Course Description

FLM 101 is an introductory course designed for those who have little or no background in film study. The class will cover the essentials of filmmaking, including cinematography, editing, music and sound, acting, directing, and writing. Students will learn the history of cinema, examine narrative structure, and interpret meaning in film. The overall goal will be to better understand and appreciate film form and style, with a focus on individual films seen within their literary, artistic, and cultural contexts.

Required Texts

(for students interested in saving $$$ access will be given to a FREE version of the text)

Grading

Your final grade for the course will be determined as follows:

1) Quiz (20%)
2) Class participation and attendance (50%)
3) Final Quiz (30%)

Please note your attendance and participation in class will affect your final grade. More than three absences will seriously jeopardize your ability to pass this course.

Course Goals

1. To learn the fundamentals required for film study.
2. To understand the basic terms and techniques needed for discussing film.
3. To apply these terms and techniques descriptively and functionally in film analysis.
4. To read and interpret films in their cultural contexts.
5. To articulate your understanding of film and filmmaking knowledgeably and effectively, through both written and oral presentations, and thereby to create well-organized, thoughtful critical analyses of films viewed.
6. To form an intellectually challenging, supportive, and fun classroom community of viewers, readers, writers, and learners.
The following is a VERY LOOSE daily schedule of our class. I want you to have an idea when screenings, assignments, etc, are due, but I will DEFINITELY modify things as we go along to keep everything as smooth and simple as possible, so don’t worry. Also, I’ll likely update the movies we’re gonna watch to include some even more recent releases.

Meeting 1: Class intro. Syllabus. What’s a film?
*Introduction/Film History
Screen *A Quiet Place* (Krasinski, 2018, US, 90 min).
Start chapter 4 of the text about Narrative Structure.

Meeting 2: *Narrative Structure/Genre
Screen *Memento* (Nolan, 2000, US, 113 min.)
Lecture/discussion

Meeting 3: *Editing introduction
Screen *Mad Max: Fury Road* (Miller, 2015, AU/US, 120 min.)
Start chapter 8 of the text about editing.

Meeting 4: *Editing overview
Screen *Pulp Fiction* (Tarantino, 1994, US, 154 min.)
Lecture/discussion

Meeting 5: *Sound (and Music) introduction
Screen *Singin’ In The Rain* (Donen/Kelly, 1952, US, 103 min)
Start chapter 9 of the text about Sound

Meeting 6: *Sound (and Music) overview
Screen *Trainspotting* (Boyle, 1996, UK, 94 min)
Lecture/discussion

Meeting 7: *Cinematography introduction
Screen *Pan’s Labyrinth* (Del Toro, 2006, ES/MX/US, 2006 118 min)
Start chapter 6 of the text about Cinematography

Meeting 8: *Cinematography overview
Screen *Saving Private Ryan* (Spielberg, 1998, US, 169 min)
Lecture/discussion

Week 9: *Acting/Film History
Screen *Mystic River* (Eastwood, 2004, US, 137 min)

Meeting 10: *The Film Industry Today/Streaming/Branding/The Future
**What to make of it all, and seeing movies in a new light
Screen *LA Confidential* (Hanson, 1997, US, 138 min)
Lecture/discussion
**Course Requirements**

**Attendance:** Class participation is essential to this course, and it’s important all of us be present. If a student misses two classes in a row, you will likely not pass this course. More than two unexcused absences will guarantee a failing grade. Two late attendances will be the equivalent of one absence, and being late on a consistent basis will bring down your grade. Students who miss a class remain responsible for all material covered on that day, and also must explain and verify the absence; contact a classmate about what you have missed, and arrange with me immediately for information on how to get caught up. If an emergency requires you to miss class, you must let me know within 12 hours of the missed class and/or provide documentation so I can excuse your absence(s). If you notify me in advance, absences for religious holidays, athletic participation, or other university-sanctioned events, you will (should the Gods be smiling upon you) be excused. And again, to be clear, University policy dictates that students with 6 or more unexcused absences over the term will fail the course. So, with all that in mind, should it be necessary, you may reach me at the email address above. Please note class attendance and participation reflects 50% of your final grade.

**Quizzes.** Two quizzes will be administered during the term (specific dates TBD). They will each cover the fundamentals of filmmaking we’ve discussed in class and also what you’ve read in the text up to the point the quiz is given. I urge everyone not to miss either quiz because making even one up, let alone two, is an ENORMOUS pain in the ass.

**General Education: Global Responsibility Goals**

1. Understand and articulate individual identity within global contexts through comparison of individual character, national, and cultural depictions in film and the moving image.

2. Develop and apply knowledge of patterns of cultural differences through the use of critical analysis of films and moving images to communicate and interact appropriately with people from other geopolitical areas.

3. Identify the perspective and points-of-view of individuals in varying cultural circumstances through the analysis of films and the moving image.

4. Identify and synthesize knowledge of global implications of individual and societal issues as they are depicted in film and the moving image, and make appropriate, sophisticated decisions relating to those issues.
General Education: Arts and Design Goals

5. Identify concepts, terms, and facts related to film studies, film production, and film audiences.

6. Analyze and interpret the significance of film artists, works and ideas through historical knowledge and critical response to film and the moving image.

7. Demonstrate an understanding of the creative process and the aesthetic principles that guide the art and history of film and the moving image.

8. Appreciate and articulate the varied approaches to film in creative expression, preservation of cultural heritage, social responsibility, and/or global communication.

9. Recognize, comprehend and communicate through film and moving images.