to [covidaction@utep.edu](mailto: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-19 testing.

The Center for Disease Control and Prevention recommends that people in areas of substantial or high COVID-19 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](http://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](http://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](mailto: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](http://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. 25** Class introduction and syllabus.

### WEEK 2

**SEP. 1** 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),  
*The Godfather* (1972)

### WEEK 3

**SEP. 8** 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)

### WEEK 4

**SEP. 15** 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. 22**

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), *42<sup>nd</sup> Street* (1933) *West Side Story* (1961), *The Sound of Music* (1965)

Evolution and transformation of genre

**WEEK 6**

**SEP. 29**

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. 6**

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. 13**

**MIDTERM PAPER DUE AT 4:30 PM**

**EMAIL A PDF COPY TO MY EMAIL.**

**WEEK 9**

**OCT. 20**

CHAPTER 6: CINEMATOGRAPHY

Groups will work on mise-en-scene presentations.

**WEEK 10**

**OCT. 27**

CHAPTER 7: ACTING

Four key types of movie actors

**WEEK 11**

**NOV. 3**

CHAPTER 8: EDITING

**WEEK 12**

**NOV. 10**      CHAPTER 9: SOUND  
Sound design, foley, and ADR

**WEEK 13**

**NOV. 17**      **Groups: 1 - 4**

**WEEK 15**

**NOV. 24**      **Groups: 5 - 7**

**WEEK 16**

**DEC. 1**        **Groups: 8 - 10**

**WEEK 17**

**DEC. 8**        **FINAL PAPERS DUE AT 4:30 PM**  
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