

CDM 2620: FILM ANALYSIS (4 credits)

Professor Susan Ericsson
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See Schoology for Office Hours

The goal of the course is to acquaint students with the critical study of film, help students develop analytic skills focused on the aesthetic dimensions of filmmaking and to develop student written and spoken communication about how films make meaning through their audio, visual and narrative form. In addition to presenting aesthetic, formal interpretation, the course will present other disciplinary approaches to film studies to consider how films are understood through the lens of history, culture and directors.

Conceptual Framework:

There are two conceptual components of this course. First - students will learn how to do careful textual and formal analysis, by focusing on a particular element of film (mise-en-scène, camerawork, editing, sound, acting and narrative) and exploring how those elements help to create a film's meaning. Second – students will be exposed to additional film studies approaches and learn how to interpret films historically, as well as through auteur theory.

Class Participation Policy:

Students are responsible for participating in this course through the following academic activities:

- completing assigned readings from PDF articles on Schoology and the textbook
- completing homework assignments
- attending class
- watching films
- participating in the discussions
- posting in our class blog
- taking exams

This course is organized by weekly tasks in Schoology. All assigned readings for the week are to be completed first. After completing the readings and reviewing any other materials posted by the instructor, students will do the week's homework assignment and submit the assignment through the link in Schoology by Sunday evening. Students will watch a full-length film each week on their own before Wednesday's class meeting. During class time, we will synthesize material, and delve into film analysis through collaborative reflection and discussion. After class discussion, students will post their analyses in the week's blog (more details below). Every few weeks there will be a class exam.

Research clearly indicates that class attendance is an integral factor in student learning. Any student who is absent 25% or more of the designated instructional time may receive a grade of "F" for the course. If you encounter an unexpected circumstance that results in an extended absence, you are required to communicate with your instructor and your academic advisor to request an official leave of absence. Emergency situations will be considered on a student-by-student basis.

Important Policies & Resources

Class COVID Policy:

During this life-threatening crisis, it is vital that all class members feel safe. And it is imperative that we do all that we can to limit the spread of this virus, for ourselves and for others, therefore:

All class participants must wear a proper mask at all times. Not bandanas, scarves, turtlenecks, etc.

Both nose & mouth must be properly covered.

No food or drink will be consumed in the classroom or in any other class group settings.

Do not come to class sick.

Maintain the proper 3-6 feet social distance

Health & Counseling Center (HCC): <https://carthage.edu/health-counseling> located in TARC 2240, 262-551-5710
Carthage College (and I) seeks to make sure you have the support you need to be healthy. HCC supports students by addressing physical, mental, and emotional well-being. All services are free and confidential, and are available to currently enrolled, full-time undergraduate students. Walk-ins are welcome! Other services to consider: [Uwill](#) (click link) - Free immediate access to a therapist for Carthage students; [Crisis Text Line](#) - text HOME to 741741; [Crisis Text Line for Students of Color](#) - text STEVE to 741741; [Trevor Lifeline for LGBTQ+](#) 866-488-7386

Decorum, Diversity & Title IX: <https://www.carthage.edu/community-code/non-discriminatory-policy/>

Students are expected to respect diversity of thought, opinion and background in all aspects of interaction and communication. This course incorporates and supports a diverse learning society. Carthage is committed to providing an educational and a work environment free from all forms of discrimination and following Title IX.

Writing & Tutoring Center: <https://www.carthage.edu/writing-center/> in Hedberg Library

I am committed to aiding your success in this class. Anyone who needs tutoring or writing assistance, please speak to me and check out the writing center services. Also, for academic accommodations under the Americans with Disabilities Act (for chronic health conditions, mental health conditions, or physical disabilities) please also speak with me and contact **Learning Accessibility Services** Diane Showalter dschowalter1@carthage.edu.

Academic Honesty: <https://www.carthage.edu/community-code/academic-concerns/academic-honesty-guidelines/>

All enrolled students are committed to the university code of academic honesty and agree that all classwork will be original. You pledge that you will not give or receive any unauthorized assistance in completing assignments. Violations of the code will have serious repercussions. Plagiarism, the use of intellectual material produced by another person without acknowledging its source, is therefore not permissible.

Examples of Plagiarism:

- Copying of passages from works of others into an assignment, paper, or discussion without citation.
- Using the views, opinions, or insights of another without acknowledgement.
- Using another person's original phraseology with minor modifications without acknowledgement.

University Policies: <https://www.carthage.edu/community-code/> for more details

Technology Expectations:

- A. Students will complete weekly reading from: PDF readings (posted on Schoology) and the ebook they individually purchased at the Barnes & Noble bookstore. *Be sure to watch the video clip examples embedded in the ebook.* TIP: scroll down each ebook page to make sure you get all the reading material, before flipping to the next page.
- B. Students will watch feature-length films streaming on Kanopy (free) or on Amazon (rented).
- C. In addition to interacting with the instructor and classmates in person, students will participate in class through Schoology, such as: retrieving their syllabus, submitting assignments, posting to the class blog, and taking exams.
- D. Students are expected to use their Carthage email for all correspondence and should log into OneLogin to check their email on a regular basis. This is found at my.carthage.edu
- E. Should classes become remote due to Covid or temporarily for weather-related reasons, class meetings will be held during the regular time through the Zoom link posted in Schoology. Remote attendance is required (this includes your image and voice).
- F. **Schoology** - If having problems, contact Library & Information Services: help@carthage.edu or 262-551-5950

Other Class Expectations:

- A. Students will follow the CDM department code: No use of cell phones or laptops (unless a required accommodation) when not doing so for class equipment workshops; No use of class or lab time for personal tasks.
- B. Students will not photograph or record this class or its instructor due to ethical concerns. Speak with me if this impacts your academic accommodation and we'll figure out a different solution.

Course Outcomes:

Upon successful completion of this course, students will:

Gain an appreciation of the art of film; recognize the various forms of film criticism; develop critical standards for the evaluation of film; understand film studies methods of analyzing films; know key elements pertaining to film aesthetics; apply multiple analytical frameworks to films.

Required Text:

Ebook: Monahan, Dave and Richard Barsam. *Looking at Movies: An Introduction to Film*, 6th Ed. New York: Norton. 2018. ISBN: 978-0-393-69113-9

Purchase the book at Barnes & Noble (what you buy is a card which gives you an access code to the ebook).

Be sure to buy the electronic book so that you can access the textbook website which contains video clips. There are also study resources on the website as well.

Unable to afford a textbook? Carthage has a Big Red Book Fund which helps students who are financially struggling to get books for class. This is only an option for paper books (not ebooks) but may help you in your other classes. Contact: Carol Sabbar for more info: csabbar@carthage.edu

Accessibility: Click the audio icon at the bottom of the book to hear the book read aloud. The textbook and website companion are designed well for different learning styles.

You must purchase the book to pass this class, since the weekly homework assignments that rely on you answering questions about the reading are a very large percentage of your final grade.

Required Films:

Each week students are required to watch a feature film. Some films we will watch in class, others you will watch on your own. **Films** will either be available free on **Kanopy** or through **Amazon.com** streaming video rental – typically \$2-4. Some of the films can be checked out from the campus library. Please watch films right away and then return them to the library so others can use them too.

Use below library call numbers for DVD check out. For streaming on Kanopy: Search the Hedberg Library catalog by film title, find e-video option, click “view now.”

<u>Film Title</u>	<u>Library Call #</u>	<u>Kanopy</u>	<u>Amazon</u>
<i>Amélie (Le Fabuleux Destin d'Amélie Poulain)</i>	PN 1997 F33 2002	Yes	Yes
<i>Bicycle Thieves (Ladri de Bicicletta)</i>	PN 1997 L34 2007	Yes	Yes
<i>City of God (Cidade de Deus)</i>	PN 1997 C53 2003	Yes	Yes
<i>Cleo from 5 to 7 (Cléo de 5 à 7)</i>	No	Yes	No
<i>Get Out</i>	as blue ray	No	Yes
<i>Goodfellas</i>	No	No	Yes
<i>Grand Budapest Hotel</i>	PN 1997.2 G7363 2014	No	Yes
<i>My Beautiful Laundrette</i>	No	No	Yes
<i>Slumdog Millionaire</i>	PN 1997.2 S58 2009	No	Yes
<i>Whale Rider</i>	PZ 7 I273 Wha 2003	Yes	Yes
<i>Winter's Bone</i>	PN 1997.2 W568 2010	Yes	Yes

Course Grading:

Evaluation	%	(100 % total) **Credit will only be given to work completed on time**
Homework	44	(11 at 4 % each; graded on 4 point scale)
Blog Posts	22	(11 at 2 % each; graded on 2 point scale)
Exams	30	(3 at 10 % each; graded on 10 point scale)
Attendance/Discussion	04	Missing more than 25% of class may result in an F for the final course grade

Grading Standards

- A = Exceeds standards for competence
- B = Meets standards for competence
- C = Needs improvement
- D = Barely meets minimum standards
- F = Does not meet minimum standards
- O = Did not do project

Grading Scale (percentage converted to 4.0 scale)

Percent	Letter Grade	Numeric Grade	Percent	Letter Grade	Numeric Grade	Percent	Letter Grade	Numeric Grade
100-93%	A	4.00	82-80%	B-	2.67	69-67%	D+	1.33
92-90%	A-	3.67	79-77%	C+	2.33	66-63%	D	1.00
89-87%	B+	3.33	76-73%	C	2.00	62-60%	D-	.67
86-83%	B	3.00	72-70%	C-	1.67	59% & below	F	.00

Navigate Warning System:

Professor will submit warning tickets for students who are missing substantial class attendance or whose weighted grade averages are falling below C-. This process is a system designed to help students get support they may need to pass class.

Student Tasks:

Homework on the Reading

Weekly Homework

Each week you will do homework assignments based on the reading. Homework is due all 11 weeks when there is not an exam. Homework is due at 6 p.m. the Sunday before the week begins.

WHY 6 P.M., YOU MIGHT ASK???

So I have time to incorporate your perspectives into our class

Graded on:

- Detail: Answers questions thoroughly and provides ample support
- Coherence: Demonstrates successful understanding and makes a set of unified points
- Insight: Goes beyond basic summary but instead analyzes material and connects it to course concepts
- Writing: Is clearly written, well structured, & proofread for spelling, grammar, punctuation, capitalization

Exams

Exams

Exams will have several components: multiple choice or matching, short answers, and written essays. There will be 3 exams throughout the course. The last exam will be held during finals week.

Discussion & Attendance

Class Participation

During our class meetings, I will present information about the week's topic, and you will come prepared to discuss the reading and the film. As we answer discussion questions, please listen respectfully to your classmates' answers, then comment on their thoughts in such a way as to advance our class analysis of the film.

Class Blog Posts

Class Blog Posts

After class discussion, I ask that you post your analysis of the film on our class blog site. Here's the process: In class, we will discuss the film together, then I will give you time to reflect and write a thesis about the film. Then each of you will formulate your own thesis about the film and find three examples to back up the thesis – and post that as 5-10 sentences on the class blog. Then, you can each read over other people's thoughts and analyses as food for thought and perhaps to help you formulate better theses next time. In other words, we can learn from each other!

For the first part of the course, each blog post will answer questions about the film which try to investigate:

How does the film convey messages and meaning through cinematic form?

To achieve this, first write a one sentence thesis stating your argument about how an aspect of film form conveys meaning in the particular film. Then back up the thesis with two or three specific examples. For each example, choose an exact scene and analyze the particulars of the scene identifying the key term(s) from your thesis and explaining how it conveys meaning. Be sure to analyze what exactly is shown or demonstrated in the film through visuals & sound, not just dialogue and plot points. Be sure to use key terms properly. Most importantly your posts should analyze an aspect of the film, not just describe it.

Blog contributions (and class discussions) should demonstrate thorough completion of the reading. Blog posts should be written in a clear manner, include key terms, and provide cinematic analysis. Try to identify key characteristics of the week's particular cinematic elements that the film demonstrates and then analyze how those elements impact the film's story and characters in meaning full ways.

Tips: Do not speak about how much you did or didn't like the movie. And do not use "I" in your assertions. Instead, make an aspect of the film the subject of your sentence. Be certain to refer to an exact moment in the film. Remember: Always be respectful.

Here are examples of film analysis assertions:

- The dark moody lighting conveys Ben's sulkiness and anxiety about his future. An example of this is in the cafe scene. As Ben searches through the job listings, he sits in the darkest corner of the room, looking disappointed that he has just been fired. His face shows anger as he looks at those around him who seem happy, their joy expressed through the glimmering sun shining on their faces. The shadowy lighting in this scene reflects Ben's gloomy mood and stands in contrast to the lighting and feelings of those surrounding him.
- Blanca is often shown visually boxed-in, just as she herself feels trapped. For example, when Blanca's parents yell at her, she is shown through close-ups, the tight framing conveying how she feels confined. By comparison, her parents are framed in long shots and move around the kitchen as they talk, visually reflecting the freedom they feel.
- *Note how in these two examples there is a formal film element identified (lighting & framing) and an analysis that states what they meaningfully convey about the character (lighting conveys that Ben feels moody; framing indicates how Blanca feels trapped). Try to have all your assertions contain a film element (editing, cinematography, sound, etc.) and state how the element expresses something about a character or film event.*

How to post on the Class Blog: Click on the Schoology Class Blog discussion link then post your thesis & 3 examples. You must first state your thesis in one sentence. Then support your thesis by analyzing two or three exact moments in the film. Do not give your personal opinion of the film. Instead, analyze what the film is conveying. To do this, pick a moment in the film as evidence. Post should be approximately 250 words in length, substantive and scholarly in nature. Blog posts are due Friday.

Grading of Class Blog Posts

Thesis:	Provides a one sentence thesis that <u>interprets</u> the film <u>using key elements</u> from the week's focus
Detail:	Provides 2-3 examples that back up and extend the thesis
Originality:	Provides a unique, engaging point of view
Writing:	Is clearly written, well structured, & proofread for spelling, grammar, punctuation, capitalization

Instructions for Class Blog posts for the second part of class will be discussed later.

Weekly Tasks

By **Sunday** complete reading & submits **homework** by 6 pm
By **Tuesday** night complete the **film viewing**
By **Friday** post your thesis, examples and analysis to the **Class Blog**

[Other tasks: 3 exams – see schedule for date details]

This course is **DEMANDING** and **MOVES QUICKLY**. Be sure to **STAY ON TOP OF DEADLINES!**

Note on Syllabus: Adjustments may be made to the course requirements, grading and schedule at the professor's discretion. You will be informed of any changes in class or through email, and it is your responsibility to make note of any such announcements.

Course Calendar

Start Date	Topic	Read/Watch	Assignments
Week 1 9-8	FILM FORM 1	<ul style="list-style-type: none"> Syllabus Clip: <i>Edward Scissorhands</i> 	Remember: week 2 Homework on the Reading is Due Sunday 9-12 & listed below
Week 2 9-13	FILM FORM 2 Drop Deadline Tuesday week 2	<ul style="list-style-type: none"> Ebook: Chapter 1 p 1-16 & Chapter 2 p 31-35 Watch <i>Whale Rider</i> (Niki Caro/director, Witi Ihimaera/writer, 2002) 	<ul style="list-style-type: none"> Homework #2- Due Sunday 9-12 by 6 pm Watch film #2 - by Tuesday Class Blog Post #2 - Due Friday
Week 3 9-20	MISE-EN-SCÈNE Restricted Drop Deadline Tuesday week 3	<ul style="list-style-type: none"> Ebook: Chapter 5 p 153-55, 166-76 Watch <i>Winter's Bone</i> (Debra Granik, 2010) 	<ul style="list-style-type: none"> Homework #3 Due Sunday 9-19 by 6 pm Watch film #3 - by Tuesday Class Blog Post #3 - Due Friday
Week 4 9-27	CINEMATOGRAPHY	<ul style="list-style-type: none"> Ebook: Chapter 6 p. 187-9, 201-20, 226-7 Watch <i>Amelie</i> (Jean-Pierre Jeunet, 2001) 	<ul style="list-style-type: none"> Homework #4- Due Sunday 9-26 by 6 pm Watch film #4 - by Tuesday Class Blog Post #4 - Due Friday
Week 5 10-4	Exam 1 M/W/F class - Exam is Friday	<ul style="list-style-type: none"> No reading/watching 	<ul style="list-style-type: none"> No Homework
Week 6 10-11	EDITING	<ul style="list-style-type: none"> Ebook: Chapter 8 p.285-9, 294-7, 303-11 Watch <i>Goodfellas</i> (Martin Scorsese, 1990) 	<ul style="list-style-type: none"> Homework #6- Due Sunday 10-10 by 6 pm Watch film #6 - by Tuesday Class Blog Post #6 - Due Friday
Week 7 10-18	SOUND	<ul style="list-style-type: none"> Ebook: Chapter 9 p. 325-33, 343-50 Watch <i>Get Out</i> (Jordan Peele, 2017) 	<ul style="list-style-type: none"> Homework #7- Due Sunday 10-17 by 6 pm Watch film #7 - by Tuesday Class Blog Post #7 - Due Friday
Week 8 10-25	NARRATIVE No Class Monday	<ul style="list-style-type: none"> Ebook: Chapter 4 p. 115-21, 130-6 Watch <i>Slumdog Millionaire</i> (Danny Boyle, 2009) 	<ul style="list-style-type: none"> Homework #8- Due Wednesday 10-27 by 6 pm Watch film #8 - by Wednesday before class Class Blog Post #8 - Due Friday
Week 9 11-1	FILM HISTORY Italian Neorealism Last Withdrawal Day - Monday	<ul style="list-style-type: none"> Read New Homework Criteria Ebook: Chapter 10 p. 362-5, 380-2 Read PDF article Watch <i>Bicycle Thieves</i> (Vittorio De Sica, 1948) 	<ul style="list-style-type: none"> Homework #9- Due Sunday 10-31 by 6 pm Watch film #9 - by Tuesday Class Blog Post #9 - Due Friday

Start Date	Topic	Read/Watch	Assignments
Week 10 11-8	FILM HISTORY French New Wave Exam 2 M/W/F class – Exam is Friday	<ul style="list-style-type: none"> Ebook: Chapter 10 p. 382-385 Read PDF article Watch <i>Cleo from 5 to 7</i> (Agnès Varda, 1962) 	<ul style="list-style-type: none"> Homework #10- Due Sunday 11-7 by 6 pm Watch film #10 - by Tuesday Class Blog Post #10 - Due Friday
Week 11 11-15	FILM HISTORY Queer Cinema	<ul style="list-style-type: none"> Read PDF article Watch <i>My Beautiful Laundrette</i> (Stephan Frears/director & Hanif Kureishi/writer, 1985) 	<ul style="list-style-type: none"> Homework #11- Due Sunday 11-14 by 6 pm Watch film #11 - by Tuesday Class Blog Post #11 - Due Friday
Week 12 11-22	No class Wednesday or Friday	<ul style="list-style-type: none"> Read PDF article in week 13 folder 	<ul style="list-style-type: none"> Homework #13- Due Sunday 11-21
Week 13 11-29	FILM HISTORY Latin America	<ul style="list-style-type: none"> Ebook: Chapter 10 p. 397-399 Read PDF article Watch <i>City of God</i> (Fernando Meirelles & Katia Lund, 2002) 	<ul style="list-style-type: none"> [Homework #13- Due Sunday 11-21] Watch film #13 - by Tuesday Class Blog Post #13 - Due Friday
Week 14 12-6	AUTEUR PERSPECTIVES Wes Anderson	<ul style="list-style-type: none"> Read PDF article Watch <i>Grand Budapest Hotel</i> (Wes Anderson, 2014) 	<ul style="list-style-type: none"> Homework #14- Due Sunday 12-5 by 6 pm Watch film #14 - by Tuesday Class Blog Post #14 - Due Friday
Week 15 12-13	Finals week - Exam 3	Wed. Class - Wednesday Exam 8:00 pm – 10:00 pm M/W/F Class – Friday Exam 10:30 am - 12:30 pm	