



FILM 3390

I. COURSE INFORMATION

Fall, 2018: Thursdays, 12-2:50, QUIN 103

FILM 3390- Cinematic Auteurs: Billy Wilder

CRN: 15327

TEXT: The text for this course is: Watching Wilder, by Sherry Lowell-Lewis. It is available through Cognella Publishing and at the bookstore.

MATERIALS: You will need to take notes during the film viewings, and to write down the specific questions you should address in your critiques of each film. If you use an electronic device, make sure you are taking notes for the film, not checking your email or working on another course!

II. INSTRUCTOR INFORMATION:

Sherry Lewis, M.A.

Office: QUIN 104

(915)747-5914 (Office)

(915)215-0631 (Cell)*

Office Hours: MWF 7-7:30, 8:30-11:30

T Hours by appointment only

R 7-11:30

*Please call my cell phone only between 6 am and 10 pm.

EMAIL: shelewis@utep.edu

III. COURSE CONTENT:

A. COURSE DESCRIPTION FROM THE CATALOG:

FILM 3390. Cinematic Directors.

Cinematic Directors (3-0) An examination of the stylistic cinematic works of modern and contemporary European and American film directors and their aesthetic relationship to their political, religious, socio-cultural, and commercial environment. Prerequisite: [FILM 1390](#) with a grade of "C" or better or instructor approval. Course Fee required.

B. COURSE OBJECTIVES

This course seeks to increase your familiarity with a specific film director, with a goal of both enlightenment about filmmaking and exercising critical thinking. You will be asked to watch films and critique them.

- 1) The student will demonstrate learning to view films critically by summarizing the film, on paper and orally.
- 2) The student will express their opinions, using outside sources and critical thinking techniques to clearly evaluate any film.
- 3) The student will evaluate films based on fellow students' perceptions as well as their own, incorporating others' ideas into their critiques; additionally, evaluations will be based on in-class discussions.
- 4) The student will acknowledge the contributions of the chosen film director by listing them and comparing them to other director's contributions to film.
- 5) The student will demonstrate critical thinking skills in writing essays which critique the films they view.

C. LEARNING OUTCOMES

The student will develop critical thinking and writing skills, as well as obtain a deeper understanding and appreciation for the work of the chosen director.

D. ASSIGNED READINGS

The author and publisher are using this book for your course to test it. Your feedback is appreciated. Each of Wilder's 25 publicly released directorial efforts is included. You should read each chapter BEFORE we see it in class, and you will be assigned to write 2-4 pages for each film, covering questions from class.

You should write your weekly critique with the goal of expressing an opinion about the film, director, screenwriting, acting, casting, theme, lighting or other important aspect and substantiate your opinion with reasons. Since we are all watching the film together, **do not include a summary of the film**; I will believe you watched it if you answer the questions I ask and support your ideas well.

In this class, we will watch a movie every week, and you will write a critique weekly. There will also be classroom discussions to help you formulate your opinion(s). I typically have questions to answer specific to the film, which you should incorporate into your critique.

I will post a guideline for analyzing these films in Blackboard, **The Annotated Critique Sheet**. The critique sheet may be included in the book. You should also use the Library's resources to support your analysis/critique. Give specific examples from the film to support your critique.

You may always include best/worst scene or character/actor in any of your critiques. You can go to: <http://libguides.utep.edu/FILM3390> for research materials, etc.

The usefulness of the Annotate Critique sheet is to help you write at least a full 2 page critique of each film. If you find you have less to say, use the critique sheet to help you (legitimately) extend your paper to include elements you may have not considered, but which deserve some attention.

E. ASSIGNMENTS/ASSESSMENT/GRADING

The point values listed here assume we get to see all of the above-mentioned films. Your final grade will be based on the number of films we are able to see and the essays/critiques you are actually assigned.

13 Critiques, 2-5 pages-.....	1300
Solo critique, 5-7 pages.....	200
<u>Final exam, 5-7 page essay.....</u>	<u>.500</u>
Total points	2000

Grade Key

1800-2000.....	A
1600-1799.....	B
1400-1599.....	C
1200-1399.....	D
0-1199.....	F

IV. RULES, CLASSROOM POLICIES

All papers are due at the beginning of the next class after viewing. So, the paper for The Major and the Minor, which we will watch on September 6th, will be due by 12 noon on Thursday, September 13th.

LATE WORK:

LATE PAPERS WILL BE DOCKED A LETTER GRADE FOR EVERY DAY THEY ARE LATE.

Papers should be printed and turned in to me in class, but in special circumstances, I may accept an electronic paper, emailed to me. Late electronic entries are subject to the same penalty as paper copies.

PLAGIARISM WILL NOT BE TOLERATED. For this course, PLAGIARISM is defined for this course as, “a paper in which the writer depends on a source other than him or herself for the structure of the paper, or where he or she uses the structure or the wording of another author, or where he or she uses the phrasing or research without acknowledgement.” When plagiarism is detected, **I will prosecute to the full extent of the law.**

Guidelines for Using Electronics in the Classroom Setting

✓ Laptops:

Charge your laptop batteries fully before coming to class.

Set your laptop volume control to mute or off before coming to class.

Keep your laptop closed during presentations and other specific in-class activities.

Do not engage in unauthorized communication or entertainment (web surfing, instant messaging, chat room chatting, DVD viewing, music playing, game playing, etc.) during class unless it is part of the lesson. You may lose the privilege to have the device in class.

✓ Cell Phones:

Set your phone to mute or silent mode before coming to class.

Do not answer incoming calls or make outgoing calls except in an emergency.

Do not use text messaging or web browser features while in class. Your phone may be confiscated for the duration of class.

✓ Other Wireless Devices (PDAs, MP3 players, Smart Phones etc.)

Shut off the device or set it to mute before coming to class.

Do not use text messaging or web browser features while in class.

Recommendations for Students

The University of Texas at El Paso supports the use of technology for learning. We also understand that the use of laptops can be an asset to some students and help them in their note-taking and learning. That being said, we also believe that students should have diverse learning experiences and be adaptable to different styles of learning and note-taking.

Students are expected to follow the rules and guidelines established by instructors for each class that they are taking, and to make a conscious effort to adapt to learning environments that may vary across instructors, classrooms, and disciplines.

Acknowledgement

These guidelines are based on and borrow heavily from The Ohio State University Classroom Guidelines (<http://telr.osu.edu/mobilelearning/teaching/guidelines.htm>) and from existing guidelines at Northern Michigan University and the University of Minnesota, Twin Cities.

ATTENDANCE: Obviously, if you miss class, you miss seeing a film which may be hard to find on your own. You will miss knowing the questions I specifically ask you to address in your critique. Therefore, missing class will affect your individual grades.

Solo Critique

You must also watch at least one other Wilder film on your own, and write a 3 page critique.

A list of acceptable Self-Critique titles will be decided by November. Feel free to approach me for approval of a Wilder title. Check Netflix or other film sites for additional viewing of Solo Critique films.

V. ACADEMIC MISCONDUCT

The University of Texas El Paso prides itself on its standards of academic excellence and students are expected to uphold the highest standards of academic integrity. Any student who commits an act of scholastic dishonesty is subject to discipline.

Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, submitting work for credit that is attributable in whole or in part to another person, taking an examination for another person, and any act that gives or attempts to give unfair advantage.

VI. CASS POLICY

As per Section 504 of the Vocational Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990, if a student needs an accommodation, 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.

If you have a condition which may affect your ability to perform successfully in this course, you are encouraged to discuss this **in confidence** with the instructor and/or the director of the Center for Accommodations and Support Services. You may call 915747-5148 for general information about the Americans with Disabilities Act (ADA) and the rights that you have as a UTEP student with a disability.

Individuals with disabilities have the right to equal access and opportunity. It is the student's responsibility to contact the instructor and The Center for Accommodations and Support Services Office (CASS) at The University of Texas at El Paso.

VII. COURSE CALENDAR-FALL 2018

THE INSTRUCTOR RESERVES THE RIGHT TO MAKE NECESSARY CHANGES IN THE SCHEDULE/CALENDAR/ASSIGNMENTS, DEPENDING ON THE NEEDS OF THE CLASS, INCLUDING CANCELLED CLASSES DUE TO INCLEMENT WEATHER, ETC.

WEEK ONE: NO CLASS THIS WEEK

WEEK TWO: The Major and the Minor (1942)

WEEK TWO: Five Graves to Cairo (1943)

WEEK THREE: Double Indemnity (1944)

WEEK FOUR: The Lost Weekend (1945)

WEEK FIVE: Sunset Blvd. (1950)

WEEK SIX: Ace in the Hole (1951)

WEEK SEVEN: Stalag 17 (1953)

WEEK EIGHT: The Seven Year Itch (1955)

WEEK NINE: Witness for the Prosecution (1957)

WEEK TEN: Some Like It Hot (1959)

WEEK ELEVEN: The Apartment (1960)

WEEK TWELVE: Irma la Deuce (1963)

WEEK THIRTEEN: NO CLASS- HAPPY THANKSGIVING! DRIVE SOBER!!

WEEK FOURTEEN: Kiss Me, Stupid (1964)

WEEK FIFTEEN: Avanti! (1972)

FINAL EXAM WEEK: As we choose, we may vote to watch one more Wilder film, with oral discussion, during the time for the final.

FINAL EXAM (DUE THURSDAY, DECEMBER 13th at 3 PM.): In a 3-5 page essay, describe Wilder's influence on filmmakers today. You may include negative influences, as well. Use the films we have seen as examples; compare them to films made since 1980. Cite your sources! Use <http://libguides.utep.edu/FILM3390> as a guide for sources.

And-----



Action!