

**XIDS 2002**  
**Fall 2017**  
**MW, 3:30-4:20**  
**Pafford 306**  
**2 credit hours**

## **So, What Do You Really Know About Film?**

"Film. . .does not simply reflect culture but actually constructs it."  
--Henry Giroux, *Breaking into the Movies*

"The goddam movies. They can ruin you. I'm not kidding."  
— J.D. Salinger, *The Catcher in the Rye*

### **The Instructor**

Dr. Angela Insenga  
Department of English and Philosophy  
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Fall office hours: M 4:30-5:15, W 12-3:15, and by scheduled appointment

### **The Class**

#### **Learning Community Description:**

Our learning community is devoted to the study of media--in particular, cinema. In the classes you will take together this year, you will learn to analyze, interpret, present on, and write about several genres of movies. We will attend screenings of films and meet directors and screenwriters through the Film Studies program. You will create written and visual work that foregrounds cinematic technique and have the opportunity to collaborate with colleagues and professors who love talking about film as much as you do. Together, we will continuously go to the movies!

#### **Courses in the Learning Community:**

- **Fall 2017:** ENGL 1101, with Professor Sewell and XIDS 2002, with Dr. Insenga
- **Spring 2018:** ENGL 1102 with Professor Kesler and XIDS 2100 with Professor Barker

I serve as the Coordinator for this community, which means that I not only teach you but also can help with questions or challenges that come your way. My door is open to you.

#### **Learning Outcomes:**

*In this course, students will learn to:*

- Define “criticism” and argue the critic’s place in academic pursuits
- Define media literacy and develop fluency in analysis of media via projects that involve writing and speaking
- Identify and provide examples of film techniques at work in several clips and in three feature-length films, one of them being the student’s choice
- Discuss and analyze in writing and verbal presentation how films impact and create culture
- Learn to create a multi-step Critical Review Project in which they identify a culturally significant film and analyze how it challenged and impacted a particular culture in significant ways
- Demonstrate collaboration and collegiality with fellow community members during classroom discussions and activities #jointheteam!

## The Work

### Required Texts and Films\*

- *Better Living Through Criticism*, A.O. Scott
- *Jaws*, directed by Steven Spielberg
- *The Cove*, directed by Louie Psihoyos
- Various short readings/viewing, all provided on Course Den or in class

\*You can purchase *Jaws* or *The Cove* from any online vendor or can rent the films from a service like Amazon, Youtube, or Netflix’s home delivery service. I will also put a copy of each film on reserve in the library for four-hour library use. It is your responsibility to acquire these films and to use them as you would conventional texts--viewing, re-viewing, and carefully considering their content in an analytical manner.

### Required Supplies

- Note taking materials
- A USB drive for saving coursework
- Web access, on or off campus
- Smart technology (laptop, iPad, smartphone)
- An attentive, respectful, and intellectually curious demeanor

### Major Assignments and Percentage Breakdown

- Daily Assignments--30%
- Campus Culture Reflection--15%
- Critical Review Project with required benchmarks (thesis/purpose; paragraphing/organization practice; sourcework; draft/detailed plan; final project)--25%
- Critics’ Circle presentation (final examination)--20%
- Class and Community--10%

## **Description of Major Assignments**

### *Daily Assignments*

Assignments in class will vary. On some days, we may engage in collaborative work as we examine images and/or film clips. On others, you may write about a scene or concept or may practice annotating. At times, I may ask you to watch or listen to a short film/podcast before class and prepare to discuss it during class. Additionally, you may be asked to complete a task that takes you out of the classroom for a bit before you return to discuss. I will often require response and/or discussion from you as we work on these daily assignments, and you will almost always turn something in at the end of class for my evaluation. These activities cannot be duplicated or made up if you are absent; thus, you do not receive credit for those that you miss.

### *Campus Culture Reflection*

Virtually all of you are brand new to college life. As your Learning Community's Coordinator, my role is not only to teach you content--in our case, strategies to become better purveyors of visual media--but to offer strategies for becoming a productive, engaged college student. This requires us to locate and explore challenges you may encounter this semester. For this assignment, you will pair with a peer, identify a *specific* challenge one or both of you have come across--personal, social, academic, logistical--and then prepare to present for five minutes on not only what the specific issue is, but how you came across it, feel about it, and how you think you could solve it. Your job when not presenting is to listen and then offer solutions or advice. Presentations begin in the third week of class, and I will have a signup sheet for each pair. This assignment will have its own assignment sheet that provides formatting and suggestions for completion.

### *Critical Review Project*

For the first half of the semester we will work to identify, apply, and analyze the fundamentals of film in literary, cinematic, and dramatic areas. You will showcase your growing skill sets as you view two films for homework and discuss them in class, especially in terms of the particular cultural impact each has had and the problems that arose from each, if any. During the second half of the semester, you will choose an influential film of your own, annotate it, isolate particular ideas of import, and create a Critical Review Project that posits a specific argument about your movie and supports it with evidence from the film and from at least two outside sources that help you to make your case. This assignment will have its own assignment sheet that outlines steps and goals and a rubric for evaluation.

### *Critics' Circle*

At the end of the semester, each of you will come to the final examination period prepared to discuss your project's findings with the rest of the class. This assignment will have its own assignment sheet and rubric, to be sure, but I also view the

Critics' Circle as a time for us to reflect upon our semester, celebrating our great moments and challenging ourselves for the spring semester ahead.

### *Class and Community*

Class and community grades include my consideration of your performance in the following areas: participation in class collaboration or discussion; performance in the planning and deployment phases of the Critical Review Project; and your demonstrated willingness to achieve stated course and Learning Community goals. I seek intellectually invested individuals in our class; strive to present yourself in this way through your attention, discussion, and work ethic.

### **Methods of Evaluation**

Daily assignments are evaluated on the basis of correctness, completion, and, when applicable, quality of collaboration. The Critical Review Project will have its own rubric, provided with the assignment, as will the Critics' Circle final examination. Class and Community grades are based on my daily observations of those activities listed in the description above. Typically, I take a bit of time after each class to reflect on the quality of your participation and/or collaboration.

All grades are based on a 100-point scale, summarized below:

- 0-59 = F
- 60-69 = D
- 70-79 = C
- 80-89 = B
- 90-100 = A

### **Missed Class Work and Late Work\***

Students cannot make up missed daily assignments (practice analysis, group discussion, writing practice, etc.). As a general rule, late work is not accepted except under dire conditions. However, if you feel your circumstance is extenuating, please do contact me via email to set up a face-to-face conference so that we can discuss. At that time, I will let you know if you may turn in the work and what, if any, deduction will apply.

**\*Note:** I do realize that, sometimes, "life happens," and that, from time to time, problems over which you have no control can occur. If this happens, I urge you to contact me immediately so that we can sit down and talk. In most cases, I have found that honest communication helps us work towards a solution.

### **Required Format**

All written portions of your Project and Critics' Circle presentation must be word-processed and in MLA format. Daily assignments should be legibly written to aid in evaluation.

## **MyUWG Email Policy**

All students should utilize their UWG email address to communicate with me. Please do not use Course Den's email function or other email addresses you may have to communicate.

## **Course Den**

While our class is a face-to-face course, I make use of Course Den, the university's online learning platform, to provide you with documents, links to readings and rules, important announcements, and, from time to time, discussion boards. You will need to use your UWG username and password to access Course Den regularly to get materials, check announcements and, when required, post ideas, examples, etc. I will show you some basics to help you begin to navigate this system.

## **The Policies and Procedures**

### **University-Wide Policies**

Please read the [university-wide course policies linked here](#).

### **Plagiarism**

UWG's [Code of Student Conduct](#) indicates that plagiarism "Includes, but is not limited to, the use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials such as term papers or other academic materials prepared by a person other than the submitting student." Further, collusion, or excessive collaboration when not appropriate, is considered cheating.

Students are expected to credit sources in assignments accurately. Plagiarism is grounds for failing the assignment and/or course. You can also be subject to a university disciplinary review, and the university requires professors to report plagiarism in writing to the appropriate university office. Other university policies that govern plagiarism are found here: [Student Handbook](#).

Please note: "excessive collaboration" includes having family members, friends, or significant others edit your work. This means that no one should "fix" your grammar for you or "write in" sentences/ sources/ documentation for you. This sort of behavior is cheating and will be treated as such. We will collaborate in class, and you have the University Writing Center as well as my input should you need extra advice about your work. Should you hire a personal tutor or use an athletic tutor, realize that excessive collaboration with that person can also result in plagiarism charges. In short: do your own work. Should I have evidence of cheating, you will be assigned an "F" for the course, and I will recommend that you be sent before a disciplinary committee. My policy is a zero tolerance one.

## **Attendance**

Our class meets twice per week, and during each class period you can expect to discuss; complete in-class daily assignments; listen to your peers' ideas; and work together to arrive at increasingly complex conclusions as a result of our collaborative analysis. Because of the think tank, workshop environment I seek to set up with you, *attendance is mandatory*.

Students may miss *up to 3* class periods. Upon the fourth absence, students will not be able to pass our course because of the amount of work missed. I don't distinguish between excused and unexcused absences, so please choose the days you must miss wisely. Avoid tardiness, as I start class promptly and do not want you to miss a single moment of instruction or disrupt the ongoing learning here in PAF 306.

## **Students with Special Needs/Accessibility Pledge**

Any student who has a special need should inform me during the first week of class. We will then set up a conference to discuss the specifics of the official paperwork from Accessibility Services. Students with documented special needs may expect accommodation in relation to classroom accessibility, modification of testing, special test administration, etc. For more information, please contact [Accessibility Services](#) at the Counseling Center at the University of West Georgia. I have also uploaded a document related to Accessibility for technology to Course Den in case anyone needs help with access.

## **Office Hours and Discussion**

I list my office hours at the top of this document, and I welcome you to come by to introduce yourself, talk about classwork at any stage, to ask questions, or even to chat. You might even want to continue a discussion begun in class. Whatever the case, I encourage you to make use of office hours and of me as your guide.

I do want to say a word about confidential discussion. The Board of Regents, the governing body for the University System of Georgia, recently passed [new rules](#) regarding sexual misconduct and its reporting on our campus. As of July 2016, all faculty and staff must report complaints of or information regarding sexual misconduct to the Title IX Coordinator on campus. Here is the UWG [Title IX website](#).

For you, this means that I cannot guarantee confidentiality if you come to me and tell me about an instance of sexual misconduct. I must report. However, the following locations and individuals can offer confidential support, and I strongly encourage you to talk to them. I can help you contact these places, too, and I can accompany you, if you would like. You are still welcomed to talk to me about such issues; but know that, since I am not a trained professional counselor and I am most concerned with your health, I must report and will always encourage you to obtain help to ensure your safety and well-being. Below are various confidential places on campus

to go for help. Above all, whether you share with me or self-report, know this: You deserve safety. You deserve wellness. You deserve a positive, professional outlet for any sexual misconduct you experience.

<p><u>UNIVERSITY POLICE</u> 678-839-6000 (9-6000 on campus)</p>	<p><u>COUNSELING CENTER</u> Location: 123 Row Hall Office Hours: Monday-Friday, 8-5 Tel: (678) 839-6428 Call UWG Police after hours Email: counseling@westga.edu</p>
<p><u>HEALTH SERVICES</u> 678-839-6452</p>	<p><u>PATIENT /VICTIM ADVOCATES</u> 678-839-0641; 678-839-5338, after hours 678-839-6000</p>

**Administrivia**

- The best way to contact me outside of office hours is via your university email account. Of course, you may call my office or come by during office hours. Finally, you can schedule an appointment with me outside of office hours by talking with me in class or setting it up via email.
- While I am incredibly interested in discussing your work with you, please note: email is not an appropriate or legal venue to discuss grades or to hold extended conversation related to writing, and I do not check email after 6 p.m. or on Sundays.
- Please turn off phones upon entering our classroom. Ringtones and notifications distract your fellow classmates and me and prevents us from doing our work together. If you have an emergency that may require electronic communication, put your phone on vibrate and exit the classroom if you receive a notification. Please also avoid texting or phone use during class, unless we are using technology. When you enter the world of your phone, you have left our class and are effectively not here any longer. I know this is a difficult rule--we all love our phones--but we must practice self control while learning.
- You may make use of small laptops or tablets while in class; however, if they become noticeably distracting you will be asked not to bring them to class any longer.
- I reserve the right to amend this document with future handouts.
- You must have your materials with you in order to participate fully. This means bringing film annotations, readings, and/or having access to other assignment materials. You will be free to stay in class for the benefit of instruction and discussion when not prepared, but you are essentially not present when you do not have your materials.

## The Daily Syllabus through Mid-Term

### August 9

Course Introduction

*Before next class do the following:*

- Read [The Grammar of Television and Film](#)
- Find and then post a single example of *any* film technique you read about on the appropriate discussion board in Course Den--you can post a Youtube link and direct us to a particular timestamp or can create/find a screenshot. Make sure you identify the film and technique in your post. This post is due by the time you walk in the door on Monday afternoon. We'll examine several during class.

### August 14

One Technique, One Example: Discussion of Your Posts

Campus Culture Reflection assigned

*Before next class do the following:*

- Read "[How to Read a Film](#)" by Roger Ebert, and the "[Checklist for Analyzing Movies](#)"
- Use [The Columbia Film Language Glossary](#) to look up and learn the difference between **diegetic** and **non-diegetic sound**; I suggest writing down these definitions as stated and then putting them in your own words, perhaps even including an example or two for discussion.
- Choose your partner for Campus Culture Reflection

### August 16

Reminder: choose your partner for Campus Culture Reflection

Now Hear This: Sound and Sound Editing

*Before next class do the following:*

- Read "[Elements of Film Editing](#)"
- Find and then post a single example of one kind of film editing on the appropriate discussion board in Course Den--you can post a Youtube link and direct us to a particular timestamp or ask us to watch the entire clip for a particular technique. Look for an actual example in a video/film, not just a video where someone is explaining the technique. Dig in and find actual examples embedded in films.
- Choose your partner for Campus Culture Reflection

### August 21

Sign up for Campus Culture Reflection

Editors as Storytellers

*Before next class do the following:*

- Read "[Camera Angles: The Art of Manipulation](#)" and "[Camera Moves.](#)"
- Read "[Successful Annotation: The First Step](#)"
- Watch and annotate the [first scene of Francis Ford Coppola's Apocalypse Now](#). As you view and re-view the scene, take note of sound, editing, and camera angles and

movement. Record your thoughts and feelings about the story you begin to see. Ask questions. Use one or two methods from the Successful Annotation guide. Bring these annotations to class.

### **August 23**

Sign up for Campus Culture Reflection

Sound, Editing, and Camera Angles: Putting it all Together

*Before next class do the following:*

-Watch and annotate the first scene of Wristcutters: A Love Story. As you view and re-view the scene, take note of sound, editing, and camera angles and movement. Record thoughts and feelings about the story you begin to see. Ask questions. Use one or two methods from the Successful Annotation guide you read for last class. Bring these annotations to class.

-Campus Culture Reflections begin next class

### **August 28**

Campus Culture Reflection 1

More practice annotation as we put sound, editing, and camera techniques together

*Before next class do the following:*

-Read A.O. Scott, pages 1-32

### **August 30**

Critics and Criticism

*Before next class do the following:*

-Read A.O. Scott, pages 32-42 and 81-119

-Watch and annotate the first seven minutes of *Jaws* using one of the methods from the Successful Annotation guide. Bring these annotations to class.

### **September 4: Labor Day Holiday--no class or regular office hours**

### **September 6**

Discuss Scott and *Jaws*

*Before next class do the following:*

-Read A.O. Scott, pages 121-165

### **September 11**

Campus Culture Reflection 2

Discuss Scott

*Before next class do the following:*

-Read A.O. Scott, pages 167-191 and 253-268

### **September 13**

Campus Culture Reflection 3

Discuss Scott

*Before next class do the following:*

-Read and annotate *Jaws*. Bring these annotations to class.

### **September 18**

Discuss *Jaws*

*Before next class do the following:*

-Re-view the two dinner scenes (at the Brody house and on board the Orca) in *Jaws*

-Read "[Dialogue](#)" from Elements of Film

### **September 20: no class, Dr. Insenga illness**

### **September 27**

Discuss *Jaws*

*Before next class do the following:*

-Re-view the scenes prior to when the men aboard the Orca--from around 1:06-1:11--in *Jaws*

-Read the three short articles under "[Jaws Reading](#)," which is under the "Content" link in Course Den

-View the video entitled "'Peter Benchley talks 'Jaws' on Greater Boston in 2004," linked under "[Jaws Reading](#)" in Course Den

### **September 29: No regular class or office hours, but today is mid-term, the last day to drop with a "W"**

### **October 2**

Campus Culture Reflection 5

Discuss *Jaws* and assigned readings

*Before next class do the following:*

-Read "[Documentary](#)" from Elements of Cinema

-View and annotate *The Cove*

### **October 4**

Discuss *The Cove*

*Before next class do the following:*

-Read "[Star of Anti-Dolphin Killing Film \*The Cove\* Held by Japanese Immigration](#)"

-Read "[Troubled Waters: Crashing into \*The Cove\*](#)"

-Read "[From Flipper's Trainer to Dolphin Defender](#)"

### **October 9**

Campus Culture Reflection 6

Discuss *The Cove*

*Before next class do the following:*

-Read "[Documentary Behind The Cove aims to promote Multisided Understanding of Japanese Whaling](#)"

### **October 11**

Discuss *The Cove*

*Before next class do the following:*

-Examine the assignment sheet for your Project, found at the "Assignments" link under the "Content" tab. Write down three questions you have about it. Bring these written questions to class.

### **October 16**

Campus Culture Reflection 7

Discuss *The Cove*

*Before next class do the following:*

-Read the assignment sheet for your major project, found on Course Den

### **October 18**

"Deep Cultural Impact"?

*Before next class do the following:*

Read the following: TBA

### **October 23**

Critical Reviews: A How To

*Before next class do the following:*

Bring one high-quality review of one of your top two films to class using the techniques highlighted during discussion

### **October 25**

Critical review discussion

*Before next class do the following:*

### **October 30**

Critical Review template

*Before next class do the following:*

-Prepare for Flix Chat using the directions provided in class  
-Choose a film for your project by the beginning of next class and fill out a template like we did in class, but for your film

### **November 1**

CCR 9

Report your chosen film to Dr. Insenga in writing at the beginning of class by turning in your handout

Flix Chat Groups

*Before next class do the following:*

- View and annotate your film
- Find two sources and write them down in MLA format using directions found at [this link](#)
- Plan your Critical Review

### **November 6: No regular class--Dr. Insenga, Emergency**

*Before next class do the following:*

- Bring your two sources in MLA format to class
- Finish annotations for your film and bring to class in hard copy
- Reread the review for *I Now Pronounce You Chuck and Larry*, linked [here](#)

### **November 8**

CCR 9 and 10

Turn in annotations and sources in MLA format for your film  
Revising Mr. Goernert (large class discussion/practice)

*Before next class do the following:*

- Draft your Critical Review
- Write down and bring **two** thesis ideas for workshop
- Sign up for your mandatory conference using the Signup Genius link sent to your class via email

### **November 13**

Thesis Workshop

*Before next class do the following:*

- Draft your Critical Review
- Sign up for your mandatory conference using the Signup Genius link sent to your class via email

### **November 15**

CCR 11

The Presentation: A How To  
Some mandatory conferences today

*Before next class do the following:*

- Continue work on your Critical Review
- Now is a great time to go to the Writing Center for some additional feedback and/or come to see me during office hours for ideas/help.
- Make sure to prepare and arrive on time to your conference on either November 27 or 29

### **November 27**

No regular class or office hours. Mandatory conferences.

### **November 29: Last Day of Class**

Course Evaluations, troubleshooting  
Mandatory conferences continue today

*For December 4:*

-Complete the written portion of your project--the Critical Review--and turn in all required materials in a folder by 4 p.m. at Dr. Insenga's office.

*For December 6:*

-Prepare your media presentation for Critics' Circle; arrive ready to present

**December 6, 2-4 p.m.: Final Exam Period**

Critics' Circle and end-of-semester celebration