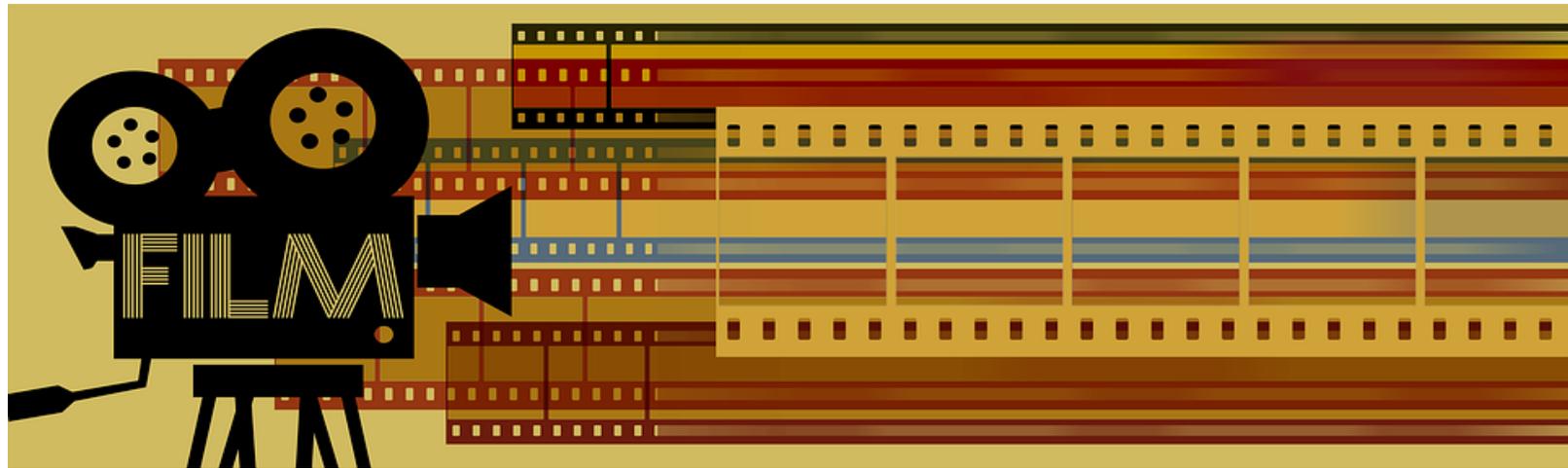

XIDS 2002: What Do You *Really* Know About Film?



Fall 2019, Film Learning Community

ESSENTIAL INFORMATION

Semester/Year:	Fall 2019
Class Time/Location:	W, 8:00-9:40 a.m. in TLC 1200
Professor:	Dr. Insenga (“ <i>In-sing-ah</i> ”)
Office Location:	TLC 2248
Office Hours:	M, 10-10:50 and 12:30-1:00; W, 12:30-2:30, and by scheduled appointment
Telephone:	678-839-4864
E-mail:	ainsenga@westga.edu

COURSE DESCRIPTION and LEARNING COMMUNITY STRUCTURE

Section-Specific Description.

Our film learning community (FLC) consists of four interconnected core-level classes taught over the 2019/20 academic year. In each course, the primary goals include helping you become a better reader, thinker, and communicator, both verbally and in writing. All of these skills are essential for success in any college classroom on any college campus. Additionally, honing these skills will help you *beyond* the campus community in the working world you seek to join. Our subject—the study of film—will enable us to develop analytical skill sets as we practice reading, thinking, and communicating about assigned films and short readings each Wednesday morning. Certainly, one major aim is to understand film studies as an area of academic and career focus, but the skills you gain here and in the other core classes in the community are a “moveable feast,” meaning that you can use them in *any* core or major course where professors ask you to solve problems, discuss complex issues, or observe before interpreting.

To analyze film, we begin with the foundational premise that it has overwhelming power in artistic, economic, academic, political, religious, and mainstream or “secular” arenas. Film embodies our cultural standards, challenging or even creating them; the movies, as cultural critic Henry Giroux contends, “[do] not simply reflect culture but actually [construct] it.” To know films and film production deeply is to know a great deal about culture’s core beliefs and values, its anxieties and aspirations. Thus, movies are never “just” entertainment. Our work in this semester’s course will involve (re)viewing three major motion pictures from different decades, learning the strategies production and filmmaking teams use, discussing literary structure and character development in film, and, of course, examining the deep cultural impact film possesses.

Learning Community Structure.

- ⇒ Fall Semester, 2019: Dr. Insenga, XIDS 2002 and Professor Sewell, FILM 2080
- ⇒ Spring Semester, 2020: Dr. Insenga, XIDS 2100 (theme TBA) and Professor Loicano, ENGL 2050

Note: each of these courses satisfies a requirement in the core curriculum, which is a block of 42 hours (Areas A-E) that all students at UWG take prior to entering their major program.

General Course Description.

XIDS 2002 is a course designed to help students get excited about learning at West Georgia. In addition, it is our hope that this course helps you succeed academically as well as personally and socially during this semester and beyond. The fundamental focus of the class is to provide an understanding of the basic structure of critical thinking and of academic disciplines in order to increase learning in the university classroom. Students are required to attend class and to interact with their instructors and classmates. While students must take responsibility for their own learning, the course attempts to support and enhance that responsibility by making the class a learning community within the University.

COURSE OBJECTIVES

As a result of participating in this course, students should be able to:

- ⇒ Adapt written and oral communication to specific rhetorical purposes and audiences.
- ⇒ Recognize and begin to implement the skills necessary to become life-long, active learners through the exploration of an academic topic that focuses on a contemporary and/or enduring topic, question, or problem.
- ⇒ Identify, evaluate, and use information, language, or technology appropriate to a specific purpose.

REQUIRED TEXTS, READINGS, INSTRUCTIONAL RESOURCES, AND REFERENCES

Required Texts.

- ⇒ *The Birds*, directed by Alfred Hitchcock
- ⇒ *Jaws*, directed by Stephen Spielberg
- ⇒ *Glory*, directed by Edward Zwick
- ⇒ *Wolf Essentials*
- ⇒ Various readings, all provided on Course Den (nothing to buy)

Note: While I recommend purchasing a copy of each of these films (digital or conventional), I will put a copy of each of these films on reserve in the library. There, you may use your student ID to check out and view each using either a personal CD player or one you borrow from the Circulation Desk. Since you will need easy access to reviewing scenes, purchasing a copy is your best bet. You can get these cheaply via Amazon.

MAJOR ASSIGNMENTS and DESCRIPTION OF MAJOR ASSIGNMENTS

- ⇒ Weekly Film Practice Quizzes via “Frame Wars,” “Film and Show,” reading/viewing quizzes, or individual written reflections (20%)
- ⇒ Annotation Project on Alfred Hitchcock’s *The Birds* (15%)
- ⇒ Critical Review Vlog or Podcast on either *The Birds* and/or or Steven Spielberg’s *Jaws* (20%)
- ⇒ Film Students Make Films: Final Exam and Film Festival (25%)
- ⇒ First-Year Seminar Labs—three assignments, posted in a class called “XIDS 2002 Lab” on Course Den (15%)
- ⇒ Class and Community (5%)

Weekly Practice Quizzes.

Runners run. Singers sing. Weightlifters lift. Dancers dance. And film students? We watch and analyze films—often. And the more practice you gain in any area where you want to become better than average, the more of a chance you have to excel. To aid in our analytical efforts, we will engage in weekly short quizzes in which you will work with the assigned material you have viewed, annotated, or read for that particular class period. These **Weekly Practice Quizzes** will typically occur at the start of class, and will take us no longer than 15 minutes, depending on the type of quiz I utilize. Sometimes, you will compete in teams as you examine a frame of film (“Frame Wars”); sometimes, you will leave the classroom to film on your phone before sending the clip to me (“Film and Show”). Other times, you will have a traditional reading/viewing quiz that asks plot-based or content questions. And, sometimes, I will ask you to write about how you are doing (“What’s Up?”) or to respond to a film critic/actor quotation (“They Say/I Say”). Whatever the type of quiz, we will use the beginning of class as a time to engage—and measure—how well you are doing with the materials assigned. **Weekly Practice Quizzes begin on September 4th**. Prior to this date, we will prepare for quizzes by practicing how to read and annotate.

Annotation Project.

Unlike conventional texts—novels, textbooks, or periodicals—there is no “text” for a film. Sure, there is the script, and you can read it, but the script is only a part of the overall viewing experience. This experience is what you want to capture as you annotate. “Annotation” is a formal word for taking detailed notes. You will annotate each major film we view. Your first project tests how well you are learning to annotate and refine your detailed notes upon reviewing and reading, discussing and debate. In this assignment, then, I review whether you have created organized, incredibly detailed, and thoughtful notes in which you not only record “plot” or “literary” elements but also examined specific cinematic techniques at work at particular moments. Our first project, then, will ask you to produce a mountain of organized, detailed, and advanced notes. I will provide an assignment sheet by the date listed on the weekly syllabus below. I will also ask that you read about various styles of annotation, show you examples, and help you practice in class. Such activities will prepare you well for this rigorous assignment and also help you as you annotate the other two films we will view in our class.

Critical Review Vlog or Podcast.

Part of learning to be an analyst of all sorts of texts involves moving beyond simple gut reaction and observation and into argument and interpretation. Your second short project will ask that you work alone *or* with two others to create a ten to twelve minute vlog or fifteen-minute podcast in which you argue how and why one of two of our class films works for a specific audience. Conversely, you may find that one of the two classic films we have watched is in some way problematic before arguing how/why, or you/your group could choose to focus on a single concept or production aspect (for instance, there is a bit of controversy about the way that Tippi Hedron was treated by Alfred Hitchcock). We will practice by studying what a critical review is, reading excellent critical reviews, and even examining styles of critics who regularly film their critical reviews and researching techniques. I will also provide you with directions for crafting audio or video and uploading to Course Den/YouTube.

Final Exam: Film Project.

Close to the end of the semester, I will assign you to a group or, if you would like, you may choose your own group members—we will conduct a vote. Your group’s will demonstrate all that you have learned as you compose a script, plan via storyboarding or flow charts, cast yourselves and other actors (friends and family, most likely), and shoot a 7-10 minute polished suspense or historical film. Here, you prove what you have learned by doing, not by taking a written examination. This assignment, like the others above, will have its own assignment sheet, posted by the date on the weekly detailed syllabus below. Check the weekly syllabus for the entire duration of the project prior to our exam date, when we will screen all of the films and celebrate our hard work.

XIDS 2002 Labs.

Each student in each XIDS 2002 class must complete 3 labs, linked on Course Den. Each seeks to orient you to the services UWG provides to its students, services you will use in this course and others. I will show you where these labs are and also give you due dates for them on the weekly syllabus below.

Class and Community.

Your participation in class—and out—is included in this portion of your grade. Collaborating with enthusiasm, helping others if needed, discussing and responding in class, participating in class activities, conferencing with me, responding to e-mails, absolute punctuality, and making every effort to create academic excellence are the qualities I look for, here.

WEEKLY DETAILED SYLLABUS

Hint: read this table across, not down

Class Period	What's Due*?	What Assignments Should I Complete by Class Time This Morning?	What are We Doing in Class Today?
August 14	You, at 8 a.m.!	Tuesday nights are early nights for you, FLC! Sleep, eat, rest, and get yourself to class on time.	Course, Community and Colleague Introduction "Film and Show" Meet the Film LC Team
August 21	Reading, viewing, annotations	<i>Read</i> "Successful Annotation: The First Step," found on Course Den (all readings are on Course Den under "Content") <i>Read</i> "The 'Grammar' of Television and Film" <i>View</i> the first 7 minutes from Francis Ford Coppola's <i>Apocalypse Now</i> twice. The scene is linked on Course Den under "Content" <i>Annotate</i> the scene from <i>Apocalypse Now</i> using one of the methods you read about in the assigned reading	"Cinematic Reading" of film Practice reading and annotation Annotation Project assigned
August 28	Reading, viewing, annotations	<i>Read</i> "The Birds at 50: 9 Moments of Visual Genius" <i>View</i> <i>The Birds</i> <i>Annotate</i> <i>The Birds</i> <i>Bring</i> your Annotations to class (you will turn these in to me)	Visit from Mr. Duane Theobald: Scene Analysis <i>The Birds</i> : Scene Analysis Annotation check-in
September 4	Reading, viewing, and annotations for <i>The Birds</i> Note: Weekly Practice Quizzes start today!	<i>Review</i> scenes of <i>The Birds</i> assigned at the end of the last class <i>Locate</i> 2 techniques from <i>The Columbia Film Language Glossary</i> that you see at work in <i>The Birds</i> ; and be ready to reference these while discussing them in detail during class <i>Begin</i> your Annotation Project	Weekly Practice Quiz 1 <i>The Birds</i> : Context and Scene Analysis Annotation check-in Visit from Mr. Aaron Bremeyer, University Writing Center
September 11	Reading and annotations	<i>Read</i> "Hitchcock's Feathered Friends are Chilling"	Weekly Practice Quiz 2

		<p><i>Read</i> “<i>The Birds</i>: The Hollywood Reporter’s 1963 Review”</p> <p><i>Work</i> on your Annotation Project</p> <p><i>Begin work</i> on your XIDS 2002 Labs</p>	<p><i>The Birds</i>: Scene Analysis</p> <p>Annotation Check-In</p> <p>Lab talk</p>
September 18	<p>Annotation Project on <i>The Birds</i> Due by 11:59 tonight on Course Den</p> <p>Viewing and listening</p>	<p><i>Finish</i> your Annotation Project on <i>The Birds</i></p> <p><i>View</i> “Tippi Hedren in Conversation on Alfred Hitchcock”</p> <p><i>Listen</i> to “Hunting Bruce, Or, On the Trail of the <i>Jaws</i> Shark”</p>	<p>Weekly Practice Quiz 3</p> <p>Finish discussion of <i>The Birds</i></p> <p>Introduction to <i>Jaws</i></p> <p>Lab Talk</p>
September 25	Reading and listening	<p><i>View</i> <i>Jaws</i></p> <p><i>Annotate</i> <i>Jaws</i></p> <p><i>Listen</i> to <i>Inside Jaws</i>, episodes 1-4</p> <p><i>Watch</i> “9 Scenes from <i>Jaws</i> that Will Show You How Spielberg Does Cinematography”</p> <p><i>Finish</i> two of the XIDS 2002 Labs</p>	<p>Weekly Practice Quiz 4</p> <p><i>Jaws</i>: Context and Production</p> <p>Discuss <i>Inside Jaws</i> and the “Dramatic Reading” of Film</p> <p>Critical Review Vlog or Pod Assigned</p>
October 2	<p>2 of 3 Labs completed by class time today</p> <p>Reading, viewing, listening, and annotations</p>	<p><i>Listen</i> to <i>Inside Jaws</i>, episodes 5-8</p> <p><i>Brainstorm</i> for your Critical Review Vlog or Pod</p> <p><i>Review</i> scenes from <i>Jaws</i> assigned at the end of the last class</p> <p><i>Read</i> “<i>Jaws</i>: 1975 Review”</p> <p><i>Read</i> “Steven Spielberg’s <i>Jaws</i> Review—Archive, 1975”</p>	<p>Weekly Practice Quiz 5</p> <p><i>Jaws</i>: Scene Analysis and the “Literary Reading” of Film</p> <p>How to Vlog, How to Pod</p>
October 9 (Mid-Term)	<p>Reading, brainstorming, and listening</p> <p>Sign up for an optional conference by following the “Sign Up Genius” link sent to your UWG e-mail</p>	<p><i>Work</i> on your Critical Review Vlog or Pod</p>	<p>Weekly Practice Quiz 6</p> <p><i>Jaws</i>: Scene Analysis and the “Literary Reading” of Film</p> <p>How to Vlog, How to Pod</p>
October 16	<p>Come to an <i>optional</i> conference to discuss your Vlog or Pod (in TLC 2248 from 9-11 or 12:30-2). I’d love to see each of you!</p>	<p>CONFERENCE DAY!</p> <p>No regular class, but you can sign up for a conference by following the “Sign Up Genius” link sent to your UWG e-mail</p>	<p>CONFERENCE DAY!</p>
October 23	<p>Critical Review Vlog or Pod Due by 11:59 p.m. on Course Den</p> <p>Viewing and annotations</p>	<p><i>View</i> <i>Glory</i></p> <p><i>Annotate</i> <i>Glory</i></p> <p><i>Finish</i> your Critical Review Vlog or Pod</p>	<p>Weekly Practice Quiz 7</p> <p><i>Glory</i>: Context</p> <p>Library visit (we will walk over together at 8:50 a.m.)</p>

October 30	All 3 Labs completed by class time today by 11:59 p.m.	<i>Review</i> scenes from <i>Glory</i> assigned at the end of class <i>Read</i> “‘Glory’ Regiment Attacks Fort Wagner, 150 Years Ago”	Weekly Practice Quiz 8 <i>Glory</i> : Context and Scene Analysis
November 6	Viewing and reading	<i>Read</i> “ <i>Glory</i> at 30: Director Edward Zwick Reflects on His Civil War Epic”	Weekly Practice Quiz 9 <i>Glory</i> : Scene Analysis
November 13	Reading	<i>Brainstorm</i> for your Final Exam <i>Watch</i> student examples posted in the Announcements section of Course Den <i>Read</i> “TNR Film Classic: <i>Glory</i> ”	Weekly Practice Quiz 10 Putting it all together: Cinematic, Dramatic, and Literary Reading of <i>Glory</i> Final Exam assigned
November 20	Questions about the Final Exam and Reading	<i>Brainstorm</i> and practice for your Final Exam <i>Watch</i> student examples posted in the Announcements section of Course Den	Weekly Practice Quiz 11 Discuss and practice for Final Exam
November 27		<i>Work</i> on your Final Exam <i>Watch</i> student examples posted in the Announcements section of Course Den	Thanksgiving Holiday—no class or regular office hours
December 4	Questions about the Final Exam	<i>Work</i> on your Final Exam	Final Exam Practice/Discussion
December 9, M 8-10 a.m.	Your Final Film due by 8 a.m. on December 9	You will need access to Course Den, where you will upload or link to your film	Film Festival and Celebration!

ACADEMIC SUPPORT

Accessibility Services: Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given. For more information, please contact Accessibility Services. Center for Academic Success: The Center for Academic Success provides services, programs, and opportunities to help all undergraduate students succeed academically. For more information, contact them: 678-839-6280 or cas@westga.edu

The University Writing Center (UWC): The UWC assists students with all areas of the writing process. For more information, contact them at 678-839-6513 or by e-mailing writing@westga.edu

ONLINE COURSES

UWG takes students’ privacy concerns seriously: technology-enhanced and partially and fully online courses use sites and entities beyond UWG, and students have the right to know the privacy policies of these entities. For more information on privacy and accessibility for the most commonly used sites, as well as technology requirements visit the UWG Online site. Students enrolled in online courses can find answers to many of their questions in the Online/Off-Campus Student Guide. If a student is experiencing distress and needs help, please see the resources available at the UWG Cares site. Online counseling is also available for online students.

HONOR CODE

At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity. These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing. The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor and is subject to a range of academic penalties including, but not limited to, failing the assignment and/or failing the course. Student conduct sanctions range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student's conduct record at UWG. Additionally, the student is responsible for safeguarding his/her computer account. The student's account and network connection are for his/her individual use. A computer account is to be used only by the person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions. For more information on the University of West Georgia Honor Code, please see the Student Handbook.

UWG E-MAIL POLICY and CREDIT HOUR POLICY

University of West Georgia students are provided a MyUWG e-mail account. The University considers this account to be an official means of communication between the University and the student. The purpose of the official use of the student e-mail account is to provide an effective means of communicating important university related information to UWG students in a timely manner. It is the student's responsibility to check their e-mail. See below for your professor's specific rules regarding e-mail in this section of XIDS 2002.

The University of West Georgia grants one semester hour of credit for work equivalent to a minimum of one hour (50 minutes) of in-class or other direct faculty instruction AND two hours of student work outside of class per week for approximately fifteen weeks. For each course, the course syllabus will document the amount of in-class (or other direct faculty instruction) and out-of-class work required to earn the credit hour(s) assigned to the course. Out-of-class work will include all forms of credit-bearing activity, including but not limited to assignments, readings, observations, and musical practice. Where available, the university grants academic credit for students who verify via competency-based testing, that they have accomplished the learning outcomes associated with a course that would normally meet the requirements outlined above (e.g. AP credit, CLEP, and departmental exams).

HB 280 CAMPUS CARRY

UWG follows University System of Georgia (USG) guidance on HB 280; read that information [here](#), or visit UWG's [website](#) for help with USG guidance on House Bill 280.

POLICIES SPECIFIC TO THIS COURSE

ATTENDANCE POLICY.

Our class meets only once per week. Attendance is required. Missing more than 3 class periods is equivalent to missing 4 class periods, or two full weeks of instruction. If you miss more than 3 class periods, you will not be able to pass the course because of missed work and lack of participation. I also do not distinguish between "excused" and "unexcused" absences. You have 3. Use them wisely.

If you feel that you have an extenuating circumstance, by all means do schedule a conference in my office to discuss. Often, with swift and honest communication, I can help you.

Tardiness is disruptive as well, especially in our specific classroom. Avoid lateness. Get in the Starbucks line at 7:15 if you need coffee prior to class. Leave the house or dorm a bit earlier to get here by 8 a.m. sharp, when we will begin each week. Repeated tardiness will affect your Class and Community grade, discussed above.

TECHNOLOGY POLICY.

While our course is 100% face-to-face, I will utilize Course Den to post this document, assignment sheets, and links to assigned readings. I also make use of the Announcements section on the front page of our course. Check here often. I will show you on this first day how to navigate the course's documents. Please use my UWG e-mail, listed at the top of this document, to contact me. Do not use the Course Den e-mail function.

You may use your laptop or tablet in class, but only to access class material or take notes. If you use these devices to shop, e-mail, work on another class's assignments, text, Insta, etc., you will forfeit permission to use them in our class.

Phones: we love them. They are natural extensions of our bodies. However, unless I ask you to look something up or film, please silence your phone and keep it face down on your desk. Remove Air Pods or earbuds as well.

It is inappropriate to listen to music, text, accept calls, or e-mail me or anyone else while in any classroom, unless asked to do so. If I see phone use, I will ask you to put it away—once. Any further use that I observe will affect your Class and Community grade negatively and could cause you to be dismissed, especially if you flagrantly use your phone. Phone use has become more of a disruption than I am willing to handle with much flexibility, especially over the past few years.

Adult learners avoid disruption. We all seek to learn, and we all seek to be treated as responsible adults. Plus, “unplugging” as you learn increases your chance of doing even better in the course.

WORDS ON WORKLOAD.

Since we do meet only once per week, you can expect larger assignments, reflected in the weekly syllabus below. In some ways, then, you must become autodidactic—willing to learn on your own in a disciplined way. This means working during the week, not just on Tuesday nights. I ask that you commit to this work ethic in this and all classes, especially those where you may not meet as often. In sum, just because you are not in class does not mean that the work ends or that you should not be actively engaged in assignments, viewing, annotating, and thinking.

MAKE-UP/LATE WORK POLICY.

You may not make up Weekly Practice Quizzes. Since we will work on the other major assignments over several weeks each, you will want to keep an eye on the due dates in the weekly syllabus below. Because we do spend several weeks on most major assignments, you do have a great deal of time to complete them prior to the due dates. Should you miss the deadline, I will deduct one letter grade per calendar day until you submit the project. Of course, as with absences, if you have an extenuating circumstance, come to the office so we can discuss. Often, with honest and swift communication, I can help you.

PLAIGIARISM.

You have read about the Honor Code above. In our class, especially since you have much time for practice—in and outside of class—and I offer much instruction on crafting successful assignments, I have a *zero-tolerance* policy on cheating. Should you cheat, I will assign you an “F” in our course.

If you get to a place where you feel you have no choice but to cheat, stop. Contact me instead. I can help. Do not sacrifice your personal integrity. You will live with your actions long after you leave school. Instead, reach out to me. We will talk it through.

ADMINISTRIVIA

- ⇒ The best way to contact me is via e-mail, though I also invite you to call or come to my office during scheduled office hours or during a scheduled conference.
 - ⇒ I reserve the right to change this document
 - ⇒ Since I serve as your professor and as your Learning Community Coordinator, I am here to talk about ideas beyond just film. For instance, I will help you navigate the Library, the University Writing Center, and advisement. I can also help if you're having an issue with a class or if you need to talk through solutions for common issues that first-year students encounter. Use me as your resource. If I do not know the answer, I will help you find it. We will be together all year long—this semester and next. So, getting to know you, teach you, help you become a successful college student, and support your learning are all my prime goals and a pledge I make to you. In return, I ask that you commit to the courses, to your education, and to seeing how this whole university thing functions, how you can navigate requirements, get along with different sorts of people, analyze, and learn. So, in short, you get my best in return for yours.
 - ⇒ Please *reread* this document. You take in a great deal on your first day of classes, so find a quiet space tonight or tomorrow, and *reread* this syllabus. Check out Course Den. Buy your films. Begin the reading for next class. Contact me with any questions.
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