

THE FILM EXPERIENCE
FILM 80A Fall 2011
T/TH 4:00-5:45pm Media Theater
<http://artsites.ucsc.edu/faculty/Gustafson/film80A.F11.syllabus%20.html>
and e-commons

INSTRUCTOR : Irene Gustafson

ireneg@ucsc.edu [email is best way to reach me] 831.459 1498 Communications 125

OFFICE HOURS : Wednesday 10am-12pm and by appointment

TEACHING ASSISTANTS:

Emily Martinez emarti13@ucsc.edu

Jacob Garbe jgarbe@ucsc.edu

Samantha Stevens slsteven@ucsc.edu

OFFICE HOURS:

Emily Martinez, Thursday 2-3pm, DARC 104

Jacob Garbe, Wednesday 4-5pm, DARC lab 1st floor.

Appointments: <http://tinyurl.com/JacobTA>

Samantha Stevens, Thursday 2:30-3:30pm, Joe's Pizza and Sub Cafe,
Quarry Plaza

C O U R S E O V E R V I E W

Film 80A "The Film Experience" is a course that helps students understand and reflect on the experience of watching narrative film. The course poses questions about the medium that an informed viewer might ask and devotes its time to answering those questions: how does a film work? Why does it move us or thrill us? What is the relationship between image and sound in movies? How did this film get to the screen, and what is its relationship to the society it comes from? What is "film" in a time when movies and media are changing? And what do we get from studying films?

Students are introduced to one key film each week, which is preceded by a short introduction. They will read preparatory material from the course texts before the film, answer a series of questions posed by the instructor after they see it, and will return two days later for a lecture which knits together the insights of the reading, the students' own responses to the film, and places the week's film in a broader context. Clips are a regular part of the lecture and amplify the points raised by the instructor and the text, offering students a range of other films that they might further pursue outside of class. By the end of the course, students will be able to understand salient features and contexts for the work they watch, giving them a basic historical, formal, ideological, and interpretive grounding in narrative cinema.

Our class time will typically include:

→ Weekly screening and lectures. Each class period will begin with a lecture that contextualizes the week's screenings and readings.

→ We'll take 10 minutes after each screening to reflect and write notes individually about the film. This does not preclude note-taking during screenings. In fact, you are strongly encouraged to take notes during films. These short pieces of writing will be turned in and read and will count towards your attendance and participation grade.

REQUIREMENTS FOR RECEIVING CREDIT

→ Attendance is mandatory; punctuality is required. Four unexcused absences, excessive lateness, and/or excessive absences at screenings will result in a NO PASS.

→ You are expected to inform the Instructor of any emergency situations that require your absence from class, and you are strongly encouraged to keep in touch with the Instructor about any absences.

→ In order to receive credit for the class, students must turn in all assignments

→ Grade Breakdown:

✓ Attendance & Participation	5%
✓ Exam 1 TH 10/13 scantron/short essay	20%
✓ Exam 2 TH 11/3 scantron/short essay	20%
✓ Exam 3 TH 11/22 (4-5 page essay)	35%
✓ Exam 4 TH 12/6, 7:30-10:30PM scantron	20%

Exams 1, 2, and 4 are given on scantrons and will also include several short-answer essay questions. You are responsible for purchasing and bringing the scantron exam to class on the day of the exam. **We use ParSCORE form number f-1712 and it is available for purchase at the Baytree Bookstore. Scantron exams must be filled out with a no. 2 pencil. On exam days, you must bring to class: a blank scantron form, a no.2 pencil, and extra paper.**

All exams must be completed and turned in on time. In order to receive credit for the class, students must turn in all (4) exams

READING

→ REQUIRED: available at the Baytree Bookstore

Marilyn Fabe, *Closely Watched Films: An Introduction to the Art of Narrative Film Technique*. Berkeley: UC Press, 2010.

Other readings will be made available through the course website, as a downloadable pdf file

READING IS TO BE DONE BY THE DAY IT APPEARS ON THE SYLLABUS

SCHEDULE

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- 1 TH September 22nd**
Introduction to the Film Experience
Course Overview, Admissions
-
- 2 T September 27th**
Narrative
Screening: *Toy Story 3* (Lee Unkrich, 2010, 103 min.) DVD9027
✓ Reading due:
• Corrigan and White, Chapter 1 ("Preparing Viewers and Views")
• Fabe, ("Glossary")
- TH September 29th**
Screening: excerpts from *Toy Story* #
Workers Leaving the Factory (1895) DVD1530
The Story of the Kelly Gang (1906) DVD6234
✓ Reading:
• Corrigan and White, Chapter 2 ("Exploring a Material World")
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- 3 T October 4th**
History: Actualities, Experiments, and Film Narrative around the World.
Screening: *Broken Blossoms* (D.W. Griffith, 1919, 89 min.) DVD233
✓ Reading:
• Fabe, Chapter 1 ("The Beginnings of Film Narrative")
- TH October 6th**
Screening: excerpts *Broken Blossoms* and others
✓ Reading:
• Gunning, ("Weaving a Narrative: Style and Economic Background in Griffith's Biograph Films")
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- 4 T October 11th**
Ways of Looking: Film Forms and Modes of Expression
Screening: *The Last Laugh* (Murnau, 1924, 91 min.) DVD6614
✓ Reading:
• Fabe, Chapter 3 ("Expressionism and Realism in Film Form")
- TH October 13th**
Screening: *The Adventurer* (Charles Chaplin, 1917, 30 min.) DVD3762
excerpts, *The Last Laugh*
✓ EXAM 1

5 T October 18th
Classical Hollywood Cinema and Film Narrative
Screening: *His Girl Friday* (Hawks, 1940, 91 min.) DVD6391

- ✓ Reading:
• Fabe, Chapter 4 (“The Conversion to Sound and the Classical Hollywood Film”)

TH October 20th
Screening: excerpts *His Girl Friday*

- ✓ Reading:
• Chion, (“Sound Film—Worthy of the Name”)

WEEKEND VIEWING SUGGESTION—
Citizen Kane (Welles, 1941, 119 min.)

6 T October 25th
Social and Political Histories and Film
Screening: *Bicycle Thieves* (Zavattini, 1948, 89 min.) DVD4891

- ✓ Reading:
• Fabe, Chapter 6 “Italian Neorealism”

TH October 27th
Screening: excerpts from *Bicycle Thieves*
✓ Reading: “When Less is Less”

7 T November 1st
Auteurs and New Waves
Screening: *Chungking Express* (Kar-wai, 1994, 102 min.) DVD1246

- ✓ Reading: Fabe, Chapter 7 “Auteur Theory and the French New Wave”
Timothy Corrigan, “(Writing About Film)”

TH November 3rd
Screening: excerpts from *Chungking Express*

✓ EXAM 2

8 T November 8th
Artists and Art Films
Screening: *The Seventh Seal* (Bergman, 1957, 96 min.) DVD4961

- ✓ Reading: Fabe, Chapter 9 “The European Art Film”

TH November 10th
Screening: excerpts *The Seventh Seal*
✓ Reading: No Reading Due

9 T **November 15th**
Race and Contemporary American Cinema
Screening: *Do The Right Thing* (Spike Lee, 1989, 120 min.) DVD4194

✓ Reading: Fabe, Chapter 11 "Political Cinema"

TH **November 17th**
Screening: excerpts *Do The Right Thing*

✓ Reading: No Reading Due

10 T **November 22nd**
Gender, Genre, Sexuality and Cinema
Screening: *I've Heard the Mermaids Singing* (Patricia Rozema, 1988, 82 min.) VT1422

✓ Reading: Fabe, Chapter 12 "Feminism and Film Form"
✓ 4-5 page essay due

TH **November 24th**
THANKSGIVING
No Class

11 T **November 29th**
New Film Experiences
Screening: *Timecode* (Marinelli, 2000, 97 min.) DVD266

✓ Reading: Fabe, Chapter 13 "Digital Video and New Forms of Narrative"

TH **December 1st**
Screening: excerpts

Review for final exam

FINAL EXAM
TUESDAY 12/6, 7:30pm-10:30pm, MEDIA THEATER

ACADEMIC INTEGRITY

A note on academic integrity, plagiarism, and intellectual work:

At the university we are continually engaged with other people's ideas: we read them in books, hear them in lecture, discuss them with our friends, engage with them on a personal level, and incorporate them into our own writing. As a result, it is very easy to blur the lines between our own intellectual work and the work of others. But, it is important that we give credit where it is due. Plagiarism is using others' ideas and words without clearly acknowledging the source of that information.

To avoid plagiarism, you must give credit whenever you use

- another person's idea, opinion, or theory;
- any facts, statistics, graphs, drawings—any pieces of information—that are not common knowledge;
- quotations of another person's actual written words and/or spoken words; or
- paraphrase of another person's spoken or written words.

The UCSC "Official University Policy on Academic Integrity for Undergraduate Students" can be found at: http://www.ucsc.edu/academics/academic_integrity/undergraduate_students/

LAPTOP / MOBILE TECHNOLOGY USE

Laptops can be a useful tool in the service of teaching and learning, however, I ask that you use them productively and respectfully.

A few common sense rules:

1. Always set up your laptop computer before the beginning of class. Setting up the computer and booting it up can take a few minutes depending on what applications are set to open at startup. Turn off all other mobile devices before lecture begins
2. Disable sound
3. During lecture and classroom discussion, you should not be connected to network resources. To do so invites many distractions - web surfing, email, chats, etc. Chatting or emailing during class is no more acceptable than talking on a cell phone during class time. Additionally, your networked screens are distracting to those sitting near and behind you

If you are found to be doing anything other than note-taking (or sanctioned network activity) you will be asked to leave the class immediately and will be marked as absent for that day.

I reserve the right to further legislate laptop use in their classes. For example, you may be asked to close your computer during screenings or be asked to sit in the first two rows of the class if you are actively using your laptop.