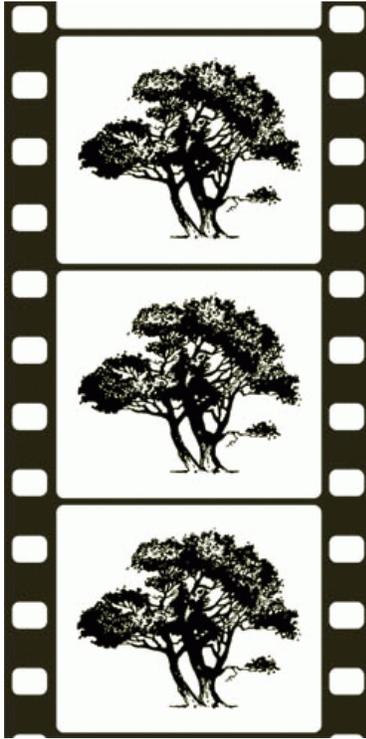


## CINEMA 9: FILM APPRECIATION: AN INTRODUCTION TO CINEMA Section 1096



**Note:** This is a sample syllabus only since choice of films vary.

**Instructor:** Dr. Sheila Laffey

**Contact:** email to [echoprod@adelphia.net](mailto:echoprod@adelphia.net) or leave message in mailroom

(back up only: call dept. ph 434-4246)

**Class meets:** Friday, 8 AM – 12:05 PM

**Course Description:** This course will introduce the art, technology, language, and appreciation of film, exploring the varieties of film experience, film and the other arts, and the ways of viewing. Students will learn about the basic cinematic techniques and structures, including mise-en-scene and montage, use of cinematic time and space, the image, sound-track, and the script. Consideration will also be given to analyzing the fundamentals of film production, directing, acting, and editing; how the elements of the production process are analyzed separately, then brought together to show how

they create the emotional and intellectual impact of the film experience. Film examples will be screened in class

**Assigned Text:** Understanding Movies by Louis Gianetti, 10th edition

**Supplemental:** hand-outs in class & websites ([www.filmsite.com](http://www.filmsite.com) and [www.imdb.net](http://www.imdb.net) , [www.metacritic.com](http://www.metacritic.com) and [www.rottentomatoes.com](http://www.rottentomatoes.com) and [www.rogerebert.com](http://www.rogerebert.com))

**Course Requirements:** Grades will be based on three quizzes (15% each for a total of 45%), one oral presentation/creative exercise/short essay (13%), two papers (14% for first paper which is to be written in class and 18% for paper #2 to be handed in), outline for Paper #2 (4%), and class participation/ attendance (6%). The films and topic chosen for your oral presentation/creative exercise and for Paper #2 should not be the same.

**Guidelines for oral presentation/creative exercise and paper #2** are below.

**Quiz #1** will include multiple choice and choice of essays. **Quizzes #2 and #3** are multiple choice only. No make-ups for tests will be given; please plan weddings, trips, etc. accordingly. Test #3 is scheduled on the date of the last class. No late assignments will be accepted after the last class.

**Preparation:** The library has audio-visual facilities to review films, if you don't have a VCR or DVD at home.

**Attendance:** Each absence over 4 classes will result in your final grade being lowered a half grade. Students who arrive after attendance is taken or leave class early will be marked late. Two lates equal one absence. Class participation and excellent attendance can make a difference if student is hovering between two grades. Students who miss the first two classes will be dropped from the class.

**Withdrawal:** Students who drop the course but do not officially withdraw by the deadline please note that your name still appears on the school's roster and professors are required to give you a grade. You will, therefore, receive an "F" for not completing the course.

**Meetings:** Students are encouraged to meet with me after class if you would like to discuss your understanding of the work. To meet before class please make an appointment.

**Extra Credit: "Ebert and Roeper At the Movies,"** which airs Sundays, 6:30 PM on ABC. Each test will have a question related to film(s) covered on the show during the period from one test to the next.

**Recommended additional readings for Paper #2 or your own understanding:**

**On documentaries:**

The Search for Reality: The Art of Documentary Filmmaking, edited by Michael Tobias (with chapter by Sheila Laffey)

Nonfiction Film, A Critical History, Richard Barsam

Documentary Explorations, 15 Interviews with Filmmakers, G. Roy Levin

**On gender issues:**

On the Verge of Revolt: Women in American Films of the Fifties, Brandon French

**On media:**

Four Arguments for the Elimination of Television, Jerry Mander

In the Absence of the Sacred – The Failure of Technology and the Survival of the Indian Nations, Jerry Mander

Toxic Sludge is Good for You: Lies, Damn Lies and the Public Relations Industry, John Stauber and Sheldon Rampton

**On films by decades:**

American Films of the 70's, Conflicting Visions, Peter Lev

City of Nets, A Portrait of Hollywood in the 1940's, Otto Friedrich

Movies of the Fifties, edited by Ann Lloyd

Seeing is Believing: How Hollywood Taught Us to Stop Worrying and Love the Fifties, Peter Biskind

**Pages**

**#1**                    **CHAPTER 1: PHOTOGRAPHY**  
ECO PSA, "The Power of One"  
Network, Lumet, 1976

Clips from Visions of Light: The Art of Cinematography

- #2 Sign up for date of your oral or creative presentation 1- 46  
The Apartment, Wilder, 1960
- #3 **CHAPTER 2: MISE-EN-SCENE** glossary & 47-97  
Bring book to class: review glossary  
400 Blows, Truffaut  
Clips from doc on production design
- #4 **CHAPTER 3: MOVEMENT** 99-139  
Clips from Boogie Nights, Anderson, 1997  
The Player, Altman, 1992
- #5 **CHAPTER 4: EDITING** 141-163  
Clips from Battleship Potemkin, Eisenstein, 1924  
Midnight Cowboy, Schlesinger, 1989
- #6 Rashomon, Kurosawa 164-216  
**Quiz #1 – NO MAKE-UP, - no make up**  
**If you do not take this test, you fail the course**  
Extra credit question on Ebert and Roper at the Movies,
- #7 **CHAPTER 5: SOUND** 217-254  
Cabaret, Fosse, 1972
- #8 **CHAPTER 6: ACTING**  
In the Heat of the Night, Kramer, 1967 255-304
- #9 **CHAPTER 7: DRAMA** 307-348  
Easy Rider, Hopper, 1969  
**Paper #1 ASSIGNED TOPIC TO BE WRITTEN IN CLASS**  
**If you miss this class you will need to rent the film.**
- #10 **DRAMA cont.** review  
Some Like It Hot, Wilder
- DUE: Outline for Paper #2 (4 pts.)**  
(see guidelines below and sample outline)
- #11 Coming Home, Ashby, 1978  
Clips from Arlington West, 2004  
Clips from Uncovered: The Whole Truth about the Iraqi War,  
Greenwald, 2003  
**Quiz #2 – NO MAKE-UP,**



**3) Visual. You can present images related to films, themes in films or genres either on poster board or digital media to comment on the nature of film.**

**Tips for oral presentation: You will probably find it helpful to write an outline of the points you wish to make so you stay on track. Time your sequence and remarks so you don't go over time. Maintain eye contact with your "audience." Have fun and be creative.**

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**Note: This is sample of topics. They can vary from semester to semester.**

**GUIDELINES FOR OUTLINE AND PAPER #2**

**(Paper should be typed, minimum 4 pages, double spaced)**

Tip: Feel free to choose one of the films shown in class as one of a pair of films you are considering. This may help you choose the second film and also make efficient use of class time.

Any sources used should be cited in bibliography and referred to in the text of the paper. Papers which include plagiarized material will receive an F.

**CHOOSE ONE OF THE FOLLOWING TOPICS:**

1. Compare/contrast a documentary on an issue with a dramatic film on a similar issue. 1a. If the doc has a point of view describe three ways it is presented. (Two should be cinematic.) 1b. For dramatic film: do you feel empathy for any of the characters? If so, describe three ways this is achieved. Two of these should be cinematic. 2a. Do you feel the documentary or the dramatic film is more effective in dealing with the issue? 2b&c. Give two reasons why or why not.
2. Compare/contrast at least two works by a particular director. 1a. Does she/he have a particular style? 2 b, c, d. If so, describe three of characteristics of his/her work. Two of these should be cinematic. 3. a, b, c Give three specific examples of these characteristics in the films. If the films have different styles describe each of them. 4. Describe why this style(s) is appropriate for the subject matter(s) of the films. 5. Why does this style and these films interest you.
3. Describe characteristics of a particular genre and how they manifest in a film you choose before 1970 and a film you choose after 1970. What characteristics are evident in the films and how did they change over time. Which do you find the most effective and why.

