Note: This syllabus outlines requirements for a UNF course, FIL 2000. Please read this document carefully, since your continued enrollment in this (or any) course constitutes your binding agreement to the terms of its syllabus.

FIL 2000—Introduction to Film Studies

Friday | 12:00-2:45 p.m. | 14-A Robinson Theatre | Room 1312

INSTRUCTOR
Brenda Maxey-Billings (Faculty, English Department)
EMAIL: brenda_maxey-billings@unf.edu
WEBPAGE: http://www.unf.edu/~brenda.maxey-billings

OFFICE HOURS AND LOCATION
T & Th 12:30-2:30 p.m. and F 9:30 a.m.–11:30 a.m. (Drop-in) – or schedule an appointment for other times
Building 8, Room 2543

Feel free to email me with any questions that require brief responses. To discuss coursework in more detail, visit me during my “drop-in” office hours or schedule a conference with me.

COURSE DESCRIPTION & OBJECTIVES
FIL 2000 coursework explores film history and theory. This is NOT a course in film appreciation, but rather this course functions for students as an entry into the field of film studies.

In this course, therefore, you’ll view several films from different periods and genres, working toward developing critical analyses of the films and translating those analyses into writing. You’ll be assigned readings to help you reach your analyses, not only from our primary textbook, but also from other works that describe significant theoretical approaches, historical movements, and “genres” of cinema. You’ll also write extensively about filmic and theoretical questions, producing several shorter responses as well as two longer papers.

In addition to the work described above, your grades will also derive from participation in class and small group activities, contributions to classroom and online discussions, and attendance at scheduled conferences with the instructor. In order to meet these requirements, you must plan to attend all class sessions and screenings.

REQUIRED TEXTS AND MATERIALS
PRIMARY TEXT: Primary Text: Anatomy of Film (6th Edition), Bernard F. Dick

Additional readings (provided online through our Blackboard site) include the following (and possibly others):
- Roland Barthes – “The Third Meaning”
- Andre Bazin – “The Ontology of the Photographic Image”
- Walter Benjamin – “The Work of Art in the Age of Mechanical Reproduction”
- Andrew Bennet & Nicolas Royle – “Narrative”
- Judith Butler – Excerpt from Gender Trouble
- Guy-Ernest Debord – “Separation Perfected”
- Siegfried Kracauer – “Basic Concepts”
- Judith Mayne – “Cinema and Spectatorship”
- Laura Mulvey – “Visual Pleasure and Narrative Cinema”
- Eve Kosofsky Sedgwick – “Gender Asymmetry and Erotic Triangles”
- Elizabeth Wright – “Psychoanalysis of the Character”

NOTE: You’ll need regular internet access for the mandatory Blackboard (Bb) component of this course. If you don’t have regular internet access, you may use a computer in the library or computer lab, but plan to do so often. Once online, use your UNF n-number to access Blackboard from the UNF website.

IMPORTANT: The first time you access Blackboard this term, go to “personal information” and update your email address to one that you check regularly.
FILMS

Though tens of thousands of films exist, we can study only a few in a single semester. The films for our course represent a sampling of a variety of movements and genres of film, and they juxtapose certain recurring thematic issues that we will discuss throughout the term. Thus, we’ll hope to view many of the films below, though perhaps not in the strictly chronological order shown here:

- Lumière Shorts and portions of other early films
- *The Passion of Joan of Arc* (1928) – Carl Theodor Dreyer
- *Red Dust* (1932) – Victor Fleming
- *The Invisible Man* (1933) – James Whale
- *Out of the Past* (1947) – Jacques Tourneur
- *Sunset Boulevard* (1950) – Billie Wilder
- *Some Like It Hot* (1952) – Billie Wilder
- *Invasion of the Body Snatchers* (1956) – Don Siegel
- *Psycho* (1960) – Alfred Hitchcock
- *Repulsion* (1965) – Roman Polanski
- *Clockwork Orange* (1971) – Stanley Kubrick
- Other films to be announced later

ASSIGNMENTS

The following list provides a summary of probable assignments and point-values—actual assignments and point-values may differ from the ones shown below, however.

1. Short Responses – Combined Responses = 200 points toward final grade
   Many of these assignment prompts will ask you to write a “Screening Report” for one of the films we have viewed. Others will ask you to explore certain aspects of films we have screened or to elaborate upon theoretical issues we have discussed in class.

2. Screenings, Participation, Quizzes, and In-Class Writing (All term) – 200 pts toward final grade
   You must attend classes to view films and participate in the in-class discussions of cinematic issues.

3. Midterm Essay—Film Review (5 pages) – 200 points toward final grade
   For the midterm essay, you’ll develop a critical analysis, informed by our theoretical readings and driven by an arguable thesis, of one of the films.

4. Final Essay – Analytical Essay (10 pages) – 300 points toward final grade
   For the final essay, you’ll develop a critical analysis, informed by our theoretical readings and driven by an arguable thesis, of one of the films. This assignment also requires outside research.

5. Final Exam – 100 points toward final grade
   Thus, you’ll have an opportunity to earn approximately 1000 points throughout the term.

GRADING SCALE and GRADING REQUIREMENTS

Keep in mind that effort alone doesn’t determine your grade in this class. Making consistent effort should help you do well on assignments, but only the strength of your work determines your grade. Work earning the highest grades will demonstrate superior quality of analytical thought as well as superior writing craft.

Your final course grade adheres to the following scale and derives from a simple percentage: Points earned divided by possible points. IMPORTANT: I don’t add “extra” points or fractions of points to “bump up” your numerical score at the end of the term, so make sure you take advantage of opportunities to raise your grade throughout the term. (In other words, a 79.4 is still a C+ even though it’s sooooo close to a B-.)

- A = ≥ 92.5%
- A- = 89.5%–92.4%
- B+ = 86.5–89.4%
- B = 82.5–86.4%
- B- = 79.5–82.4%
- C+ = 76.5–79.4%
- C = 69.5–76.4%
- D = 59.5–69.4%
- F = 59.4% or lower

To earn a C or better in this course, you must turn in all major writing assignments, in the minimum length or greater, and you must earn a "C" average on all your work. An individual assignment earns a C only if it meets the acceptable minimum standards for the assignment.
Kafka’s advice.

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realms of intriguing questions, beginning with the obvious one, “Why do I find this work so offensive?” Franz Kafka once
like beauty, is in the eye of the beholder.

disruption,” or other substantive discourtesy. (Note that my judgment determines these offens

tone, or content. I reserve the right to penalize (by a grade reduction of ½ of a letter grade) instances of “significant
professional environment,

In general, my expectations for courtesy follow expected social and professional standards. Thus, as you would in any
express differing opinions, and sometimes students disagree with the opinions expressed in a text. After all, we are working toward using language in persuasive ways, and to do so, we must learn
to counter opposing viewpoints. We are aiming always, however, toward CIVIL discourse. That is, both the classroom and
the Blackboard site should provide a venue in which students (and instructors) may discuss volatile issues openly, while
demonstrating respect for ideas that differ from their own.

In general, my expectations for courtesy follow expected social and professional standards. Thus, as you would in any
professional environment, keep electronic devices off. Please address others respectfully and avoid offensive language,
tone, or content. I reserve the right to penalize (by a grade reduction of ½ of a letter grade) instances of “significant
disruption,” or other substantive discourtesy. (Note that my judgment determines these offenses.)

A Note regarding Controversial or “Offensive” Films:
Films we view in this class may disturb some students. I don’t ask that you like or agree with
assigned films (or other texts), but I do require that you view them closely and demonstrate
your understanding of them.

Thus, you may NOT substitute an alternative text or film for a required one that you
find “offensive.” Please don’t ask to do so. If you don’t want to read, view, or discuss
texts or ideas that run counter to your beliefs, you should withdraw from this class.

Students who read the preceding paragraph often ask me, “What is an offensive film?” I can’t
answer that question, any more than I can answer “What is a beautiful work of art?” Offense,
like beauty, is in the eye of the beholder. Consider this fact, though: A work that offends or disturbs us opens to us whole
realms of intriguing questions, beginning with the obvious one, “Why do I find this work so offensive?” Franz Kafka once
argued that “we ought to read only those books that bite and sting us.” Suffice it to say that I agree, in large measure, with
Kafka’s advice.
FORMAL STATEMENT OF GOALS AND OUTCOMES

During the course of this term, students should progress toward an ability to answer the following questions:

1. What are a film’s structural features?
2. What filmic and literary devices appear, and what repetitions and patterns does the text exhibit?
3. How can you develop a thesis-driven argument that both explains the significance, complications, and/or implications of a film (and/or filmic elements) and also supports its thesis with evidence from the film itself? How do you determine the degree to which you have developed such an argument?
4. What are the key concepts presented in this course? To what extent can you articulate your understanding of these concepts? How can you apply your understanding of these concepts to texts and experiences, including those outside the realm of the course?
5. To what extent do you exhibit the following skills of critical viewing? How do you determine if you have successfully mastered these skills?
   a. To summarize a film clearly, accurately, and concisely
   b. To distinguish among (1) its subject, (2) an overarching, positioned idea about the subject (that is, a theme, “moral,” or central idea) and (3) the narrative and cinematic techniques used to organize the film
6. To what extent are you able to translate your critical reading of a film into effective written analysis? To what extent do you display, through your work, the following writing abilities?
   a. To develop a strong thesis statement
   b. To develop strong topic sentences
   c. To achieve sentence clarity
   d. To write coherent paragraphs
   e. To produce writing substantially free of surface errors – mechanical, syntactical, and/or grammatical.
7. What is meant by reflective judgment and how can you use this practice to analyze the differences between and among the following:
   a. The world,
   b. Mental perceptions of and ideas about the world,
   c. Spoken representations of, and/or written or cinematic representations of the world?

SPECIAL DISPENSATIONS

Students with disabilities who seek reasonable accommodations in the classroom or other aspects of performing their coursework must first register with the UNF Disability Resource Center (DRC) located in Building 10, Room 1201. DRC staff members work with students to obtain required documentation of disability and to identify appropriate accommodations as required by applicable disability laws including the Americans with Disabilities Act (ADA).

After receiving all necessary documentation, the DRC staff determines whether a student qualifies for services with the DRC and if so, the accommodations the student will be provided. DRC staff then prepares a letter for the student to provide faculty advising them of approved accommodations. Military and veteran students who return from combat exposure may be utilizing the post-9/11 GI bill to continue postsecondary education goals.

For further information, contact the DRC by phone (904) 620-2769, email (kwebb@unf.edu), or visit the DRC website at http://www.unf.edu/dept/disabled-services. Military and veteran students may need both physical, emotional, and academic accommodations. Contact Cindy Alderson, director of Military and Veterans’ Resource Center, by phone at (904) 620-2655 or by e-mail at cindy.alderson@unf.edu.

UNIVERSITY POLICIES ON PLAGIARISM AND ACADEMIC MISCONDUCT

As a University of North Florida student, you commit to UNF’s standards of student conduct, detailed in the Academic Integrity Code. Briefly, the Code requires UNF students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, fabrication and falsification, multiple submissions, plagiarism, abuse of academic materials, and complicity in academic dishonesty. The Academic Code is available in its full form at http://www.unf.edu/registrar/forms/misconduct_policy.pdf.

The University of North Florida considers any form of “academic dishonesty” a serious violation of University standards. You should know that violations might result in your expulsion from the University. FOR YOUR PROTECTION, review the UNF Academic Integrity Code and understand University standards. Remember, you must take responsibility for understanding the University's definitions of plagiarism and academic dishonesty.
Examples of violations of the Academic Code include the following:

- Submitting all or part of someone else’s work as if it is your own.
- “Borrowing,” without crediting the source, any of the following:
  - Any part of song lyrics, poetry, or movie script
  - Any part of another person’s essay, speech, or ideas
  - Any part of an article in a magazine, journal, newspaper
  - Any part of a book, encyclopedia, CD-ROM, online WWW page, etc.
  - Any IDEA from another person or writer, even if you express that idea in your own words.
- “Borrowing” verbatim text without enclosing in quotation marks and citing the source.
- Making “duplicate submissions” of assignments - that is, submitting work in one class that you also submit (or have previously submitted) in another class.
- “Collaborating” or receiving substantive help in writing your assignment unless such collaboration is part of the given assignment. (You may receive general advice from tutors or writing lab instructors.)
- Failing to cite sources, citing them improperly, or making up false sources.

Important Tip: Never copy and paste something from the Internet without providing the exact source location.

Plagiarism substantially violates the student academic integrity code. You commit plagiarism when you present INFORMATION, IDEAS, or WORDS “borrowed” from someone else as if they are your own. If a student “plagiarizes” all or any part of any assignment, he/she will earn a failing grade on the assignment. University policy also requires that instructors report imposed penalties to the Registrar’s Office, which will maintain a permanent record of the incident in the student’s file. Other forms of academic dishonesty (examples include cheating on a quiz or citing phony sources or quotations) will also result in a failing grade on the assignment as a minimum penalty.

Protect yourself! Make sure the assignments you submit for grading reflect your own work and properly cite any sources from which you obtained ideas, quotations, or information.

USEFUL STUDENT RESOURCES

Many students experience stress while making the adjustment to college. Although I certainly sympathize if you are experiencing non-course-related problems, you’ll find better and more skilled resources elsewhere on campus.

The services below are available free to students, so if you feel you need help, please don’t wait. Contact the appropriate office below—each of their staffs include trained, caring professionals who have experience helping students deal with specific academic, security, psychological, and emotional issues.

ACE (Academic Center for Excellence) – Academic Advising and Tutoring
Founder’s Hall, 2/1200, (904) 620-1012, www.unf.edu/es/ace
Ace provides academic advising and tutoring. You’ll find its tutors especially helpful if you’re having trouble with surface errors (grammar, punctuation, etc.) in your writing.

The UNF Counseling Center
Founder’s Hall, 2/2300, (904) 620-2602, www.unf.edu/dept/counseling_center
“The UNF Counseling Center offers you a safe atmosphere, where personal concerns can be openly explored and discussed with a professionally trained counselor.”

UNF Campus Police, http://www.unf.edu/dept/ upd/index.htm
Building 41, on UNF Drive, across the street from the Information Booth
Emergency Number: (904) 620-2801
Note: Police officers are available 24 hours a day to provide safety escorts to any member of the University Community. To request an escort you may contact the UPD at 620-2800.

UNF Career Services
Founder’s Hall, 2/1100, (904) 620-2955, http://www.unf.edu/dept/cdc/
“The University of North Florida Career Services provides a variety of career services, programs, and resources designed to help you develop a successful career.”

The Women’s Center (and Victim Advocacy Program)
Founder’s Hall, 2/2100, (904) 620-2528, Email: womenctr@unf.edu, 24-hour Crisis Helpline: (904) 620-1010
“Campus victims of actual and/or threatened violence [harassment, rape, relationship violence, stalking, hate crimes or other crimes] can find help 24-hours-a-day through the Women’s Center’s Victim Advocacy Program.”