

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

XIDS 2002  
2 Credit Hours  
TR 11-11:50, TLC 1200

**Dr. Angela Insenga**

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12-1:30, and by appointment

### **The Community**

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



### **Courses in Our Learning Community**

- Fall 2018: FILM 2080, Mr. Josh Sewell and XIDS 2002, Dr. Insenga
- Spring 2019: XIDS 2100, Dr. Insenga, and ENGL 2050, Ms. Jade Loicano

I serve as the Coordinator for this community, which means that I not only will teach you in two film-centered courses during this academic year but also will work to guide you through advisement, registration, academic challenges, and learning about campus culture. I also stay in contact with the other teachers in our community, as we work as a team to help you succeed.

### **Learning Outcomes**

*In this course, you will learn to:*

- Annotate film texts in literary, cinematic, and dramatic categories.

- Define and identify examples of film techniques at work in several clips and in five feature-length films from as many decades;
- Discuss and analyze in writing and verbal presentation techniques and conditions under which films are produced
- Interpret a film's impact on and creation of culture
- Write a Critical Review of a film, create a visual presentation, and film a video
- Demonstrate collaboration with and respect for fellow community members during classroom discussions and at two projects #jointheteam!

### Required Course Texts

- Various required readings, all provided via hyperlinks in the syllabus table below
- *Splendor in the Grass* (1961), directed by Elia Kazan
- *Jaws* (1975), directed by Steven Spielberg
- *The Breakfast Club* (1985), directed by John Hughes
- *Scream* (1996), directed by Wes Craven
- *Moonlight* (2016), directed by Barry Jenkins

Note: purchase the required films from an online vendor like Amazon, since you will need to go back and re-view scenes, listen to audio commentary, examine single items in the mise en scène, and/or view single frames of film for class discussion and work. I will place a copy of each required film text on reserve in the library for four-hour, in-building check-out. I ask that you treat the films just as you would a required conventional book. Do not rent them for a one-time viewing, since you'll want access to them often.

### Course Projects and Percentage Breakdown

- Collaborative—Class Casebook on *Splendor in the Grass* (10%)
- Individual—Perils of Production and the Big Payoff: Steven Spielberg's *Jaws* (15%)
- Collaborative—Cultural Critique: *The Breakfast Club* (15%)
- Individual—Satire of Genre in *Scream* (20%)
- Individual—Critical Review of *Moonlight* (20%)
- 12-15 unannounced quizzes on reading and/or viewing (10%)
- Film Annotations (10%)

### Grading Scale

A+	98	B+	88	C+	78	D+	68	F+	58
A	95	B	85	C	75	D	65	D+	68
A-	92	B-	82	C-	72	D-	62	F-	50

### A Note on Our Course's Organization

The bulk of your grade in this class comes from completing one short project (4-6 pages for group projects/2-3 for individual) per each required film, for a total of five. Each will have its own assignment sheet, which will be hyperlinked to the course schedule below on the date of assignment. Our classwork focuses on preparing you to work, individually or collaboratively, to complete each project well. As you learn about film as an art form and how to analyze film in class, you will view, read, and work on your projects out of class.

Prior to each project's due date, I ask you to bring a polished draft in hard copy to class for a short workshop. And, of course, you can always come to office hours or schedule appointments to discuss your work with me face to face.

The unannounced quizzes, focused on the reading and/or viewing for that day, act as a check on your growing ability to read closely, since you *must* read well to perform well in this or any other classroom. Finally, your development of detailed annotations work to better your ability of taking notes on all texts you read in college.

### Daily Course Schedule

Below is a table that, from left to right, includes the date of the class period, the in-class work for that day, assignments for the next class period, and, finally, a column that indicates what, if anything, is due in that class period. Unannounced quizzes are not posted, though, when given, they will cover what you have viewed or read for that class period.

Date	In-Class Work	For Next Class	Due at the Beginning of Class Today
August 16	Film as . . . Introduction	-Read " <u>Film Therapy: The Benefits of Watching Movies</u> "  -Read " <u>Successful Annotation: The First Step</u> "  -Complete " <u>Our Big 3</u> " assignment	
August 21	Clip Study, annotation practice	-Read " <u>The Grammar of TV and Film</u> "  -Examine <u>Columbia Film Language Glossary</u>  -View and annotate the clip assigned in class	-By 11 a.m.: your thread and responses to three of the clips on the Discussion Forum using guidelines on the "Our Big 3" assignment sheet.
August 23	Clip Study, annotation practice  "Class Casebook on <i>Splendor in the Grass</i> " assigned  Discuss Peer Groups	-Read " <u>The Complete Elia Kazan</u> "  -View and annotate <i>Splendor in the Grass</i>	
August 28	Discuss <i>Splendor in the Grass</i> and Class Casebook project  Peer Groups assigned/set and technique assigned	-Re-view scenes from <i>Splendor in the Grass</i> assigned in class  -Meet with your Peer Group to discuss and work on your Class Casebook	Annotations for <i>Splendor in the Grass</i>
August 30	Discuss <i>Splendor in the Grass</i> , and Class Casebook project	-Meet with your Peer Group to discuss and work on your Class Casebook	

September 4	Discuss <i>Splendor in the Grass</i> and Class Casebook project	-Meet with your Peer Group to prepare a polished draft of your Class Casebook for workshop	
September 6	Class Casebook project workshop	-Finish your Class Casebook project	-A hard copy of your group's Class Casebook project draft for workshop
September 11	Introduction to <i>Jaws</i> Podcast Hygiene: How to Listen	-Listen to the first two episodes of the podcast <u><i>Inside Jaws</i></u>  -Read " <u>How Malfunctioning Sharks Transformed the Movie Business</u> "	-After revising using peer response, upload your group's Class Casebook project to the appropriate drop box in Course Den by five p.m. tonight
September 13	Discuss <i>Jaws</i> , history and inception	-View and annotate <i>Jaws</i>  -Listen to episodes 2-4 of <i>Inside Jaws</i>	
September 18	Discuss <i>Jaws</i> and <i>Inside Jaws</i>  "Perils of Production and the Big Payoff: Stephen Spielberg's <i>Jaws</i> " assigned	-Re-view scenes from <i>Jaws</i> assigned in class  -Listen to episodes 5-7 of <i>Inside Jaws</i>	-Annotations for <i>Jaws</i>
September 20	Discuss <i>Jaws</i> , Production project	-Read " <u>Steven Spielberg's <i>Jaws</i> Review—archive, 1975</u> "  -Begin work on Production project	
September 25	Discuss <i>Jaws</i> , Production project	-Read " <u><i>Jaws</i>: 1975 Movie Review</u> "  -Work on your Production project	
September 27	Discuss <i>Jaws</i> and the Perils of Production project	-Prepare a polished draft of your Production project for workshop	
October 2	Perils of Production Workshop	-Read  -View " <u>John Hughes Tribute: 2010 Oscars</u> "	-A hard copy of your Perils of Production project draft for workshop
October 4	No Class or Office Hours: Fall Break	---	---
October 9	John Hughes and Teen Angst, clip practice	-View and annotate <i>The Breakfast Club</i>	-After revising using peer response, upload your Perils of Production project to the appropriate on Course Den by 5 p.m.
October 11	Discuss <i>The Breakfast Club</i>	-Re-View scenes from <i>The Breakfast Club</i> assigned in class	

	"Cultural Critique: <i>The Breakfast Club</i> " project assigned	-Read " <u>What About <i>The Breakfast Club</i>?</u> " by Molly Ringwald	
October 16	Discuss <i>The Breakfast Club</i> , "culture," and "critique"	-Work on your Cultural Critique	-Annotations for <i>The Breakfast Club</i>
October 18	Discuss <i>The Breakfast Club</i>	-Prepare a polished draft of your Cultural Critique for class workshop	
October 23	Cultural Critique Workshop	-Finish your Cultural Critique	-A hard copy of your group's Cultural Critique draft for Workshop
October 25	Satire and Genre: Introduction to Wes Craven's <i>Scream</i>	-View and annotate <i>Scream</i>	-After revising using peer response, upload your Cultural Critique project to the appropriate dropbox on Course Den by 5 p.m.
October 30	Discuss <i>Scream</i> "Satire of Genre in <i>Scream</i> " project assigned	-Read Dustin Putman's review and information file on <i>Scream</i> at <u>The Film File</u>  -Begin work on your Satire of Genre project	Annotations for <i>Scream</i>
November 1	Discuss <i>Scream</i> and Satire of Genre project	-Read James Berardinelli's review of <i>Scream</i> at <u>Reelviews</u>  -Work on Satire of Genre project	
November 6	Discuss <i>Scream</i> and Satire of Genre project	-Work on your Satire of Genre project	
November 8	Discuss <i>Scream</i> and Satire of Genre project	-Prepare a polished draft of your Satire of Genre project	
November 13	Satire of Genre workshop	-Read " <u>Moonlight Review: Story of African American Boy Growing Up is a Gamechanger</u> " -View " <u>Anatomy of a Scene: Moonlight</u> "	-After revising using peer response, upload your Satire of Genre project to the appropriate dropbox on Course Den by 5 p.m.
November 15	Barry Jenkins and <i>Moonlight</i> introduction  "Critical Review of <i>Moonlight</i> " assigned	-Read " <u>Moonlight Undoes our Expectations</u> "  -View and annotate <i>Moonlight</i>	
November 20 and 22	No class or Office Hours: Thanksgiving Holiday	---	---

November 27	Discuss <i>Moonlight</i> and Critical Review project	-Read " <u><i>Moonlight: Is this the Year's Best Movie?</i></u> "  -Begin drafting your Critical Review	-Annotations for <i>Moonlight</i>
November 29	Discuss <i>Moonlight</i> and Critical Review	-Draft your Critical Review	
December 4	Discuss <i>Moonlight</i> and Critical Review project	-Work on your Critical Review	
December 6	Course Evaluations  Discuss <i>Moonlight</i> and Critical Review project	-Finish your Critical Review	-Upload your Critical Review to the appropriate dropbox in Course Den by noon on December 11th

### Student Support Resources:

- [D2L UWG Online Help](#) (8 AM – 5 PM); call 678-839-6248 or 1-855-933-8946; or email [online@westga.edu](mailto:online@westga.edu)
- [Accessibility Services](#) or call 678-839-6428
- [Center for Academic Success](#) or call 678-839-6280
- [Center for Disability Services](#)
- [Course Den D2L Home Page](#)
- [Counseling](#)
- [Ingram Library Services](#)
- [Student Services](#)
- [University Bookstore](#)
- [UWG Cares](#)
- [UWG Statements of Accessibility](#)

### Campus-wide Course Policies

Please read through the [Common Language for Course Syllabi](#) for official information on UWG's Academic Integrity Policy. You will also find information related to UWG Email, Credit Hour, and Honor Code policies as well as information on Academic Tutoring, Student Services, Technical Requirements, Privacy Policy, and Accessibility Statements.

### Communication Policy

In class, we will discuss the films you have viewed, focusing often on cinematic, literary, and dramatic elements. Such discussion can be helpful, enjoyable, and even tense. I ask that you come at the discussions with an open mind but also engage honestly and passionately. However, do recall that we exist in an academic environment where respect for others' ideas—even the ones we struggle to understand—is a must. So, engage but do so academically. We'll practice honing skills to achieve a balance between passionate engagement and understanding others' points of view.

Communication in any portion of our class that occurs in Course Den—the online learning management system at UWG—requires special consideration:

- Be sensitive and reflective to what others are saying.
- Don't use all caps. It is the equivalent of screaming.
- No outbursts of extreme emotion or opinion.

- Think before you hit the post (enter/reply) button.
- Don't use offensive language.
- Use clear subject lines.
- Don't use abbreviations or acronyms unless the entire class knows them.
- Be forgiving. Anyone can make a mistake.
- Keep the dialogue collegial and professional.

You may always email me questions or requests for appointments using your university e-mail. Typically, I reply within 12 hours; however, as the semester heats up, I reserve the right to take as long as 36 hours to answer. I will not answer email over the weekends.

Finally, I encourage you to make use of my office hours to discuss ideas, graded work, or any challenges you are facing in this first semester. I know my way around this place well, and if I don't know an answer to a question you have, I can almost always find out where to go to get an answer. Use me as your resource.

### **Attendance Policy**

Our class meets twice per week for fifty minutes—a total of 100 minutes. We will need every one of them to do our work. During each class period you can expect to discuss; complete in-class daily assignments; listen to your peers' ideas; offer your own input; and work together to arrive at increasingly complex conclusions because of our ongoing collaborative analysis. Because of the think tank, workshop environment I seek to set up with you, *attendance is mandatory*.

Students may miss *up to 4* class periods. Upon the fifth absence, students will not be able to pass our course because of the amount of work missed and run the risk of being removed from the community.

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 TLC 1200.

In short, then: you must be here to be successful.

### **Electronic Device Policy**

Sometimes, I will ask you to utilize your Smartphone or tablet to find a quick fact, conduct some in-class research, or even film a visual example of a technique. Please do not take this sort of academic use as a license to text, scroll, answer e-mail, or, heaven save us, answer your phone. Instead, put it on vibrate and put it to the side or in your bag.

You are free to use your tablet or laptop in class if what we are doing connects to the technology in a purposeful way.

Should any device become a barrier between our work and your ability to participate in it, I will ask that you discontinue use of it in our classroom.

### **Late Work/Make-Up Work**

Unannounced quizzes cannot be made up under any circumstance. In-class group work cannot be made up, either, since it occurs during class time and cannot be duplicated.

Should you feel you have an extenuating circumstance which will cause you to miss a project deadline, do see me so that we can discuss the challenges you are facing. Often, I have found, with swift and honest communication problems can be solved to your advantage.

**Americans with Disabilities Act Statement:**

If you are a student who is disabled as defined under the Americans with Disabilities Act and require assistance or support services, please seek assistance through the Center for Disability. UWG also provides Accessibility Statements for Technology that you may be required to use for this course.

For more information on the Americans with Disabilities Act, please see the Common Language for Syllabus document.

*All right—let us get to work!*