FLM 101 sec. 1 T/Th 1-4:45  Swan 304 (or Ranger 103)
Christopher Mensel
University of Rhode Island
Summer 2018
email: cmensel@uri.edu
office hrs: by appointment

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

(to save you all some cash, I can also provide access to a FREE PDF of the 3rd edition of the text, which is virtually identical to the 5th)

Grading

Your final grade for the course will be determined as follows:
1) Quizzes (25%)
2) Class participation and attendance (50%)
3) Final Paper (25%)

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.

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,** they may not pass this course. More than two unexcused absences during the term will seriously affect your final 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 class remain responsible for all assignments given on those days, and also must explain and verify the absence; contact a classmate about what you have missed, and arrange with me immediately to make up any work. 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 will (should the Gods be smiling upon you) be excused. **University policy dictates that students with 4 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.** At least one quiz will be administered during the term. It will 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 a quiz.** Seriously, making them up would be an enormous pain in the ass.

**Papers:** One formal essay will be written near the end of the term. The assignment will be discussed during our 2nd week of meeting. Essays must be typed, in a 12-point font (Times New Roman is good…Courier’s fine for script-lovers), double-spaced, and with standard 1” margins. Please consider the niceties of page numbers and staples (or brass brads for all you wannabe screenwriters). I also strongly suggest emailing copies of your papers to yourself as attachments if you plan to print out your work on campus; this eliminates the problems inherent in disk or hard drive failure. **Each student must complete the assigned writing project in order to pass the course.** Final papers are due via email to me in a PDF FILE by **no later than 4:00pm Monday, June 25th, 2018.**

**NO LATE FINAL PAPERS WILL BE ACCEPTED. NONE. ZERO. ZIP. SO DON’T BE LATE!!**

[Writing Center]
“All writers, all disciplines, all levels, all stages of writing.” Located in Roosevelt Hall, 4th Floor, the Writing Center provides free tutorials for anyone in the University community wanting feedback on any kind of college or extra-curricular writing. The Writing Center staff works with writers on brainstorming ideas, paragraphing, sharpening thesis statements, documenting sources, organizing material, enhancing clarity, using appropriate evidence, or practicing and internalizing certain grammatical concepts. Bring your assignment and any work you have done on it, and expect to spend the session working. Tutors will not proofread or polish your work for you, but they will work with you to develop strategies you can use in all writing situations. If possible, call ahead for an appointment (874-4690), although drop-in tutorials are often available.

**Plagiarism**

Plagiarism is "borrowing" someone else's work or ideas and presenting them as your own. The following all constitute plagiarism: using a document or part of a document written by another student; buying an essay or term paper from one of the services that sells such documents; using a document published on the Web; having someone else write an essay or term paper for you; or having someone so drastically edit your work so that it is no longer your work. It is always essential to use quotation marks around any words/phrases/sentences that are not yours, and to cite the source of the quote or information properly.

Students must meet their responsibility as scholars by thoroughly documenting all sources consulted—regardless of whether they are quoted from directly, paraphrased, rephrased or otherwise “borrowed from.” The documentation method endorsed is that of the Modern Language Association. This method is explained and illustrated comprehensively in Gibaldi, MLA Handbook for Writers of Research Papers (6th ed.). Most handbooks also offer detailed guidelines for using the MLA style of documenting sources. In addition, Bedford-St. Martin’s Press offers a user-friendly version of the guidelines online:

http://www.dianahacker.com/resdoc/humanities/english.html

**If you plagiarize (and believe me, I’ll know), you will fail this course.** At the beginning of the term I’ll make myself familiar with your writing style. Should you submit work that varies in major ways from your unique writing patterns, I’ll assume you’ve plagiarized. Also, it’s extremely easy for faculty members to locate purchased or copied papers on the net. It is essential students credit appropriately and accurately all sources of their words and ideas. For the very integrity of the academic enterprise—the pursuit of knowledge and truth—I will hold students accountable for any instances of “plagiarism” (that is, the misrepresentation of another’s words or original ideas as one’s own) or for any other form of academic dishonesty. The penalties for plagiarism will be a grade of “F” on the assignment in question and a grade of “F” in the course. In addition, I will report the offense to the Dean’s office.

The following is a very loose class schedule, quite likely subject to change (including what films we’ll be watching...I’m leaning towards replacing some of these with more current titles) . We’ll screen a film during each class, and you will additionally be assigned one film per week to watch outside of class. That film is TBD.
**Meeting 1:** Introduction. Syllabus.
*What's a Movie?*
Screen *Chinatown* (Polanski, US, 1974, 130 min)

**Meeting 2:** Read text Chapter 4.
*Narrative Structure.*
Screen *Memento* (Nolan, US, 2000, 113 min)

**Meeting 3:** *Editing.*
Screen *Mad Max: Fury Road* (Miller, AT/US, 2015, 120 min)

**Meeting 4:** Read text Chapter 8.
*Editing.*
Screen *Kiss Kiss Bang Bang* (Black, US, 2005, 103 min)

**Meeting 5:** *Music/Sound.*
Screen *Trainspotting* (Boyle, UK, 1996, 93 min)

**Meeting 6:** QUIZ?
Read text Chapter 9
*Music/Sound*
Screen *Singin’ In The Rain* (Donen/Kelly, US, 1952, 103 min)

**Meeting 7:** *Cinematography.*
Screen *Saving Private Ryan* (Spielberg, US, 1998, 169 min)

**Meeting 8:** Read text Chapter 6
*Cinematography.*
Screen *Amélie* (Jeunet, FR, 2001, 122 min)

**Meeting 9:** QUIZ
*Acting.*
Screen *Mystic River* (Eastwood, US, 2004, 138 min)

**Meeting 10:** *Putting together the whole package*
Screen *L.A. Confidential* (Hanson, US, 1997, 138 min)

**Student Learning Outcomes**
Upon successful completion of this course, each student will be able to:

**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.