**FILM 101: INTRODUCTION TO FILM**
January 2-18
**Required Online Participation:** Monday, Tuesday, Thursday, Friday
**Classroom Meeting:** Noon-4:00 pm, Wednesday
Program in Film/Media
University of Rhode Island
Winter J Term 2019

Instructor: Beazley Kanost
Email: beazley_kanost@uri.edu
Office: 152 Swan Hall
Office hours: 11:00 a.m.—noon & online by appointment

**COURSE DESCRIPTION**
Film 101 (4 credits) is an introductory course designed for those who have little or no background in film study. Over the semester, you will be introduced to the elements of cinematography and principles of editing; the means of analyzing narrative structure and interpreting meaning in films; some relevant aspects of International film history and theory; as well as ways to better understand and appreciate film form and style. The focus in this course will be on individual films seen within their literary, artistic and cultural contexts.

**Course Goals**
1. To acquire the fundamentals needed for film study.
2. To learn the basic terms and techniques needed for discussing works of film art, and recognize the theories and concepts that are relevant in understanding and analyzing films and visual texts.
3. To apply these terms and techniques descriptively and functionally in film analysis.
4. Identify the narrative, visual, and aural elements of films.
5. Analyze how these elements can contribute to a film's overarching aesthetic and thematic concerns.
6. To engage in the reading and the interpretation of films in their international and cultural contexts.
7. To articulate your understanding of film and filmmaking knowledgeably and effectively, through both written and oral presentations, creating well-organized, thoughtful papers that engage in the critical analysis of the films we are viewing.
8. Demonstrate the ability to evaluate, integrate, and apply appropriate information from various sources to create cohesive, persuasive written arguments.
9. Conduct research in film studies by focusing specifically on how the historical and geographical circumstances of a film’s production shape its aesthetic sensibility.
10. To form a classroom community of viewers, readers, writers, and learners which is intellectually supportive and challenging.
Student Learning Outcomes
Upon successful completion of this course, you will be able to do these things:

General Education: Global Responsibility
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
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.

Course Policies and Requirements

Films: Our primary texts will be the films we watch. We will learn to read them with the same attention and thought we would bring to studying any text.

Assignments & Grading

<table>
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<tr>
<th>Assignment Type</th>
<th>% grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>Writing Assignments</td>
<td>20%</td>
<td>Short analytical writings</td>
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<tr>
<td>Visual Assignments</td>
<td>10%</td>
<td>Taking photographs (and filming, if you choose) to develop your understanding of film</td>
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Quizzes: 10% Questions will cover assigned readings, videos, and the films we screen.

Online discussion: 10% This includes both your participation and level of engagement

Group Work: 10% Group work will include writing and working with images

Course Memoir 15% A reflection on what you come to know about film through our course

Final Project: 25% An analytical essay analyzing one scene from a film we screen

OR
A 3-minute film with reflective essay

Writing Assignments will be submitted as part of every online session. They will be graded on these elements:
• level of engagement
• exploration of ideas
• use of specific supporting detail
• explanation of how supporting details interact
• Explanation of how those interactions produce meaning in film

They will not be graded for grammar, punctuation, etc. but their meaning must be clear.

Quizzes will ask you questions about filmmaking techniques covered by readings for that day as used in a scene.

Final Project
• Your daily assignments will help you prepare for the final project.
• We will not have a final exam: you will submit your final project electronically on Sakai.
  Essay: analyzes the scene of your choice from films we watch.
  Film: presents a 3-minute film you have made and reflects on how making it has deepened your understanding of course content.

Deadlines: Because of winter session time constraints, late papers will not be accepted. You may turn essays in before the due date.

If you do not turn in your final project by the due date, you will receive a zero for it. I will not assign grades of Incomplete.

Formatting: Essays must be typed, double-spaced and formatted with one-inch margins. Inside the top header/margin, put your last name, then the page number against the righthand margin so that your name and the page number appear on every page.

Not in the margin, but in the upper lefthand corner of page one type the title of your essay.
Citing Sources: Use MLA in-text citations for citing sources. We will review this in class.

Participation: You may NOT text during class—or keep your cell phone on your desk. If I see a phone, I may confiscate it for the duration of that class period.

Grading Scale

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<th>Grade</th>
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<tr>
<td>A+</td>
<td>98%</td>
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<tr>
<td>A</td>
<td>94%</td>
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<tr>
<td>A-</td>
<td>90%</td>
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<tr>
<td>B+</td>
<td>88%</td>
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<tr>
<td>B</td>
<td>84%</td>
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<tr>
<td>B-</td>
<td>80%</td>
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<tr>
<td>C+</td>
<td>78%</td>
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<tr>
<td>C</td>
<td>74%</td>
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<tr>
<td>C-</td>
<td>70%</td>
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<tr>
<td>D+</td>
<td>68%</td>
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<tr>
<td>D</td>
<td>64%</td>
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<td>F</td>
<td>59%</td>
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Attendance Policy: I will take attendance daily. This includes your online attendance 4 days per week.

NOTE: Completing a day’s online work on that date will constitute your attendance for that day.

If you miss more than one “week” —ONE class session—each subsequent absence will lower your grade for the course by three percentage points. If you miss more than one class and all of your absences are only due to satisfactorily-documented illness or participation in a university-sanctioned activity, your grade will not suffer if you work with me to make up all the class work you have missed—by the last day of class.

If you will be absent for a university-sanctioned event or to observe a religious holiday, you must contact me in advance to arrange for making up any work that you miss.

If you leave or arrive during the middle of class, you will be counted absent unless you provide an adequately-documented reason.

I may on any given Wednesday take attendance at the end of class. If you are absent then, you will be counted absent for the entire day.

Academic Honesty

You will receive an F for the course if you are found to plagiarize on any assignment.

Students are expected to be honest in all academic work. A student’s name on any written work, quiz or exam shall be regarded as assurance that the work is the result of the student’s own independent thought and study. Work should be stated in the student’s own words, properly attributed to its source. Students have an obligation to know how to quote, paraphrase, summarize, cite and reference the work of others with integrity. The following are examples of academic dishonesty.

- Using material, directly or paraphrasing, from published sources (print or electronic) without appropriate citation
- Claiming disproportionate credit for work not done independently
- Unauthorized use of another’s work or preparing work for another student
- Fabricating or falsifying facts, data or references
- Facilitating or aiding another’s academic dishonesty
• Submitting the same paper for more than one course without prior approval from the instructors.
• Altering or attempting to alter grades
• The use of notes or electronic devices to gain an unauthorized advantage during exams

You need to understand plagiarism and its consequences. We will review this briefly in class. Please consult the URI Student Handbook about academic honesty for more detail. Many online resources also offer extensive help on matters of plagiarism and how to acknowledge source material. If you need more help understanding when to cite something or how to make your citations clear, PLEASE ASK.

Support Beyond the Classroom
Office Hours
I am always delighted to discuss your ideas, the readings, and class assignments with you. We can meet during my office hours or make an appointment to meet after class.

Disability Services
Any student with a documented disability is welcome to contact me as early as possible so that we may arrange reasonable accommodations. As part of this process, please be in touch with Disability Services for Students Office at 330 Memorial Union, 401-874-2098 (http://www.uri.edu/disability/dss/).
**Course Schedule**  
*Introduction to Film Media: FLM 101.002 (1118)*  
*Wednesday, Noon - 4:00 Swan Hall 304*  
*Online Monday - Friday*  
*J Term 2019*  
*University of Rhode Island*

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**Professor Beazley Kanost**  
*Office: Swan Hall, Room 152*  
*Office hours: Wednesday 11:00 a.m. - noon & by appointment online*  
*Email: beazley_kanost@uri.edu*

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<table>
<thead>
<tr>
<th>Class Topic &amp; Activities</th>
<th>Reading and Viewing &amp; To Do on This Day</th>
<th>Work to Do on This Day</th>
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| **Wednesday** | January 2 | Introducing ourselves and the course. Mise-en-scene and visual components of composition. Form groups.  
Screening: *Diving Bell & Butterfly* (Julian Schnabel, France, 2007) 1:52. | Read Sikov, Chapter 1: “Within the Image”  
Watch videos on elements of mise-en-scene; links are in the *Mise-en-scene* folder in Resources on Sakai. | Group mise-en-scene photos and discussion. |
| **Thursday** | January 3 | Exploring elements of mise-en-scene.  
Read Sikov, Chapter 2: “Camera Movement”  
Watch videos: links are in the *Camera Movement* folder in Resources on Sakai. | | |
| **Friday** | January 4 | Exploring camera movement  
Read Sikov, Chapter 3: “Cinematography”  
Watch videos: links are in the *Cinematography* folder in Resources on Sakai. | | |
| **Monday** | January 7 | Exploring cinematography  
Read Sikov, Chapter 4: “Shot to Shot”  
Watch videos: links are in the *Editing* folder in Resources on Sakai. | Visual assignment  
Analytical writing | |
| **Tuesday** | January 8 | Exploring editing  
Read Sikov, Chapter 5: “Sound”  
Watch videos: links are in the *Sound* folder in Resources on Sakai. | Visual assignment  
Analytical writing | |
| **Wednesday** | January 9 | Screening:  
*Water* (Deepa Mehta, India, 2005). 1: 57  
*Michael Jackson: Thriller* (John Landis. USA, 1983) 13  
*A Girl Walks Home Alone At Night* (Ana Lily Amirpour, USA (Iran), 2014). 1:41 | | |
| **Thursday** | January 10 | Exploring genre and film and ways film-makers produce & use it.  
Read Sikov, Chapter 10: “Genre”  
Watch videos in the Genre folder in Resources on Sakai. | Visual assignment  
Analytical writing | |
| **Friday** | January 11 | Planning your final project; integrating course ideas. Exploring sound in film.  
Read Sikov, Chapter 5: “Sound”  
Watch videos: links are in the *Sound* folder in Resources on Sakai. | Quiz  
Forum discussion of project ideas  
Analytical assignment | |
| **Monday** | January 14 | Exploring film as story-telling  
Read Sikov, Chapter 6: “From Scene to Scene” | Analytical writing  
Visual assignment | |
| **Tuesday** | January 15 | Exploring film’s cultural and historical significance  
Watch interviews in the Ideology folder in Resources on Sakai | Analytical writing  
Visual assignment  
Quiz | |
| **Wednesday** | January 16 | Screening:  
*Middle of Nowhere* (Ava DuVernay, USA, 2012) 1:37  
*Tootsie* (Sydney Pollack, USA, 1982) 1:56 | | |

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*This schedule is subject to change as required.*
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<th>WORK TO DO ON THIS DAY</th>
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<tr>
<td>Thursday</td>
<td>January 17</td>
<td>Exchange drafts and give/get constructive feedback on final projects.</td>
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<td>Read Sikov, Chapter 9: “Performance” &amp; Mulvey in Ideology folder Watch video: Dustin Hoffman on himself as a woman [link to film is on Sakai in Resources in the Ideology folder].</td>
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<td>Course Memoir: your evolving understanding of what and how film is, using scenes from Tootsie and Middle of Nowhere</td>
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<tr>
<td>Friday</td>
<td>January 18</td>
<td>Final project due by 5 pm in Assignments on Sakai.</td>
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