Dr. Roberta Di Carmine, PhD  
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Office hours: M 12:00-1:00; T 1:00-3:00; W 10:00-11:00

Course Description, Objectives and Goals:

This course is designed to introduce students to the history, role, and cultural impact and aesthetic nature of film in the United States and in the international context. The main objectives of the course are: a. to provide an overview of cinematic techniques and devices; b. to offer an insight of the most significant movements, critical debates, directors and movie stars in the field of film studies. Readings and discussions will address a wide range of issues including spectatorship, the star system, the Hollywood Classic Paradigm, genre criticism, feminist and cultural studies theories, national cinemas. This film class involves screenings, lectures, discussions (and in class-activities), three film papers, a mid-term exam and a final exam.

Prerequisite:

None. The course is designed for all students in all majors but effective reading and writing skills are crucial for success in the course.

Notice:

Some of the films screened for this course may contain material some might find uncomfortable. Your enrollment in this course indicates your awareness of this and your willingness to approach these films in an adult, critical manner.

Texts:
The primary texts for the course are the films. In addition, readings will be assigned from:


**Film Screenings:**

ATTENDANCE AT SCREENINGS IS MANDATORY.

For additional screenings of the films used in this course, students can locate most of the films used in this course either online or at the Malpass Library. These additional screenings SHOULD be used only as supplements to film screenings in class and in preparation for film papers and any other assignments.

**Films and Concepts:**

- The expressiveness of film techniques: Mise-en-scene. Early Cinema by Edwin Edison: *The Kiss* (1896) and *Serpentine Dances* (1895); George Melies’ *Trip to the Moon* (1902); Edwin Porter’s *The Great Train Robbery* (1903). *The Kid* (1921, dir. Charlie Chaplin. 68 m. US)
- Cinematography: *Pan’s Labyrinth* (*El Laberinto del fauno*, 2006, dir. Guillermo del Toro. 118 m. Spain/Mexico/US)
- Editing: *Bed and Sofa* (1927, dir. Abram Room. 68 m. Soviet Union)
- Sound: *Singing in the Rain* (1952, dir. Gene Kelly and Stanley Donen. 106 m. US)
- Fictional Films: Sources for Fictional Films: *Hugo* (2011, dir. Martin Scorsese. 128 m. US)
- Types of Fictional Films II: French New Wave: *Breathless* (*A Bout de souffle*, 1960 dir. Jean Luc Godard, 90 m. France)
- Types of Fictional Films III: Italian Cinema: *La strada* (1954, dir Federico Fellini. 114 m. Italy)
• Types of Fictional Films IV: Japanese Cinema: Dreams (1990, dir. Akira Kurosawa. 119 m. US/Japan)
• Documentary Films: Exit from the Gift Shop (2010, dir. Biansky. 89 m. UK)
• Experimental and Avant-Garde: La jetée (Chris Marker, 1962. 28 m. France) and clips from avant-garde and experimental filmmakers
• Animated Films: Wall-E (2008, dir. Andrew Stanton. 98 m. US)
• Understanding Films Through Context II: Some Like it Hot (1959, dir. Billy Wilder. 120 m. US)

Course Requirements and Evaluation
- In-class activities (sequence analysis, screening reports, reviews, quizzes) (120 pts)
- 3 film papers (300)
- Mid-term exam (200 pts)
- Final Exam (300 pts)
- Attendance (80 pts)


Class Meetings and Procedures: Since discussions revolve around the reading(s) and lecture, active participation is based on a careful reading of both film and literary text as well as understanding of how the two relate to the main points of the lecture. Keep in mind that the contribution you offer to discussion counts toward your participation grade. Also, in class activities (film reviews, screening reports, sequence analysis, and quizzes) count towards your final grade so come prepared to class.

Remember:
- BRING YOUR BOOK, NOTEBOOK AND PEN/PENCIL!
A disruptive behavior will substantially hurt your final grade
- Consistent late arrival or early departure DOES affect your final grade. Besides, arriving late is impolite
- Be respectful in class, disagreements are inevitable in discussions but they should
always be conducted in a civil manner

Writing and Exam Policies:
- Students are required to write 3 film papers. In these papers, students must use the critical/film language that are learning in the course and include specific examples from the film(s) to support the argument. Each paper must be 3 double-spaced pages (full pages!), typed, proof-read, spell-checked, and formatted (font TIMES, 12; side margins: 1 inch). **NOTE: Papers SENT VIA EMAIL/AS EMAIL ATTACHMENTS WILL NOT BE ACCEPTED.** Students will be able to revise their papers once they have been returned and improve their grades if desired. These revised papers will have to be re-submitted two days after they have been returned.

-Mid-term and Final Exam on readings, terms and concepts discussed according to the course schedule. These exams consist of multiple choices and T/F questions, short essays, and a sequence analysis. No book is allowed during in-class exams

Attendance Policies:
Regular attendance and participation is REQUIRED. Attendance will be taken regularly in class periods and screenings. **You are allowed 4 unexcused absences** (0-4 absences= 80 pts; 5-8 absences= 40 pts; 9-11 absences= 10 pts; 12-+ absences= 0 pts). Illness, emergencies, and religious obligations that fall on days of regularly scheduled classes may be excusable upon consultation with the instructor and require documentation from a university official or other authority. Letters from parents or relatives won’t be accepted.

*Note: It is always up to the instructor to decide whether or not the documentation is appropriate and acceptable.*

Course Policies:
1. **LATE PAPERS will not be accepted.** Exceptions are considered only if provided with an appropriate letter of explanation from a physician, athletic director, or a faculty member justifying your request of a late submission. **Letters from parents/relatives WILL NOT be accepted.** It is always up to the instructor to decide whether or not accept the documentation after carefully reviewing the request.
2. In the case a student misses a class discussion/lecture and/or screening, it is always the student’s responsibility to make arrangement for the missed class and for checking with a classmate of any missed material (notes) in discussions/film screenings.

3. No make up in class exam/quiz or in-class activity.

4. No incomplete is given in this course

5. Successful participation in this course requires that students complete all the requirements/assignments.

6. **PLAGIARISM**: Students should be aware that plagiarism or cheating of any form will not be tolerated and that academic misconduct entails severe penalties. The most common form of academic misconduct is plagiarism. As stated on the website regarding Students’ Rights and Responsibilities, “plagiarism is intentionally or knowingly presenting the work of another as one’s own. Plagiarism occurs whenever:

   - one quotes another person’s actual words or replicates all or part of another’s product without acknowledgment. This includes all information gleaned from any source, including the Internet.
   - one uses another person’s ideas, opinions, work, data, or theories, even if they are completely paraphrased in one’s own words without acknowledgment.
   - one uses facts, statistics, or other illustrative materials without acknowledgment.
   - one fails to acknowledge with a citation any close and/or extended paraphrasing of another.
   - one fails to use quotation marks when quoting directly from another, whether it is a few words, a sentence, or a paragraph.

Typical examples: Submitting, as one’s own, the work of another writer or commercial writing service; knowingly buying or otherwise acquiring and submitting, as one’s own work, any research paper or other writing assignment; submitting, as one’s own, work in which portions were produced by someone acting as tutor or editor; collaborating with others on papers or projects without authorization of the instructor. In addition to oral or written work, plagiarism may also involve using, without permission and/or acknowledgment, computer programs or files, research designs, ideas and images, charts and graphs, photographs, creative works, and other types of information that belong to another. Because expectations about
academic assignments vary among disciplines and instructors, students should consult with their instructors about any special requirements related to citation.” (http://www.wiu.edu/provost/student/)

I can easily figure out when a student is plagiarizing so be very careful when looking at sources, especially those off the Web. In case a student’s paper is found violating these rules, the paper will be graded as an “F” and an academic integrity incident report will be filed according to the Academic Integrity Policies of Western Illinois University.

UNIVERSITY WRITING CENTER: For free, one-on-one consultation with trained undergraduate and graduate tutors, visit the University Writing Center at both the Macomb and Quad Cities campus. We work with writers from any discipline, at any academic level, and at any point in the writing process. Whether you need help decoding your assignment, brainstorming a topic, developing stronger points, incorporating research properly, organizing paragraphs, or receiving any other feedback, our tutors are here to help you. For more information about locations and hours, how to make an appointment, or writing resources, go to www.wiu.edu/UWC. Writing centers on Macomb Campus: Malpass Library, Tanner Hall, Bayliss Hall, Simpkins Hall. Contact the University Writing Center for more information, e-mail mwcenter@wiu.edu. Or, call for an appointment (298-2815) and be sure to always bring a copy of your assignment.

***WIU Film Club***
The Film Club shows a selection of films (national and international) and offers thought-provoking discussions on a wide range of issues and topics. Students are highly encouraged to attend these screenings. Further information about the students’ organization will be given the first week of class. Check the Film Club on Facebook and on http://www.wiu.edu/cas/english_and_journalism/filmclub.php

**Extra credits:** throughout the semester, I will announce various film related events and films screenings which allow students to earn extra credits points. In such cases, the student must attend the event and write a two-pages critical review (double-spaced).
Each review can count up to 10 points. The review must be submitted the week after the event.

Special Accommodation and Disabilities:
“In accordance with University policy and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor’s attention, as he/she is not legally permitted to inquire about such particular needs of students. Students who may require special assistance in emergency evacuations (i.e. fire, tornado, etc.) should contact the instructor as to the most appropriate procedures to follow in such an emergency. Contact Disability Support Services at 298-2512 for additional services.”

Additional Information: to get important factual information about films (characters’ name, cast, awards), check www.imdb.com. Be careful though with the “on-line interviews” and other material you find online. Remember, plagiarism is a very serious matter. It is also essential to take notes during the screenings. Therefore it is highly recommended to buy a penlight, a ballpoint pen with an illuminated tip, to facilitate writing in the dark.

IMPORTANT:
IN THIS CLASS YOU ARE NOT ALLOWED TO TEXT OR CHECK YOUR PHONE. TURN OFF YOUR PHONE OR SILENCE IT AS SOON AS YOU ENTER THE CLASSROOM. I WILL PENALIZE STUDENTS WHO DON’T RESPECT THIS RULE BY TAKING OFF POINTS EACH TIME. NO FOOD IS ALLOWED AT FILM SCREENINGS/DISCUSSIONS. I WILL PENALIZE STUDENTS WHO DON’T FOLLOW THESE POLICIES. AND I AM SERIOUS!

Tips to do well in this course:
*In addition to attending film screenings and discussions, students must read the assigned material each week.
*Students are required to take notes during film screenings and class
discussions/lectures/group presentations.

*It is highly recommended to buy a penlight, a ballpoint pen with an illuminated tip, to facilitate writing in the dark.

*Learn the cinematic terms right away. Be sure to check the glossary at the end of the course textbook (Film: An Introduction, p. 667) for any definition or ask the instructor about any terms that give you trouble.

*Use film terminology in your writing assignments and presentation/comments. The success of this class depends on your ability to use the film vocabulary properly

Course Schedule *

The course syllabus provides a general plan for the course but some changes may be necessary. Students will be informed in class of any changes to the assigned schedule.

WEEK 1

01/19 (T): Course Introduction. The expressiveness of film techniques.
Screening of Early Cinema: A selections of films by Edwin Edison: The Kiss (1896) and Serpentine Dances (1895); the Lumiere Brothers’ Swimming in the Sea (1895); George Melies’ Trip to the Moon (1902); Edwin Porter’s The Great Train Robbery (1903).
01/19 (T): Screening: The Kid (1921, dir. Charlie Chaplin. 68 m. US)
01/21 (TH): discussion on the film.
Readings for next week: introduction and chapter 1 (Phillips)

WEEK 2
01/26 (T): *Mise-en-scene*. Discussion on the readings (chapter 1 and the film)
01/26 (T): Screening: *Touch of Evil* (1958, dir. Orson Welles, 95 m. US)
Reading for TH: chapter 1 (Phillips)
01/28 (TH): Discussion on the film/readings.
Readings for next T/TH: read chapter 2

Terms and concepts:
*Mise-en-scene*; types and functions of setting; action, reaction, appearance; composition and the use of space; the shots; the angles; light and dark

WEEK 3
02/02 (T): *Cinematography*. Discussion on the readings and film
02/02 (T): Screening: *Pan’s Labyrinth* (*El Laberinto del fauno*, 2006, dir. Guillermo del Toro. 118 m. Spain/Mexico/US)
Discussion on the film and on the readings (chapters 1, 2)
02/04 (TH): discussion on the film/readings.
Reading for next week: read chapter 3 (Phillips); chapter 12 (Phillips, on how to write film papers)

Terms and concepts:
*Cinematography*: film stock; lighting; the camera (distance, perspective, angles, point of view shots)

WEEK 4
02/09 (T): *Editing*: discussion on readings and in class activity.
02/09 (T): Screening: *Bed and Sofa* (1927, dir. Abram Room. 68 m. Soviet Union)
02/11 (TH): Discussion on the film and reading.
Reading for next week: chapter 4 (Phillips)

Terms and Concepts:
*Continuity editing vs. intellectual montage*; Russian Montage and Sergei Eisenstein;
eyeline match; match on action; graphic match
WEEK 5
02/16 (T): Sound. Discussions on readings and clips.
02/16(T): Screening: Singing in the Rain (dir. Gene Kelly and Stanley Donen, 1952. 106 m. US)
02/18 (TH): discussion on the film/in-class activity. FILM PAPER N. 1 DUE
Reading for next week: chapter 5, “Fictional Films” (Phillips)
Terms and concepts:
The moving camera; components of the soundtrack; sound techniques; transition from silent to sound; types and functions of sound; diegetic and non-diegetic sounds; (post)synchronous sound; sound effects; sound continuity; musicals; Al Jolson and The Jazz Singer

WEEK 6
02/23 (T): Sources for Fictional Film. Begin Screening: Hugo (2011, dir. Martin Scorsese. 128 m. US)
02/23 (T): cont screening followed by discussion on film readings.
02/25 (TH): discussion on the film/reading
Reading for next week: chapter 6 “Component of fictional films” (Phillips)
Terms and concepts:
Screenplays, shooting, scripts and storyboards; history and multiple sources

WEEK 7
03/01 (T): Discussion on readings/film
03/03 (TH): discussion on film/reading. Review for the mid term exam
Readings for next week: review chapters and terms/concepts chapter 1-6

WEEK 8
03/08 (T): MID TERM EXAM
Reading for TH: read chapter 7 “Classical Hollywood cinema” (Phillips)

03/10 (TH): discussion on the film/readings and in class activity

Reading for after the break: “Other Cinemas” French New Wave (chapter 7)

Terms and concepts:
Classical film/Hollywood narrative; character types; stage and screen acting; the American Star System; styles of acting; casting; film genres

WEEK 9
SPRING BREAK

WEEK 10:
03/22 (T): Types of Fictional Films II. French New-Wave. Discussion on the readings and in class activity
03/22 (T): Screening: Breathless (A Bout de souffle, 1960 dir. Jean Luc Godard, 90 m. France)
03/24 (TH): Lecture and in-class activity.

Readings for next week: chapter 7 (“Italian Cinema”); read chapter 12 (how to write on films)

Terms and concepts:
French New Wave; the Auteur theory

WEEK 11
03/22 (T): Types of Fictional Films III: Italian Cinema. Discussion and in class activity
03/22 (T): Screening: La strada (1954, dir Federico Fellini. 114 m. Italy)
03/24 (TH): discussion, lecture and in-class activity. FILM PAPER N. 2 DUE

Reading for next week: chapter 7 “Asian cinema” (Phillips)

Terms and concepts:
Italian cinema and Italian neorealism; Federico Fellini

WEEK 12
03/29 (T): National Cinemas: Japanese Cinema. Discussion and in class activity
03/29 (T): Screening: Dreams (1990, dir. Akira Kurosawa. 119 m. US/Japan)
03/31 (TH): lecture and in class activity
Reading for next week: chapter 8 (Phillips)

Terms and concepts:
Japanese cinema

WEEK 13
04/05 (T): Documentary Films. Lecture and discussion on the reading.
04/05 (T): Screening: Exit from the Gift Shop (2010, dir. Bansky. 89 m. UK)
04/07 (TH): Discussion, in class activity.
Read for next week: chapter 9
Terms and Concepts:
Documentary (definition; mediated reality)

WEEK 14
04/12 (T): Experimental and Avant-Garde films. Screening: La jetée (Chris Marker, 1962. 28 m. France)
Reading for TH: chapter 9 “ Animated Films” (Phillips)
04/14 (TH): discussion and in-class activity. FILM PAPER # 3 DUE
Terms and concepts:
Experimental films; poetic narratives; non-fiction and non narrative; ideology/ avant-garde cinema; animation

WEEK 15
04/19 (T): Understanding Films Through Context. Discussion on clips and in class activity
04/21 (TH): discussion on film and reading
Reading for next week: chapter 11

Terms and Concepts:
The context of a film’s making; social and political attitudes; artistic conventions; setting in which a film is seen

WEEK 16
04/26 (T): Understanding Films through Contexts II:
04/26 (T): Screening: Some Like It Hot (dir. Billy Wilder, 1959. 120 m. US)
04/28 (TH): Discussion on film/reading and students evaluation

WEEK 17
05/03 (T): Thinking about Movies. Discussion and in class activity
05/03 (T): no screening
05/05 (TH): final considerations and review for final exam

Final Exam is Thursday May 12 @ 3:00 pm (1 hour and 50 minutes, 220 Simpkins)

HAVE A GREAT SEMESTER AND ENJOY THE MOVIES!