

# FLM 2009: Art of the Film

Division of Humanities, Fine Arts, & Social Sciences



10 January—9 May

Section 600

Ottawa Center, Room 112

TR 12:30-1:45 PM

Spring 2023

## Course Description

In this 3.0 credit hour course you will learn to view films critically, seeing them as collaborative works of art that both reflect and influence society. Additionally, you will gain insight into the technical, historical, and political aspects of the cinema business. These objectives will be met through class lecture and discussion, textbook readings, and written analyses of films viewed in and outside of class.

This course has no required prerequisites, counts for three hours of General Education credit at IVCC, and transfers to IAI-participating schools as an **F2 905** class, and, as such, it must be approached with a serious and thoughtful attitude. In addition, it will help you to attain several of IVCC's Institutional Learning Outcomes, specifically:

**ILO 2. Inquiry:** To apply critical, logical, creative, aesthetic, or quantitative analytical reasoning to formulate a judgment or conclusion.

**ILO 3. Social Consciousness:** To understand what it means to be a socially conscious person, locally and globally.

*Directed by*

*Kimberly M. Radek-Hall, Ph.D.*

Office: **A-314**

Office Hours: **by Zoom appointment, in my office on MW from 10-11 AM and 12-1 PM and, at Ottawa Center on T from 11:30 AM-12:30 PM**

Office Phone: **815-224-0395**

E-Mail:

**[kimberly\\_radekhall@ivcc.edu](mailto:kimberly_radekhall@ivcc.edu)**



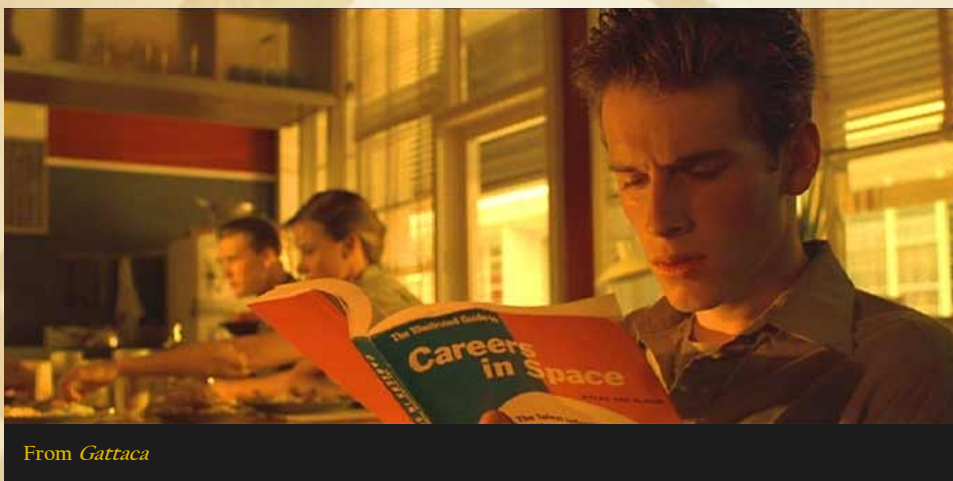
Home Cinema by Hall & Hedderman of Australia (No relation—that I know of!)

## Required Text for Purchase

Giannetti, Louis. *Understanding Movies*. 14th edition. (In Blackboard)

## Film Texts for Rental, Borrowing, or Purchase

You are required to watch the films listed on the course schedule, however you can manage that. The IVCC library does have many of the films.



From *Gattaca*

## Assistance

If you need support or assistance because of a documented cognitive, physical or psychiatric disability, you may be eligible for academic accommodations. You can call the **Center for Accessibility and Neurodiversity** or stop by at C-211 or call (815) 224-0284 for more information.

## Grading Scale (%)

A 90-100%	B 80-89%	C 70-70%	D 60-69%	F 59% and below
Class Discussions: 15%	Individual Participation: 15%	Form-to Content Posters (2): 10%		
Examination #1: 25%	Examination #2: 25%	Cinematic Analysis Paper: 10%		

**Class Discussions:** You are required to participate in online class discussions for this course. You should contribute to at least 10 of the 12 discussion thread units, including the first and last.

*Everyone is required to participate in the first and last units*, and anyone participating in more than the number of units required may earn extra credit. In these discussions I expect you to respond to the prompts I've posted and to respond to others' comments on the prompts, as well. The initial responses to my prompts should be a minimum of **300 words each**. Please address your classmates **by name** in your responses to their comments. Also, **please do not include any spoilers in your comments**. In other words, if you are making a comparison to some other film, do not reveal too much about that other film; you can see more on spoilers below under 'Expected Student Behaviors'. You may, of course, assume that anyone contributing to the class discussion **on the assigned film or films should** have seen that or them. Some units have more than one thread; you must do all the threads in a unit to earn all of the points.

**Individual Participation:** You will be evaluated on your contribution and efforts to the class. All quizzes, assignments, and group work (if any—unlikely) will be graded and make up your participation grade. Posters are submitted online and require class critique, as well; the critique points count in this category.

**The Examinations:** You will be tested over the material covered in class lecture material, discussions, and assigned readings and viewings. The examinations may include short answer, multiple choice, true/false, and passage, film, or work identification questions but will be largely comprised of essay questions. These exams will show that you have read or viewed the assigned texts critically and analytically, identifying common themes and techniques in them, and can write clearly about them. **For each exam, there will be film viewings that you will have to analyze.**

**Note:** I recommend that you view the film clips and take notes on them **before** accessing the written portions of the exam in Blackboard if you are taking the exam online.

## Technological Requirements

For this class you need an Internet connection and browser, ideally Firefox or Chrome, to run Blackboard. You may also need to have PowerPoint or the free PowerPoint viewer from Microsoft and Windows Media Player, in order to have the lectures and embedded clips work correctly—or enough band width to watch the Blackboard-embedded videos. Finally, you will need a word processing program to complete your posters and paper. Posters and papers must be submitted in Blackboard as .doc, .docx, or .pdf files.

## Plagiarism

The College's policy on plagiarism applies in this class; I will question you if your work does not appear to be your own. Keep all notes, outlines, drafts, and finished assignments so that you can demonstrate that writing you have submitted is your own work, should any question of plagiarism arise.

## Attendance

All students must log in and contribute to the electronic Blackboard discussion at least twice a week. If you decide that you cannot complete the coursework, then you must complete a withdrawal through WebAdvisor or request it from me by **noon on 5 April 2023**. I will **not** withdraw you from the class, even if you stop contributing, unless you have requested it of me. Keep in mind, too, that withdrawing from a course may jeopardize or change your financial aid, so be sure to consult with a financial aid advisor before committing to a withdrawal.

For the **Form-to-Content Posters**, you may consider the final chapter of the Giannetti text as a guide, as you put a film of your choosing through the same paces through which Giannetti puts *Citizen Kane*, **but going a bit farther by connecting the use of the cinematic elements to the theme**. In other words, using the film of your choice (no MP-17 or X ratings, please), identify its **title**, **director**, **year of production**, and **primary theme**, perhaps in a brief (three sentences or less) summary; analyze its **cinematic elements** following the chapters in the text, explaining how the use of those elements illuminates not only the plot (as Giannetti so thoroughly explains) **but the theme, as well**. Your canvas should be a PowerPoint slide with measurements of 11 x 17, 16 x 20, or 18 x 24, and you should use screenshots to support your analysis. Each of these posters is due in the unit following the unit of the element you are covering. Thus, a *Mise en Scène* poster would be due by September 29th during the Movement unit

In the **Cinematic Analysis Paper**, you will write in a journalistic style to critique a film, explaining both its ideological biases and offering two interpretations of it, using at least two theories advanced in class lecture to show how different critical lenses can elicit different interpretations and understandings of the same text; and, finally, evaluating whether the director has indeed used the elements well in conveying the film's theme, while you mention anything particularly memorable (exceptionally good use of an element) or important (awards won, significant theme or social movement ideology reified) about the film. These papers should be at least 8-10 pages long, but may be longer.



From *Kate & Leopold*

## Expected Student Outcomes

Upon completion of the course, the student will be able to:

Outcome 1. Analyze various film techniques and genres to attain a greater understanding and appreciation of the artistic quality of film.

Outcome 2. Understand how films are made and how the film industry operates.

Outcome 3. Demonstrate an understanding of the impact that history, politics, and technology have had and continue to have upon the films produced.

Outcome 4. Express the way society impacts films and the way films impact and reflect society.

Outcome 5. Come to conclusions about the role of film in society and determine their responsibility to each other.



## Workload

Although watching films is a large part of this course, attending or watching lectures or reading lecture notes, reading the textbook, writing the assignments, and participating in discussions takes up considerable time, as well. Please expect to spend about six-eight hours a week on top of film viewings to succeed in this class.



From *The Fellowship of the Ring*



From *Pulp Fiction*

## Assignments and Deadlines

### *Tentative Class Schedule*

#### Section I: Film and Its Elements

Unit 1                      Complete by 11:59 PM on January 20th

Read Cinema History Lecture, Pre-1920s

View [The Fellowship of the Ring](#)

Read *Fellowship* Lecture, a preview of things to come

*Enter Blackboard for Class Discussion*

#### Quiz #1

Note: You can only access the quizzes once within Blackboard, so make sure you're ready to take them before you take the links to them.

Read *Understanding Movies*, chapter 12

View [Citizen Kane](#)

Note: Chapter 12 and *Citizen Kane* are not on the quiz. Chapter 12 is a model of sorts for the Cinematic Analysis paper assignment, although your paper will not be so extensive.

*Be thinking about which film/s you'd like to use for your Form-to-Content Poster.*

Unit 2                      Complete by 11:59 PM on January 27th

Read Cinema History Lecture, 1920s, and Early History Lecture

Read Photography Lecture

Read *Understanding Movies*, chapter 1

View [Gattaca](#) and [Star Wars](#)

*Enter Blackboard for Class Discussion*

#### Quiz #2

*If you are doing a poster on photography, you want to be able to state the theme clearly and identify a few examples scenes or shots which you will focus your poster around, making sure that your chosen examples each illustrate your chosen theme. Put your Photography Poster into the discussion thread for grading by February 3rd, if this is one of the elements you pick to work with.*

### Unit 3

Complete by 11:59 PM on February 3rd

Read Cinema History Lecture, 1930s

Read Mise en Scène Lecture

Read *Understanding Movies*, chapter 2

View [The Sixth Sense](#)

Enter Blackboard for Class Discussion

Quiz #3

*If you are working on a mise en scène poster, begin by breaking down a scene into its parts and then relating those parts to the plot and the theme. Please put your Mise en Scène Poster into the discussion thread for grading by February 10th. Picking your film for the Cinematic Analysis this week is a good idea.*

### Unit 4

Complete by 11:59 PM on February 10th

Cinema History Lecture, 1940s

Read Movement Lecture

Read *Understanding Movies*, chapter 3

View [Singin' in the Rain](#) and [Reservoir Dogs](#)

Enter Blackboard for Class Discussion

Quiz #4

*If you are working on a Movement Poster, begin by breaking down a scene into its parts and try to capture shots that suggest the movement within a scene, then link that to the plot and theme. Post your poster to the discussion thread for grading by February 17th. You might also begin researching the film you've chosen for your Cinematic Analysis to see what critics have thought about it.*

### Unit 5

Complete by 11:59 PM on February 24th

Cinema History Lecture, 1950s

Read Editing Lecture

Read *Understanding Movies*, chapter 4

View [Rear Window](#) and [North by Northwest](#)

Enter Blackboard for Class Discussion

Quiz #5

*Like with the movement poster, an editing one should have screenshots that show the transitions you will be illustrating—and you might also check the film's production or distribution companies' websites for information on the movies; sometimes they have clips from the film, which you could reference or link to in your poster. Submit these posters to the thread by March 3rd for grading.*

## Unit 6 Complete by 11:59 PM on March 2nd

Read Cinema History Lecture, 1960s

Read Sound and Acting Lectures

Read *Understanding Movies*, chapters 5 and 6

View [Pretty Woman](#)

Enter Blackboard for Class Discussion

Quiz #6

Examination #1 by 11:59 PM on March 3rd

*After taking the exam, begin adding the sound and acting sections or components to your Form-to-Content paper, if you haven't already turned both of yours in. Make sure that you do submit **both** of your the Form-to-Content Posters by March 14th.*

## Section II: Film Values and Theories

### Unit 7 Complete by 11:59 PM on March 17th

Read Cinema History Lecture, 1970s

Read Drama Lecture

Read *Understanding Movies*, chapter 7

View and discuss [Hamlet](#)

Enter Blackboard for Class Discussion

Quiz #7

*This is the week to decide upon your film for the Cinematic Analysis paper. Consider how it uses the elements in good or interesting ways. Be sure that you can express its theme clearly and concisely. Pick one, even if you can see multiple valid themes; you want to write a unified paper.*

### Unit 8 Complete by 11:59 PM on March 31st

Read Cinema History Lecture, 1980s

Read Story Lecture

Read *Understanding Movies*, chapter 8

View and discuss [Galaxy Quest](#), [The Mummy](#), and [Pulp Fiction](#)

Read the Plot and Genre Lecture

Enter Blackboard for Class Discussion

Quiz #8

*Begin drafting your Cinematic Analysis Paper. What about the story compels you toward this film? What lesson does it teach viewers? What did critics say about it? What about the film is important to you, or would be important to others? How was the director able to manipulate the elements of film to communicate the theme.*

## Unit 9

Complete by 11:59 PM on April 7th

Read Cinema History Lecture, 1990s

Read Writing Lecture and Writers' Guild Lecture

Read *Understanding Movies*, chapter 9

View and discuss [The Greatest Movie Ever Sold](#)

Enter Blackboard for Class Discussion

### Quiz #9

*Begin researching the script or other original source for the film. What challenges did the original cause for the filmmakers? Were there any significant changes to the story (especially as relate to your chosen theme) from the script to the final cut? Were there any unusual challenges bringing the script to the screen?*

## Unit 10

Complete by 11:59 PM on April 14th

Read *Understanding Movies*, chapter 10

View [Independence Day](#) and [Men in Black](#)

Read Ideology lecture

Enter Blackboard for Class Discussion

### Quiz #10

*Begin your ideological analysis here. Does the film communicate its values to you directly (explicitly) or subtly (implicitly)? What are those values? Does the film suggest how people should think or behave, and if so, in what ways?*

## Unit 11

Complete by 11:59 PM on April 21st

View [Kate & Leopold](#)

Read Theory Lecture and The Different Interpretations of Kate & Leopold

Read *Understanding Movies*, chapter 11

Enter Blackboard for Class Discussion

### Quiz #11

*What are the best ways to approach this film? What interpretations would you miss, if not for analyzing the film from some theoretical perspective? Does God, Christianity, or politics evidence themselves in the film in anyway?*

*Finally, what does this all mean? How cognizant was the director of communicating the film's theme? Was the film done well to that end? What might have improved the film's communication of that theme? Will this film live on as or become a classic, or is it likely to be understood and appreciated by only a select following, and if so, what are the characteristics of that audience?*

**Cinematic Analysis Paper due by 11:59 PM on April 27th**

## Unit 12

Complete by 11:59 PM on May 7th

Re-read *Understanding Movies*, chapter 12

Review [\*Citizen Kane\*](#)

Read Cinema History Lectures, 1980s and 1990s, and

Read *Understanding Movies*, chapters 8 and 9

Enter Blackboard for Class Discussion

Quiz #12 on Chapter 12 of *Understanding Movies* and *Citizen Kane*

Examination #2 by 11:59 PM on May 9th

## COVID-19 and other Contagions

It is likely that those in section 101 will not have to worry as much about infection and attendance, but if you come to campus, we will physically distance as much as possible and follow [IVCC's Response to COVID-19](#). This means that we should be prepared to mask when or if asked (with a class period of notice), should the infection rates rise high enough in the Illinois Valley enough to trigger such a response. In general, all students should be prepared to work hard to meet all the deadlines for coursework and to work ahead of the schedule as much as possible—just in case illness (of themselves or other around them) jeopardizes their ability to finish the work in a timely fashion.

## When Cinema Predicts Reality

Movies about the various ways that Hollywood imagined pandemics before actually living through one.

