Course Description

CTA 2201 traces the aesthetic evolution of film as an art form from 1895 to the present. We will look at films as products of art, history, industry, and culture in order to understand the medium.

Course Readings

The primary required text for this class is *Looking At Movies: An Introduction to Film* (Second Edition) by Richard Barsam (with writing guide and 2 DVDs included). You must bring your book to every class session. Additional articles may be e-mailed for required reading during the semester.

Course Outcomes and Objectives

*The Moving Image* meets with the following General Education Learning Outcomes through a combination of readings, discussion, writing assignments, and screenings:

**Scope and Depth of Learning**

As an institution founded on the love of learning, the College has a commitment to prepare students for their responsibilities as working professionals, as citizens and as individuals who seek full human lives. St. Scholastica students need the scope and depth of learning that will enable them to understand and navigate the world in which they live.

Students at St. Scholastica will:

- Recognize and value different ways of knowing by exploring a wide range of liberal arts courses
- Achieve the learning outcomes designated by their major

**Intellectual and Foundational Skills**

St. Scholastica students need intellectual and foundational skills that prepare them for responsible living and meaningful work.

Students at St. Scholastica will:

- Think critically and analytically
- Write and speak clearly and effectively

Further, this course meets the following Pathways outlined for Fine Arts:

1. It addresses historical, cultural, critical, and theoretical dimensions of film studies.
2. It requires both critical reflection and practice of methodologies in the fine arts.
In The Moving Image, students will learn the critical language and selected theories of film studies. They will learn about the historical dimension of cinema as both an art form and a cultural industry. Meeting Pathways #1 and 2 noted above, students will be exposed to the economics of film production, distribution, and exhibition; they will examine the cultural impact of cinema on representing race, gender, and politics; students will engage traditional and contemporary aesthetic debates in film studies regarding relations between auteur, genre, audience, form, and content. Meeting the Intellectual and Foundational Skills Outcomes outlined above, students practice the language and methodology of film analysis through various types of writing assignments including discussion questions, film reviews, and a formal analysis paper. In order to meet these selected Learning Outcomes, students will be asked to respond to films both with evidence-based opinion and with more objective descriptive analysis. They will be expected to form logically consistent arguments about the films they view while using learned terminology appropriately. Students are expected to demonstrate critical reflection on the form and content of films moving beyond evaluations based solely on personal taste. In all, students are asked to think critically about cinema as an art and industry. The skills learned are transferrable in the sense they can be applied to the impact of mass media on our everyday lives.

**CTA Majors:**

Applying for Majors in Communication or Advertising and Public Relations: The CSS Catalog strongly recommends that you apply to your major near the end of your sophomore year. The Department of Communication, Theatre, and Art requires you to apply and be accepted into your major at least one calendar year before your graduation date (this May to graduate next May). Whenever possible, you should apply to the major the first semester of your junior year. Please inform your advisor of your intended graduation date whenever you meet. Meeting the required deadlines and completing the appropriate paperwork is your responsibility.

**Academic Integrity**

Please note that, in accordance with College of St. Scholastica academic standards, plagiarism will not be tolerated in this course. **Plagiarized assignments will receive a zero and you will not be allowed to rewrite the assignment.** Further punitive action may be taken if deemed necessary. If it is suspected that you have plagiarized any part of an assignment, you will be asked to discuss this with your instructor before action is taken. Be careful to cite with accuracy any material you use from any source. This includes both films and texts.

**Students with Disabilities**

Students with disabilities, physical or learning, are entitled to appropriate accommodations. It is the student’s responsibility to notify the Access Center far enough in advance to allow a reasonable amount of time to approve of and provide the accommodation. Students who are taking courses on campus or in a distance format must contact Heather Angelle, the Coordinator for Students with Disabilities at Tower 2144, at 218-723-6645 to make such arrangements.

**Class Climate**

Some of you will undoubtedly have strong reactions to some of our films, readings, and issues – these are not discouraged. However, the ways in which reactions get framed and presented in the context of class must be respectful of others’ opinions. You will be asked to think through a range of responses to films and texts and I will often play the role of “devil’s advocate” to expand the discussion. Constructive criticism and responses are welcome and expected, but disrespect of any kind cannot be tolerated.
Course Requirements

Your grade will be based on the following:

- 15% Participation (includes tardiness)
- 10% Discussion Questions (4, averaged)
- 5% Film Review (w/peer critiques)
- 5% Shot Distance Quiz
- 15% Mid-Term Exam (in class)
- 25% Paper (includes 5% for proposal; required meeting by assigned date)
- 25% Final Exam (take home)

Attendance & Participation Grades

Prompt and regular attendance is expected:

- Freely offers substantive, unprompted comments   (A)
- Offers an occasional comment   (B)
- Responds when prompted   (C)
- Present, without comments   (D)

Basic Grading Scale

The following definitions are used in assigning grades for most written coursework:
[For the grading scale used for the final term paper & take-home exam, see the final page of the syllabus.]

A   =  94–100%:  Excellent
A-  =  90-93%:   Strong work, but lacking in some significant area, which may include style.
B+  =  87-89%:   Impressive, but lacks clarity or specific details.
B   =  84-86%:   Very good, meets requirements, but does not rise above them.
B-  =  80-83%:   Problems with terms, definitions, grammar, format, or missing examples.
C+  =  77-79%:   Satisfactory.  Significant problems with assignment; effort is shown.
C   =  74-76%:   Problematic; misses key objectives of the assignment.
C-  =  70-73%:   Sub-par; students should meet with the instructor to assess reasons and options.
D+  =  67–69%:   Student should meet with the instructor.
D   =  64-66%:   Meet with the instructor.
D-  =  60-63%:   Seek help with the instructor immediately.
F   =  <59%:    Completely unsatisfactory.

Attendance and Participation

Attendance is expected in this course and screening attendance is required.  It will be very difficult for you to make up films if you miss class; you are on your own in locating them.  Although attendance will not directly count as a separate portion of your overall grade, poor attendance will negatively impact your grade.  Attendance will be taken during each class.  You will be allowed three absences this semester – excused and unexcused absences count the same.  Each absence beyond three will result in a loss of 1/3 a letter grade off of the final course grade for each additional day.  This means an A- will become a B+ and so forth.  Please note that habitual tardiness, attending only part of a class, and/or sleeping through class or films will count toward your absences.  If you need to travel to and from a destination on days surrounding the holidays (days when classes are in session), absences will count as personal days.  Also, absence from class is not an excuse for not knowing the assignments for the next class.  You may be quizzed on the material and quizzes cannot be made up.  It is your responsibility to get assignments and class notes from your fellow classmates.
Student involvement is vital to the classroom environment—especially with film courses. Your active participation in class discussion is expected in class. It is also expected that you will keep up with the reading and be ready to participate in class discussions. This course will be discussion-oriented and you may be called on to provide answers or other input. This is 15% of your final grade (a full letter grade and a half), so your contribution is essential to success.

Please note that film screenings are not optional. Even if you have seen a particular film prior to this course, it is expected that you will attend the screening. Viewing each film in context will enhance your understanding of the issues discussed in class. In addition, some of the films screened may be difficult to see outside of the arranged screening due to limited availability. If you miss a screening, please make sure to watch the film before the next class. All material screened could potentially appear on pop quizzes and tests in this course. All films screened on Tuesdays must be viewed by class on Thursdays. Plan Ahead!

**Important Don’ts**
--Do not come late to class or talk during screenings. This will disrupt class and hurt your grade.
--Do not turn in assignments late. If not pre-approved, they will probably receive zeros.
--Do not sleep in class or screenings. You will be asked to leave and counted absent.
--Do not have cell phones turned on and do not text in class or screenings. This is a pet peeve.

**Film Reviews/ Discussion Questions**
Following film screenings, you will often be asked to turn in short writing assignments about the films. It is suggested you take notes at the screening and may bring a small flashlight to screenings for this purpose. These assignments meet with the Learning Outcomes: Intellectual Skills and Foundations previously outlined as well as Pathway 3 for Fine Arts. These assignments will take the form of film reviews or discussion questions. Each invites critical reflection of the film/s screened that week. Requirements for each assignment will be covered in class. Film reviews should be two pages, double spaced. Reviews will be workshopped in class and evaluated for insight as well as how well they address the assignment. Further guidelines for the film review assignment will be covered in class.

**Discussion Questions**
For four film screenings of your choice, students will e-mail (as attachments) short writing assignments about the films. These assignments meet with Learning Outcomes: Intellectual and Foundational Skills outlined above and Fine Arts Pathway #2. These assignments take the form of discussion questions. Each invites critical reflection of the film/s screened and the reading that week. For discussion question assignments, one well thought-out discussion question will be graded for both insight and the specificity and clarity of examples used in forming your questions. These questions should be one paragraph each. You may ask questions about any aspect of the film and readings, from technical questions and factual clarifications to more theoretical interests. They will be assessed on the quality of writing, clarity, the detail of examples, and the critical insight displayed.

*Discussion Question Hints:* I am looking for you to show me you have done the readings, seen the film, and are processing those in terms of ongoing class discussions. You should include cited references to the readings and descriptive examples from the films. Lay out your thoughts and then finish with a question posed for the class.

Please type, spell-check, and turn in discussion questions by class on the Wednesday following the screening by 3pm. These assignments will be averaged over the semester to account for 10% of your final grade. 0s add up quickly and can damage your average fast.
Exams

There will be two exams in this course. For the mid-term exam you will be asked to answer several visual identifications including shot distances, define terms, provide short answer questions, and answer one essay question. The final exam will be a take home exam. You should type and edit your answers. All material covered in assigned readings, during class discussion, and from screened films this semester will be considered “fair game” for exams. The final exam will be distributed on the last day of class, and a printed copy will be due in the instructor’s mailbox one week later. Late exams will receive zero credit. Exams address the Pathways for Fine Arts 1 and 2 previously outlined by assessing students’ critical understanding of film as art and industry through focused exposition.

Final Paper

As the due date for this paper gets closer further information will be distributed in class, but a brief description of the paper assignment follows. You will be asked to write one substantial research paper in this course relating film form to content through stylistic choices. A list will be handed out with film suggestions, but students will pick one film made before 1980 and address how stylistic elements such as sound, color, shot angles, editing rhythm, lighting, acting, setting, etc. produce a significant formal argument that affects our understanding of the film’s content or message. How does the formal style of the film help produce and influence the message/s of the film? How do form and content work together to bring out the text and subtext of the film in question? Students must acquire this film by their own means, but can choose a film from outside the suggested list. Students may focus on one crucial scene or the entire film, but must address the aesthetic debate between cinematic form and persuasive content. The paper should be approximately 8-10 pages long and requires at least 8 sources, including the film. Websites may be used and thoroughly cited when appropriate, but will only count in total toward 2 of your 8 sources. Thus, you must use at least 5 print sources, which include books, journal articles, newspapers, magazines, etc. All students are *required* to meet and discuss their papers with the instructor in person during office hours by the assigned date. A one-page proposal (worth 5% of the final grade) for this paper will be due before the final draft of the paper (worth 20% of the final grade) is due. This analysis paper meets Pathway 2 for Fine Arts and the Learning Outcomes for Intellectual and Foundational Skills noted on page one of this syllabus. These papers should clearly demonstrate students’ abilities to form critical responses to film as art.

Late Assignments

*Note: due to the nature of the assignment, discussion questions will not be accepted late.* It is your responsibility to ensure that all assignments are received on time by the instructor. If you will miss a deadline, you should discuss this with your instructor in advance. Late papers will be marked down by 1/3 letter grade per day (including weekend and other non-class days). For example, a B+ paper due on Monday, but turned in on Wednesday would receive a grade of a B-. Papers submitted on the due date, but after the due time will receive the same penalty as papers that are received a day late. Papers more than one week late will not be accepted. If you have a valid reason for an extension, please approach your instructor about this at least 72 hours in advance (unless there is an emergency situation). Please be prepared to document your reasons for requesting an extension. Remember that your instructor can refuse your request for an extension. If you cannot get a hard copy to your instructor (because of a family or documented medical emergency – not because you have no printer ink), e-mail the assignment when it is due and bring a hard copy to the instructor as soon afterwards as you can.
Grade Questions
You are always welcome to discuss questions about your grade with your instructor. However, your instructor will not discuss grades within 24 hours after a paper is handed back. Please take the time to reread your own work and consider the instructor comments before taking issue with a grade. You may request that a grade be changed, but you must do so within one week of when the graded work was handed back to you. If you want to request a grade change, please type up your reasons for requesting the grade change including why you think that the assessed grade was unfair and submit this along with the original work to your instructor for consideration. Note too that this grade change will be final, and in rare cases an assignment may even receive a lower grade than was originally assessed.

Written Assignment Guidelines:
Unless otherwise noted, all assignments should be typed.

- Excessive grammatical mistakes, lack of editing on your part, and general incompleteness will also contribute to lower your grade even if the assignment is otherwise good. All assignments should be checked for spelling and grammar before submission.
- All assignments should be double-spaced using a normal type font such as Times New Roman in 12 point. No extra spaces should be included between paragraphs and no extra space is necessary in the margins (1” margins).
- Language should be academically appropriate. Beware of using overly familiar language, contractions, and slang. Watch out for overuse of idioms and clichés.
- Number your pages and include your name on each page of the assignment.
- Staple all pages together in order.
- Always save a copy of your assignment on disk (or elsewhere) so that computer viruses, lack of printer ink, and loss of electricity among other things do not cause your assignment to be late.
- Cite all your sources! Do this even (and esp.) when paraphrasing in-text (author, page#).

INCOMPLETES: Course incompletes will not be given under most circumstances. Exceptions to late assignments and incompletes will only be made in extremely rare documented emergencies.

Expectations
It is expected that all students will attend screenings and have done the reading for class prior to attending each class. The course schedule and readings may be adjusted as the semester progresses. All changes and updates will be announced in class.
The Moving Image: Fall 2008 Course Schedule

**Week 1:**
Tuesday Sept 2:
*Goodfellas* (Martin Scorsese, 1990, 2h 26m)

Thursday Sept 4:
Discussion: (telling a story on film: narrative, soundtrack, Am New Wave, acting, drama, parallel cuts)
Read *for Thursday, Sept 4*: Chapter 1: What is a Movie? (1-50)/+DVD lessons

**Week 2:**
Tuesday Sept 9:
*The Gold Rush* (Charlie Chaplin, 1925, 1h 36m)

Thursday Sept 11:
Discussion: (silent to sound, slapstick, set design, props)
Read: Chapter 7: Sound (273-298)/+DVD lessons

**Week 3:**
Tuesday Sept 16:
*Footlight Parade* (Lloyd Bacon, 1933, 1h 44m)

Thursday, Sept 18: ***FA: Faculty Assembly: class will start later than normal, but will end on time
Read: Appendix 345-358 (top), The Production Code of 1930 (e-mailed .pdf )
Discussion: H’wood code, set design)[thou shalt not, R-H woman, MPAA, evolution of censorship, docu]

**Week 4:**
Tuesday Sept 23:
*Stagecoach* (John Ford, 1939, 1h 36m)

Thursday Sept 25:
Read: Chapter 2: Narrative (54-79)/ +DVD lesson;
Discussion: (narrative tropes, classical H’wood style: seamless editing, shot distance, deep focus)
**Dominant Cinema handout**

**Week 5:**
Tuesday Sept 30:
*Black Narcissus* (1947, Michael Powell & Emeric Pressburger, 1h 40m)

Thursday Oct 2:
Read: Chapter 3: Mise-en-scène (91-122)
Discussion: (Technicolor, cinematography, POV, mise-en-scene, propaganda)
*Shot Distance Quiz*
The Moving Image Fall 2008: Required Screening: Tuesday 4-7p; Class (discussion/lecture): Thurs. 5-6:40p T4119
Dr. Nathan Carroll, Assistant Professor

**Week 6:**
Tuesday Oct 7:
The Third Man (Carol Reed, 1949, 1h 44m)

Thursday Oct 9:
Discussion: (black and white, camerawork, angles, noir, 3 pt. lighting, music, seamless editing)
Read: Chapter 6: Editing/+DVD lessons
*Mid-Term Review

**Week 7:**
Tuesday Oct 14:
Chinatown (Roman Polanski, 1974, 2h 11m)

Thursday Oct 16:
*In class mid-term exam
[note: extra credit TBD for attending Italian Film Fest Oct 17, 18.]

**Week 8:**
Tuesday Oct 21:
Playtime (Jacques Tati, 1967, 2h 4m)

Thursday Oct 23
Presentation by Brad Snelling (Library faculty): resources for writing your film term paper
Discussion: (mise-en-scene, comic timing, doubles, set pieces, frame comp., staging, French film)
Read: Writing About Movies (e-mailed .pdf)
*Film Review Workshop (bring 2 rough drafts to class for peer critiques: required)

**Week 9:**
Tuesday Oct 28:
The Shining (Stanley Kubrick, 1980, 2h 24m)

Thursday Oct 30: ***FA
Discussion: (Kubrick, horror, Steadicam, sound, lighting, auteur)
Read: Chapter 4: Cinematography/+DVD lessons, 140-58
*Film Review Due (with stapled peer critiques from in-class workshop)

**Week 10:**
Tuesday Nov 4:
There Will Be Blood (Paul Thomas Anderson, 2007, 2h 38m)

Thursday Nov 6:
Read: Chapter 5: Acting/+DVD lessons
*Last Day for Required Paper Meetings
The Moving Image Fall 2008: Required Screening: Tuesday 4-7p; Class (discussion/lecture): Thurs. 5-6:40p T4119
Dr. Nathan Carroll, Assistant Professor

**Week 11:**
Tuesday Nov 11:
*In the Mood for Love* (Wong Kar-wai, 2000, 1h 38m)

Thursday Nov 13:
Read: Chapter 8: Thinking About Movies, Theory, and Meaning
*Paper Proposal Due*

**Week 12:**
Tuesday Nov 18:
*City of God* (Fernando Meirelles & Kátia Lund, 2002, 2h 10m)

Thursday Nov 20:
Discussion: (Independent Cinema, adaptation, not-so-happy endings, digital, cultural differences)
Read: indie film: Appendix: 358-373

**Week 13:**
Tuesday Nov 25:
*Badlands* (Terrence Malick, 1973, 1h 34m)

Thursday Nov 27:
**NO CLASS (THANKSGIVING BREAK)**

**Week 14:**
Tuesday Dec 2:
*Grizzly Man* (Werner Herzog, 2005, 1h 43m)

Thursday Dec 4:
Discussion: (Herzog, documentary, outdoor filming/natural lighting, on location, auteur)
No reading assignment
*Final Paper due (by start of class)*

**Week 15:**
Tuesday Dec 9:
*The Player* (Robert Altman, 1992, 2h 4m)

Thursday Dec 11: ***FA/Last Day of Class***
Discussion: (self-reflexive, script, overlapping dialogue, intersections)
*Hand out take-home exam, course evaluations, course wrap-up*

**Week 16:**
*Take Home Final Exam Due:* Thursday, Dec 18 by 3pm in T4405: (place in plastic bin outside door).
# Example of a Grading Rubric For a Term Paper in Any Discipline

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<tr>
<th>Ideas</th>
<th><strong>The A paper</strong></th>
<th><strong>The B paper</strong></th>
<th><strong>The C paper</strong></th>
<th><strong>The D paper</strong></th>
<th><strong>The F paper</strong></th>
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<td><strong>Exce$$ in responding to assignment.</strong> <strong>Interesting, demonstrates sophistication of thought. Central idea/thesis is clearly communicated, word$$ developing; limited enough to be manageable. Paper recognizes some complexity of its thesis; may acknowledge its contradictions, qualifications, or limits and follow out their logical implications. Understands and critically evaluates its sources, appropriately limits and defines terms.</strong></td>
<td><strong>A solid paper, responding appropriately to assignment. Clearly states a thesis/central idea, but may have minor lapses in development. Begins to acknowledge the complexity of central idea and the possibility of other points of view. Shows careful reading of sources, but may not evaluate them critically. Attempts to define terms, not always successfully.</strong></td>
<td><strong>Adequate but weaker and less effective, possibly responding less well to assignment. Presents central idea in general terms, often depending on platitudes or cliches. Usually does not acknowledge other views. Shows basic comprehension of sources, perhaps with lapses in understanding. If it defines terms, often depends on dictionary definitions.</strong></td>
<td><strong>Does not have a clear central idea or does not respond appropriately to the assignment. Thesis may be too vague or obvious to be developed effectively. Paper may misunderstand sources.</strong></td>
<td><strong>Does not respond to the assignment, lacks a thesis or central idea, and may neglect to use sources where necessary.</strong></td>
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| **Organization & coherence** | **Uses a logical structure appropriate to paper's subject, purpose, audience, thesis, and disciplinary field. Sophisticated transitional sentences often develop one idea from the previous one or identify their logical relations. It guides the reader through the chain of reasoning or progression of ideas.** | **Shows a logical progression of ideas and uses fairly sophisticated transitional devices; e.g., may move from least to more important idea. Some logical links may be faulty, but each paragraph clearly relates to paper's central idea.** | **May list ideas or arrange them randomly rather than using any evident logical structure. May use transitions, but they are likely to be sequential (first, second, third) rather than logic-based. While each paragraph may relate to central idea, logic is not always clear. Paragraphs have topic sentences but may be overly general, and arrangement of sentences within paragraphs may lack coherence.** | **May have random organization, lacking internal paragraph coherence and using few or inappropriate transitions. Paragraphs may lack topic sentences or main ideas, or may be too general or too specific to be effective. Paragraphs may not all relate to paper's thesis.** | **No appreciable organization; lacks transitions and coherence.** |

| **Support** | **Uses evidence appropriately and effectively, providing sufficient evidence and explanation to convince.** | **Begins to offer reasons to support its points, perhaps using varied kinds of evidence. Begins to interpret the evidence and explain connections between evidence and main idea. Its examples bear some relevance.** | **Often uses generalizations to support its points. May use examples, but they may be obvious or not relevant. Often depends on unsupported opinion or personal experience, or assumes that evidence speaks for itself and needs no application to the point being discussed. Often has lapses in logic.** | **Depends on cliches or overgeneralizations for support, or offers little evidence of any kind. May be personal narrative rather than essay, or summary rather than analysis.** | **Uses irrelevant details or lacks supporting evidence entirely. May be unduly brief.** |

| **Style** | **Chooses words for their precise meaning and uses an appropriate level of specificity. Sentence style fits paper's audience and purpose. Sentences are varied, yet clearly structured and carefully focused, not long and rambling.** | **Generally uses words accurately and effectively, but may sometimes be too general. Sentences generally clear, well structured, and focused, though some may be awkward or ineffective.** | **Uses relatively vague and general words, may use some inappropriate language. Sentence structure generally correct, but sentences may be wordy, unfocused, repetitive, or confusing.** | **May be too vague and abstract, or very personal and specific. Usually contains several awkward or ungrammatical sentences; sentence structure is simple or monotonous.** | **Usually contains many awkward sentences, misuses words, employs inappropriate language.** |

| **Mechanics** | **Almost entirely free of spelling, punctuation, and grammatical errors.** | **May contain a few errors, which may annoy the reader but not impede understanding.** | **Usually contains several mechanical errors, which may temporarily confuse the reader but not impede the overall understanding.** | **Usually contains either many mechanical errors or a few important errors that block the reader's understanding and ability to see connections between thoughts.** | **Usually contains so many mechanical errors that it is impossible for the reader to follow the thinking from sentence to sentence.** |