San José State University
Radio-Television-Film Program
RTVF 10 (01): The Art of Film, Fall 2014

Instructor: Dr. Alison L. McKee
Office Location: HGH 128
Telephone: (408) 924-4535
I am best reached by email, not phone.
Email: alison.mckee@sjsu.edu
If you email me, make sure to include “RTVF 10” in your subject headline.

Office Hours: Mondays and Wednesdays 1:30 – 2:30 p.m.
And by appointment online or in person

Class Days/Time
Section 01: Mondays 3 – 5:45 p.m.

Classroom Clark 324

GE/SJSU Studies Category: This course satisfies the Core General Education Requirement for Area C1 – Arts.

CANVAS This course will use CANVAS for announcements, assignments, uploading essays, etc. Make sure you check it at least once a week.

RTVF Majors and Minors: New RTVF website: http://www.sjsu.edu/rtvf/discovering_rtvf/

Course Description
This course is an introduction to the study of cinema, and it will take place in person and, during two different weeks indicated in the course syllabus, online in Canvas. In it you will learn how to “read” the filmic medium, that is, how to analyze and interpret it. This requires that we understand cinema technically, terminologically, and structurally. This also requires thinking about cinema critically, theoretically, and culturally, all of which we will learn to do by semester’s end. Although this course emphasizes the study of cinema, it exposes you to the practice and production of it, as well; first, in the sense that you will learn how films are put together and how cinematic style contributes to cinematic meaning; and, second, in the sense that you will be assigned to work in small groups to produce your own short movie.
The course is split into two units. In the first one we address film language and the elements that make up cinematic technique. Learning the language of cinema will enable you to understand its intentions and analyze its meanings. The second unit of the course will call on you to look at film more holistically, within a series of industrial, artistic, and cultural contexts. Taken together, the two units of the course will impart skills essential to understanding and analyzing how the various working parts of cinema coalesce to form a whole that entertains us, generates meaning, negotiates culture, reflects history, and otherwise mediates the everyday world around us.

**Required Texts**

**Films**
- This is a film class. The films are primary texts, as books are in a literature class. All in-class screenings are mandatory. Some film titles are on reserve at the Instructional Resource Center (IRC) next to Dudley Moorhead Hall, but some are not.
- **Screening Note:** It is absolutely necessary that students remain silent throughout all screenings; as well, please make sure that all personal devices, including computers, are turned off during the screenings.

**Readings**
  - This text can be bought at SJSU’s bookstore, but it can also be ordered online more cheaply from Amazon and other e-tailers.
  - ALSO: you may order the e-book version of the textbook for considerably less money by going to the Norton site:  
  - Earlier editions: I will be teaching and testing from the fourth edition, so before buying an earlier edition to save money, check the content to make sure it’s relatively up to date, and use it at your own risk. ☺

**Students who successfully complete this course will be able to:**
- Experience significant works of film art screened in the classroom
- Understand the historical and cultural contexts in which specific films were created
- Recognize the accomplishments of and issues related to diverse peoples and cultures reflected in such films
- Identify the technical components of filmmaking, understanding film terminology and using it accurately
Acquire skills and strategies to analyze a wide range of cinema, relating film style and form to meaning
Learn to write critically about cinema, expressing a coherent thesis, developing it, and defending it
Recognize the aesthetic and stylistic as well as the historical qualities of the film medium and specific films

Content Note: *This class will feature a few movies that depict the following: violence, sexuality, and content that some might deem offensive; if this kind of material — even if infrequent and in small doses — upsets or offends you, please speak with me.*

GE/SJSU Studies Student Learning Outcomes (SLOs)

Upon successful completion of this course:

1. Students will recognize aesthetic qualities and processes that characterize works of the human intellect and imagination.
2. Students will respond to works of art both a) analytically (in writing) and b) affectively (in other forms of personal and artistic expression)
3. Students will write clearly and effectively. Writing will be assessed for grammar, clarity, conciseness, and coherence.

RTVF Student Learning Objectives (SLOs)

Upon successful completion of the RTVF major, students will:

4. Become media literate: Know the history, processes and current structure of the electronic media, its ethical parameters, and the social and political effects of electronic and mass communication (radio, television, film) on an audience.
5. Tell meaningful stories through production of good narratives in radio, television, and film. Appreciate the art and aesthetics of media.
6. Communicate information and entertainment to diverse cultures using radio, television and film. Be sensitive to the ways and processes of, and the attitudes held by races, religions, political and social groups that are not their own.
8. Determine what type of information is needed for a research question, problem, or issue, and be able to retrieve, evaluate and effectively use such information to produce scholarship and production in radio, television, and film.
Library Liaison

Our department is assigned a librarian who specialized in our disciplines’ information. You might meet him when he makes presentations in various RTVF classes. If you need help with researching a topic at the library, you may contact him for assistance.

Paul Kauppila  Voice: (408) 808-2042  Email: Paul.Kauppila@sjsu.edu

Class Policies

Ask questions and take advantage of the class, office hours, and email. I want you to succeed in this class and I am available to help you. Moreover, that’s my job. That’s what I’m here for. That said … here are some ground rules.

Cell phones: No phone calls or text messaging during class (this includes screenings, please).

Computers: If you want to use a laptop during lecture and discussion, class, that’s fine. I may call on you to look something up on the internet for me and for the class. All laptops and PDAs must be OFF during screenings, however. The films deserve your undistracted, undivided attention and are shown for the purpose of illustration, discussion, and study.

Late assignments: As a general policy, I do not accept late assignments. Please do not ask (or expect) extensions on deadlines unless there are extenuating circumstances that you can document and you have made arrangements in advance. Athletes and performers: If a scheduled competition or performance conflicts with a class deadline, you must make arrangements to turn in your work before, not after, the due date. Periodically photocopy your course paperwork as insurance in case it gets lost, damaged or stolen.

Absences: It is your responsibility to obtain missed lecture notes and/or handouts from classmates or my faculty website; do not make your responsibility mine. To receive an excused absence for an exam, it will be your responsibility to provide documentation for legitimate medical or personal emergencies.

Incompletes: To be considered for an "incomplete" a student must have completed at least 2/3 of the semester work and be passing the class.

Assignments and Grading Policy

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>30%</td>
</tr>
<tr>
<td>Shot Breakdown/Sequence Analysis (5-7 pages)</td>
<td>30%</td>
</tr>
<tr>
<td>(For RTVF majors, this assignment is the RTVF portfolio piece for the course.)</td>
<td></td>
</tr>
</tbody>
</table>

In this essay you will have the opportunity to apply methods of film analysis.
introduced in this class. It will help you develop your skills in recognizing and analyzing aesthetic qualities and processes that characterize works of film art. Your writing will be assessed for grammar, clarity, conciseness, and coherence. The essay will have clear guidelines that will be detailed in its respective assignment prompt.

Exams 40% 1, 2a, 3

Quiz 1 10%
Quiz 2 10%
Quiz 3 10%
Quiz 4 10%

Quizzes will be taken online at the course CANVAS site beginning on the day announced in the course schedule. The window of opportunity for taking each exam will be announced on the CANVAS site so make sure you stay on top of this.

Group Production and Presentation 15% 2b

Over the course of the semester students will work in groups to make a short movie production. At the end of the semester, each group will show its movie, discuss the process and production, and answer questions.

Participation 15% 2a & b

While you cannot be graded on your attendance per se (and while attendance at each class is a course expectation), I will pass around a daily sign-in sheet each week that you will need to sign. Those who are not present obviously cannot participate in class discussion or in-class activities. It is your responsibility to find the sheet and sign it each day.

During Weeks 5, 10, and 15 (see course schedule) there will be online in-class work to do within Canvas during class hours. The completion of these weeks’ tasks, in full as indicated by your completing the Chapter Review quizzes, will comprise approximately 5% each of the total 15% participation grade.

In addition, I expect and encourage all students to participate in class discussions at some point during the semester. (Let’s face it: it’s more interesting that way.) Come to class prepared to discuss the movies in connection with the readings. We will not have time for such discussions every class session, so take advantage of any opportunity you have to share your responses and ideas. On some days, as well, I will break you up into small groups for class discussions, group project work, and study games. If you are absent for these, you will lose participation points.
Grading Scale

A+ 97 – 100%
A 93 – 96%
A- 90 – 92
B+ 87 – 89
B 83 – 86
B- 80 – 82
C+ 77 – 79
C 73 – 76
C- 70 – 72
D 60 – 69
F <60

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html. Information about late drop is available at http://www.sjsu.edu/sac/advising/latedrops/policy/. Students should be aware of the current deadlines and penalties for adding and dropping classes.

University Policies

Academic integrity

Students should know that the University’s Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University’s integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy F06-1 requires approval of instructors.
Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the DRC (Disability Resource Center) to establish a record of their disability.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Learning Assistance Resource Center

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to motivate them to become self-directed learners. The center provides support services, such as skills assessment, individual or group tutorials, subject advising, learning assistance, summer academic preparation and basic skills development. The LARC website is located at http://www.sjsu.edu/larc/.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at http://www.sjsu.edu/writingcenter/about/staff/.

Peer Mentor Center

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop –in
basis, no reservation required. The Peer Mentor Center website is located at http://www.sjsu.edu/muse/peermentor/.
RTVF 10: The Art of Film, Fall 2014
Course Schedule

I reserve the right to alter class assignments and/or screenings, depending on enrollment numbers, equipment or technical issues, or other unforeseen events. Never ask me, “Did I miss anything?” ESPECIALLY never ask me, “Did I miss anything important?” The answer will be YES.

All readings should be done BEFORE the class meeting for which they are scheduled.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>Unit I: Cinematic Technique and Language</strong></td>
</tr>
<tr>
<td>1</td>
<td>August 25</td>
<td>Introduction to Course</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chapter 1: Looking at Movies</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Juno</em> (Jason Reitman, 2006, U.S., 96 min)</td>
</tr>
<tr>
<td>2</td>
<td>September 1</td>
<td>NO CLASS – LABOR DAY HOLIDAY</td>
</tr>
<tr>
<td>3</td>
<td>September 8</td>
<td>Film Form and Content</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chapter 2: Principles of Film Form</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>The Courtship of Eddie’s Father</em> (Vincent Minnelli, 1963, U.S., 118 min)</td>
</tr>
<tr>
<td>4</td>
<td>September 15</td>
<td>Narrative and Narration</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chapter 4: Elements of Narrative</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Memento</em> (Christopher Nolan, 2000, U.S., 113 min)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>QUIZ #1: CHAPTERS 1 AND 2 OPENS</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Take by September 21 at 11:59 p.m.</td>
</tr>
<tr>
<td>5</td>
<td>September 22</td>
<td>Narrative and Narration - continued</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NO IN-CLASS MEETING ⇒ WORK IN CANVAS: <strong>COMPLETE IN MODULES SECTION OF SITE</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Chapter 4: Tutorial Videos</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Chapter 4: Interactive Exercises: Elements of Narrative</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Chapter 4: Review Quiz</td>
</tr>
<tr>
<td></td>
<td></td>
<td>You have one week in which to complete this work. Review Quiz closes on September 28. Double-check Canvas for specific time.</td>
</tr>
<tr>
<td>6</td>
<td>September 29</td>
<td>Mise-en-Scène: Production Design</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chapter 5: Mise-en-Scène</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening: <em>Rebel Without a Cause</em> (Nicholas Ray, 1955, U.S., 111 min)</td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Topics, Readings, Assignments, Deadlines</td>
</tr>
<tr>
<td>------</td>
<td>------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| 7    | October 6  | **Mise-en-Scène: Production Design – continued**  
**Cinematography: The Shot**  
Chapter 6: Cinematography  
Workshop: *Rebel Without a Cause*  
**QUIZ #2: CHAPTERS 4 AND 5 OPENS**  
Take by October 12 at 11:59 p.m.  
**Editing: Relationship of Shot to Shot**  
Chapter 8: Editing  
*Screening: STRANGERS ON A TRAIN* (Alfred Hitchcock, 1950, U.S., 109 min)  
**CONTINUED: Editing**  
Clips: Soviet montage, *Citizen Kane, Meet Me in St. Louis, Rear Window*, and/or other examples  
**NO IN-CLASS MEETING   WORK IN CANVAS:**  
COMPLETE IN MODULES SECTION OF SITE  
• Chapters 6 and 8: Tutorial Videos  
• Chapters 6 and 8: Interactive Exercises: Cinematography and Editing  
• Chapters 6 and 8: Review Quizzes  
You have one week in which to complete this work. Review Quizzes for both chapter closes on November 2. Double-check Canvas for specific time.  
AND … you must also complete Quiz #3. Make sure to allocate your time appropriately to meet the three November 2 deadlines.  
**QUIZ #3: CHAPTERS 6 AND 8 OPENS**  
Take by November 2 at 11:59 p.m  
**Sound**  
Chapter 9: Sound  
*Screening: The Graduate* (Mike Nichols, 1967, U.S., 97 min)  
**Unit II: Movies in Contexts** |
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>DUE: SHOT BREAKDOWN/SEQUENCE ANALYSIS ESSAY</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Upload to CANVAS by 3 p.m. today</strong></td>
</tr>
<tr>
<td>13</td>
<td>November 17</td>
<td><strong>Film Narrative and Alternative Modes of Filmmaking</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chapter 3: Types of Film</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Screenings:</strong> <em>Night and Fog</em> (Alain Resnais, France, 1955, 32 min)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>La Jetée</em> (Chris Marker, 1962, France, 28 min);</td>
</tr>
<tr>
<td>14</td>
<td>November 24</td>
<td><strong>Filmmaking in the 21st Century</strong></td>
</tr>
<tr>
<td>15</td>
<td>November 24</td>
<td><strong>Thanksgiving Week</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chapter 11: Filmmaking Technologies and Production Systems</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Screening:</strong> <em>Toy Story 3</em> (Lee Unkrich, U.S., 2010, 103 min)</td>
</tr>
<tr>
<td></td>
<td>Thanksgiving</td>
<td><strong>QUIZ #4: CHAPTERS 9, 7, AND 3 OPENS</strong></td>
</tr>
<tr>
<td></td>
<td>Week</td>
<td><strong>Take by November 30 at 11:59 p.m.</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>REMEMBER TO DO THIS, DESPITE THE HOLIDAY WEEKEND!</strong></td>
</tr>
<tr>
<td>15</td>
<td>December 1</td>
<td><strong>WORKSHOP: Group Projects</strong></td>
</tr>
<tr>
<td>16</td>
<td>December 8</td>
<td><strong>DUE: Group Project Film Presentations</strong></td>
</tr>
<tr>
<td></td>
<td>Final Exam</td>
<td><strong>There is no final exam for this class.</strong></td>
</tr>
</tbody>
</table>