

FIL 1002: Introduction to Film & New Media Studies

Class: TR 1:15-4:45pm

Classroom: Cooper 120

Instructor: Todd Jurgess
Email: toddjurgess@usf.edu

Office: Cooper 378
Office Hours: TR, 11am-12pm



Behind-the-scenes from *The Mandalorian* (characteristic of modern filmmaking, much of this series is shot on a sound-stage, using a gigantic curved LED screen instead of a green screen to lay in background digital environments)

Required Texts

David Bordwell, Kristin Thompson, and Jeff Smith, *Film Art* (any edition)

Other course texts will be posted on Canvas under the 'Course Reserves' tab. Students are required to make copies of these and bring them to class on the days they are to be discussed.

Course Description/Objectives

FIL 1002 teaches students how to watch, analyze, and write about cinema and new media in an academic context. The act of watching films or videos often seems passive and effortless, something to do while talking with friends or surfing the internet. This course asks you to take the moving image seriously and to pay attention to how it works and makes meaning for you as a spectator.

To do so, you will first master the basic vocabulary of film aesthetics (*mise-en-scène*, cinematography, editing, sound) in order to understand how cinema functions as a specific way of representing the world. Looking at a wide variety of films, we will learn to apply these terms to the audio and visuals of films, using these concepts to construct close readings. By doing so, you will be able to make focused arguments about how formal decisions relate to the construction of a film's overall point and purpose.

Assignments

note: I strongly encourage you to consult the assignment sheet before completing the larger assignments. Each paper assignment will have a draft due-date. If you complete a draft before that due-date, you can send it to your grader and receive comments that will help you revise your final draft before the final draft deadline. Please also consider using the USF Writing Studio, which is housed in the Library (be aware, however, that the Studio's schedule fills up rapidly, so give yourself time to get an appointment).

In-Class Exercises (15%)

During the course of the semester, we'll do a number of purposeful in-class activities meant to get you all thinking critically and creatively about film and the ways it creates meaning for us as viewers. Most of these will be scored by participation, though quizzes or assessed writing may also be used.

Weekly Quizzes (5% each)

On all except the third and final weeks, students will wrap up the week's work by taking a short, open-book open-note quiz via Canvas. These quizzes will test students on the weekly readings and films.

Midterm/Final (20% each)

At the midterm and final, students will take a longer formal exam in class. These exams will be comprised of fill-in-the-blank, multiple choice, short answer, and a long essay question. Study guides and review sessions will be offered to prep for these examinations.

Final Close-Reading Paper (25%)

For our final assignment, students will conceive, plan, compose, and revise a short close-reading paper elaborating on the ways that formal choices in a film screened this semester articulate conceptual and social ideas. This project will be developed across a number of smaller assignments and in-class activities.

Grading Scale

Final grades are discerned by the overall percentage you earn on each assignment, totaled into a percentage out of 100. In case of decimals, grades jump up to the next bracket if above the .5 decimal (so a 89.5 is an A-). Anything below a 60 is an F.

A+ (100-97)	A (96-94)	A- (93-90)	B+ (89-87)	B (86-84)	B- (83-80)
C+ (79-77)	C (76-74)	C- (73-70)	D+ (69-67)	D (66-64)	D- (63-60)

Course Schedule

Please note: Course calendar subject to change. Instructor will email the course with any changes. Please consult Canvas for the most recent version of our schedule.

Instructions: Below is the planned schedule for each week. Students are to complete one screening per week online via the Library's streaming system, accessible via Canvas. Students may also rent copies of the films through the Library, which holds DVDs and Blurays for most titles screened or discussed in the course. Complete the screening and any marked readings before the day they're listed for in the syllabus below.

Week 1 (6/26 to 6/30)

pre-class screening: *Citizen Kane* (1942, Orson Welles)

T Read: Bordwell and Thompson, chaps. 1-2
Reading a Film - Narrative
Reading a Film - Formal Construction
Structures of Film Production
In-Class Clip Work with *Singin' in the Rain* (1952, Stanley Donen and Gene Kelly)

R Read: Bordwell and Thompson, chaps. 4-5
In-Class Screening of "Fog Line" (1970, Larry Gottheim)
In-Class Screening of "All My Life" (1966, Bruce Baillie)
Analysis - mise-en-scene and cinematography
Describing Film Form, Sequence Analysis
EXERCISE 1

F WEEKLY QUIZ 1 due

Week 2 (7/3 to 7/7)

pre-class screening: *Man with the Movie Camera* (1928, Dziga Vertov)

T No-Class (Fourth of July)
View Before Thursday: video lecture on editing and montage

R EXERCISE 2
Read: Bordwell and Thompson, chap. 6 and Vertov, "Kinoks: A Revolution" and "Man with the Movie Camera"
Sequence and System: Reading *Man with the Movie Camera*
Intro to Documentary and Experimental Film
Intro to "Classical Style" - Continuity Editing
Studying Continuity in *The Maltese Falcon* (1941, John Huston)
EXERCISE 3

F WEEKLY QUIZ 2 due

Week 3 (7/10 to 7/14)

pre-class screening: *Bicycle Thieves* (1948, Vittorio de Sica)

T Read: Bordwell and Thompson, chap. 12, section on "Italian Neorealism" and Zavattini, "A Thesis on Neo-Realism"
Midterm Prep
Film Realism
Neo-Realism, Continuity, and Documentary
Seq. Analysis, Style and Economics
EXERCISE 4

R MIDTERM

Week 4 (7/17 to 7/21)

pre-class screening: *A Woman Is a Woman* (1961, Jean-Luc Godard)

T Read: Bordwell and Thompson, chap. 12, section "French New Wave"), Brody, excerpt from *Everything Is Cinema*
Hollywood Genre and Postmodernism
New Wave Cinema and the Art Film
Producing a Paragraph Detail Read
EXERCISE 5

R Read: Mulvey, "Visual Pleasure and Narrative Cinema"
Gender Critique and the Male Gaze
Reading Film Theory
Screen Theory and the Birth of Film Studies
Militant Cinema, Third Cinema

F WEEKLY QUIZ 3

Week 5 (7/24 to 7/28)

pre-class screening: *Time* (2020, Garrett Bradley)

T Read: Bordwell and Thompson, chap. 10, sections on "Documentary and Creative Decisions on Categorical and Rhetorical Form" and Nichols, "What Types of Documentaries Are There?"
Documentary Foundations and Modes
Flaherty and Exotic Ethnography
Grierson and Classical Documentary Form
Documentary Ethics

R Read: Price, "Tearing, Stitching Quilting"
Documentary Ethics and "Found" Footage
Experimental Film Traditions

F WEEKLY QUIZ 4

Week 1 (7/31 to 8/4)

T Read: Bordwell and Thompson, chap. 10, section on "The Animated Film"
Animation, History and Technique

In-Class Screening: "Gertie the Dinosaur" (1924, Winsor McKay)
"Steamboat Willie" (1928, Walt Disney and Ub
Iwerks)
"Plane Crazy" (1928, Walt Disney and Ub
Iwerks)
"8 Ball Bunny" (1950, Chuck Jones)
Astro Boy sle1 (1963, Osamu Tezuka)
Cowboy Bebop sle22 (1999, Shinichirō
Watanabe)

R FINAL
GROUP ESSAY DUE

Course Policies

Attendance:

Attendance is mandatory. Missing class will not only put you behind in terms of course material, but will also deprive the class of your contributions to discussion. **You may miss up to four class meetings before your grade is affected. If you miss more than four class sessions, your final grade will drop 5% for each additional absence.** So, if you have an 82% in the class and miss a seventh time, your 82% (B-) becomes a 77% (C+). Another absence will lower it further (to a 72% or C-) Use these absences wisely in case of extenuating circumstances. Illness or family difficulties do not excuse you from this policy. The only exemptions are for university-sponsored events and religious holidays. Please note, however, that you must discuss these absences with me in order for them to be excused.

Please also note that if you show up to class after attendance has been called, you will be marked absent for the day (even if you show up shortly after).

Sexual Misconduct / Sexual Harassment Reporting:

USF is committed to providing an environment free from sex discrimination, including sexual harassment and sexual violence. In compliance with Title IX and under USF System Policy, faculty must report incidents of sexual harassment and gender-based crimes, including sexual assault, stalking, and domestic / relationship violence, to the Office of Student Rights and Responsibilities (OSSR). This includes incidents disclosed in class, in papers, or in personal conversations with the instructor. The USF Center for Victim Advocacy and Violence Prevention (813-974-5757) is a confidential resource for students in need. It files reports with the OSSR and the Office of Diversity, Inclusion, and Equal Opportunity (DIEEO) only at the request of students.

Student Accessibility Services:

Students requiring enhanced access to services for disabilities or other reasons are responsible for registering with Student Accessibility Services in order to receive academic accommodations. SAS encourages students to notify instructors of accommodation needs at least 5 business days prior to needing the accommodation. A letter from SAS must accompany this request. For more information on USF's accommodations policy consult the following link:
<http://www.asasd.usf.edu/Students.asp>

Plagiarism:

Students should familiarize themselves with the university's guidelines on academic integrity. Students are specifically reminded that plagiarism, which includes the use of others' words or ideas without proper attribution or the submission of the same assignment in two courses, is a serious academic offense. To help detect potential plagiarism, students will be asked to submit their assignments to turnitin.com. For more information on USF's policies, please consult the following link:
<http://www.ugs.usf.edu/policy/AcademicIntegrityOfStudents.pdf>

Please note that plagiarized assignments will be automatically given a zero for the assignment and will be reported as an official violation of the student honor code. Please also note that plagiarism can be unintentional and covers uncited conceptual borrowing in addition to straight-up copy-and-pasting. So if your paper has content that's featured in a Khan Academy page, it doesn't matter if you have rewritten or restructured it, if the material isn't original or cited.

Plagiarized papers receive a 0/100 without exception.

Two words of advice:

- 1) Don't use the internet to work on assignments unless directed otherwise
- 2) Don't turn in a plagiarized assignment

Incompletes:

The current university policy concerning incomplete grades will be followed in this course. An "I" grade may be awarded to a student only when a small portion of the student's work is incomplete and only when the student is otherwise earning a passing grade. The time limit for removing the "I" is to be set by the instructor of the course. For undergraduate students, this time limit may not exceed two academic semesters, whether or not the student is in residence, and/or graduation, whichever comes first. For graduate students, this time limit may not exceed one academic semester. "I" grades not removed by the end of the time limit will be changed to "IF" or "IU," whichever is appropriate.

Graded Materials:

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have the material and to make it available.

Email:

Email is the best way to get in touch with me outside of class and office hours. Please allow 24 hours for a response.

Student Recording:

Students may not sell written or audio tape notes for this course.

Classroom Behavior:

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diverse student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own.