ENG 2140 Section 126009: Film as an Art Form (3 credits)
Dr. Richard J. Siciliano, Professor of English
Fall Semester 2015
Semester starts September 2 and ends December 16, 2016

Course Description: (Source: CSM 2015-16 Academic Catalog) ENG 2140: Film as an Art Form. Prerequisite: ENG 1020-Composition & Literature. 3 Credits. Students learn the techniques, such as camera position, angle and movement, lighting, set design, editing and film symbolism that directors use to control film meaning and audience response. Films viewed represent a variety of film styles from multiple periods and countries.

Purpose & Objectives: In this course we will be studying a wide variety of films. We will also study characteristics of the film medium and see how they apply to films viewed in the course. Emphasis will be on the expressiveness of film techniques, the fictional film, the variety of films, and how viewers understand films. You are cautioned that some of the films viewed in this course contain material that might be offensive to some viewers, such as violence, adult language and themes, and controversial topics. As a student in this course, you are expected to approach these films with an objective and critical approach.

Course Objectives: By the end of the course, you will be able to . . . (Also see the "Unit Objectives" under each major unit of the course).

• Trace and describe the historical development and current state of cinema around the world, particularly United States cinema.
• Analyze films and their composition and discuss films as an art form.
• Identify and explain the influence cinema has upon society.
• Describe how later films are indebted to earlier ones.
• Define and apply various terms specific to film-making and analysis of those films.
• Identify and explain how such elements as lighting, composition, camera angles, camera distances from the subjects, and other filmmaking techniques enhance an audience's experience.
• Explain how contexts – historical, social, cultural, and technological -- influence how films are made.
• Describe and explain why a film can be interpreted differently depending on the audience member's cultural background and the historical context in which the film was made and shown.

Core Learning Areas: The Core Learning Areas represent a common body of skills and knowledge to which all graduates with associates degrees should be exposed and for which the college may determine certain levels of competency which will be assessed through the general education curriculum.

9. Develop complex topics with a rhetorical purpose.
30. Defend a reasonable position
36. Articulate how historical changes shape the arts, ideas, and social and political structures.
38. Demonstrate an understanding of the essential role of humanities, literature, and fine arts in the human experience.
41. Retrieve information legally, responsibly, and ethically.

About this course: Although this is a campus-based class that meets weekly to view and discuss a variety of films, a password-protected course website is used to enhance the lectures and discussions. This website contains some materials, most of which will be distributed in class, links to other Internet resources, preview tests and quizzes, communications tools (private e-mail and a discussion space), a course calendar, and a grade book that students may refer to at any time to check their progress in the
To login to this Blackboard course website, go to http://bb.csmd.edu and login with the user name and password provided to you by the college, the same one you use to access your MyCSMD account.

Class Meeting Dates and Times: September 4 – December 11, 2015
Attendance: This class meets 14 times in the Fall ’15 semester, every Friday from 12:30 p.m. to 3:50 p.m., in room LR-102 on the La Plata campus, to view, analyze, study, and discuss classic and contemporary movies. In this class, punctual attendance is required. Late arrivals or early departures are disruptive to everyone involved in the class; therefore, tardiness and early departure may result in a reduction in grade. One late arrival or one early departure is equal to one absence. We only meet in class 14 times, so a student is allowed one late arrival, early departure, or absence without penalty. Each occurrence after that will result in a deduction in the grade.

IMPORTANT: *Students who miss an exam or a group report for any reason must have a valid and documented excuse for a medical illness or emergency. Making up a test is mandatory, but it is at the convenience and discretion of the professor, not the student. Making up a missed group report is not possible. If a student misses any other class requirement beyond its cut-off date (10 days beyond the deadline, with penalty for each day late), or fails to make up any work, that requirement will be considered “missed,” and it may not be made up.

Cell Phones, Pagers, Sleeping... As a courtesy to your professor and classmates, please turn off any cell phones before class begins. Students who continue to use such devices in class, or who fall asleep in class, or who are otherwise disruptive may be asked to leave after Campus Security has been notified of the disruption.

Requirements for Credit Students:

- **Reading assignments** from the texts and companion websites, as listed in the "Schedule of Assignments" of the syllabus and explained in detail in the online chapters. Each chapter from Richard Barsam and Dave Monahan's *Looking at Movies: An Introduction to Film. 4th edition* (hereafter cited as *LAM*) has accompanying online chapter notes, including discussion questions. Should there be a need, students may be directed to web-based grammar and usage resources for specific grammar and usage topics. These are listed under Required and Recommended Texts.

- **Active viewing** of feature length and short films, along with active participation in classroom discussions. To receive full credit for this requirement, students are expected to be active and analytical viewers when films are shown in class, and should make an honest effort to participate in class discussions. To ensure that students participate, discussions will also continue online in the Blackboard companion website, as an extension of classroom discussions. Discussion “prompts” asked in class will be repeated within the Blackboard Discussions forum (10% of the course grade).

- A **Personal Film Journal** that responds in writing to films viewed and discussed during the semester. See Appendix A of this syllabus for details about this assignment. (15% of the course grade)

- A **Team Film Project**, including a group oral presentation, written class handout, and an individual evaluation report. See Appendix B of this syllabus for details about this assignment. (20% of the course grade)

- An **Individual Research Paper**. See Appendix C of this syllabus for details about this assignment. (20% of the course grade)

- All written work shall be prepared in a current version of Microsoft Word and will be submitted to the professor in both printed form and in an electronic copy submitted to the Assignments tool within the Blackboard companion website.

- **Two in-class tests** covering required chapters in *Looking at Movies*. These examinations consist of multiple choice and essay questions (25% of the course grade. Test 1=10%; test 2=15%). If you miss either test, you must provide documentation to support a valid excuse for your absence. Make-
up tests are not automatic and will only be given at the discretion and convenience of the professor.

- **Weekly chapter quizzes:** Quizzes are used to introduce many of the topics discussed and demonstrated in films viewed during each class. Quizzes are given at the beginning of each class, promptly at 12:30 p.m., and they cannot be made up. If you are late or absent, you miss the opportunity to take the quiz given that day. **(10% of the course grade)**

- **(Possible-Optional) Field trip to the American Film Institute (AFI) Movie Theater and Cultural Center, Silver Spring, Maryland.** Details will be discussed during class, or you may log into the Blackboard web course and go to Discussions.

- **Attendance:** See the note above at: "Class Meeting Dates & Times."

- To receive a passing grade in this course, a student must complete and submit all assignments, including both exams, a personal film journal, a research paper, a group report (including the oral report and individual evaluation), and must participate in the classroom and/or online discussions.

**Terms of Audit:** Students who are "auditing" this course must complete the reading assignments, view the films, and participate in class discussions, but are not required to submit written reports or participate in the group project, nor do they need to take any of the tests. An Audit grade will not be approved if a student is failing the course at the point of the change to audit. Students wishing to change from audit to credit must have completed all requirements prior to the change date.

**Grade of Incomplete:** An Incomplete grade will be given only if a student has completed all assignments up to the date of a request for an "Incomplete" and only if a student has a serious and unavoidable personal emergency. Students who will not be able to complete the required work for the course before the official college deadline for audit/grade change should withdraw from the course.

**Schedule of Class Meetings**
**Fall Semester 2015**
**Sept. 4 – Dec. 11, 2015**

All written assignments must be submitted in class in printed form by the deadlines noted below. Additionally, an electronic copy must be submitted to the Blackboard "Assignment" drop box on the same day as the deadline. **Late assignments** will be reduced in grade by 5 points (5%) each day late (or portion thereof).

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<thead>
<tr>
<th>Class#</th>
<th>Class Topic</th>
<th>Class date</th>
<th>Assignments</th>
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<tbody>
<tr>
<td>1</td>
<td>Topic: Introductions, course requirements, policies, companion website. Invisibility and cinematic language; implicit/explicit meaning; viewer expectations; film analysis (formal, cultural, feminist, linguistic, etc.); studying short films. Films to view and discuss in class: &quot;Letter to Sarah,&quot; from Ken Burns’ documentary The Civil War; the HBO movie &quot;Hills Like White Elephants;&quot; and the documentary Visions of Light on cinematography. Siskel &amp; Ebert review...</td>
<td>Sept. 4</td>
<td>Overview of the course; preview of Chapter 1 in Barsam’s Looking at Movies (LAM) Groups will analyze, discuss, and report on short films shown in class. Students should view the entire documentary Visions of Light on their own outside of class. Until otherwise notified, this film is available free on YouTube.</td>
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<td>2</td>
<td>Topics: Film Form and content; expectations; patterns; fundamentals of form; interplay of light and movement; realism &amp; antirealism; verisimilitude; cinematic language</td>
<td>Sept. 11</td>
<td>Prior to class: Read LAM: Chapter 2: Principles of Film Form. (Quiz#1 on chapters 1-2). Quizzes cannot be made up. When you arrive on time for class, a scheduled or a non-scheduled quiz will be...</td>
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<tr>
<td>Week</td>
<td>Topic</td>
<td>Film to view &amp; discuss</td>
<td>Prior to class</td>
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<tr>
<td>1</td>
<td></td>
<td><strong>Visions of Light</strong> (documentary), part 1: In the Beginning, Early Days, The German Expressionists, Arrival of Sound, The Studio Look. <strong>Full movie</strong>...</td>
<td><strong>Prior to class</strong>: View and study Tutorial #1: Analyzing films-Juno from the DVD bundled with your text. A discussion of <em>Juno</em> will continue in Blackboard.</td>
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<td>2</td>
<td></td>
<td><strong>Juno</strong> (2007). trailer</td>
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<td>3</td>
<td><strong>Topics</strong> - The Idea of Narrative; Types of Movies (narrative, documentary, experimental); major American film genres; animated movies: <strong>Frozen</strong> trailers</td>
<td><strong>Prior to class</strong>: Read <em>LAM</em>: Chapter 3: Types of Movies. <em>(Quiz#2 on chapter 3).</em></td>
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| 4    | **Topics** - Story and plot, narrative structure, order, events, duration, suspense vs. surprise, diegetic & non-diegetic elements, characters, setting, scope, narration, etc. | **Prior to class**: Read *LAM*: Chapter 4: Elements of Narrative *(quiz#3 on chapter 4).*

**Guest lecturer**: Dr. Eileen Abel will introduce the 1998 movie *Smoke Signals*. After viewing it, teams will work on planning their group report. Refer to Appendix B: Team Film Project.

| 5    | **Topics** - Mise-en-Scène, design, composition, setting, lighting, properties... | **Prior to class**: Read *LAM* Chapter 5: Mise-en-Scène *(quiz#4 on Chapter 5).* |
| 6    | **Topics** - Cinematography, lighting, framing, speed, length of shot, special effects | **Prior to class**: Read *LAM* Chapter 6: Cinematography. Review chapters 1-6.

| 7    | **Before the test, a 10-minute film will be shown in preparation for part 2 of the test. At 2:15 pm, after the test is handed in, the class will continue with a preview and discussion of chapter 7 in LAM.** | **Test #1 (Midterm exam): *LAM*, chapters 1-6 (10%)** |
| 8    | **Topics** - Acting; evolution of; casting actors; aspects of performance; framing; composition; lighting, the long take; acting and editing. | **Prior to class**: Read *LAM*: Chapter 7: Acting; begin Chapter 8: Editing. *(quiz#5)* |
| 9    | **Team film project presentations begin:** Film to view & discuss: *Casablanca* (1942) | **Prior to class**: Read *LAM*: Chapter 8: Editing (continued)

**Preliminary topics report due by the start of class; see Appendix C for details.**

*The Godfather* (1972) must be viewed in its entirety, but we will not have time in class to see it all. Therefore, you must rent it or borrow it and view it on your own.
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<thead>
<tr>
<th>No.</th>
<th>Topic: How to search for and document suitable sources for your research paper assignment. Film Topics: Sound production; diegetic vs. non-diegetic; types &amp; function of sound; onscreen/off-screen sound; internal vs. external; music, vocal, environmental, silence; rhythm, characterization, continuity, emphasis. Possible team film project presentation: Film to view &amp; discuss: <em>Citizen Kane</em> (1942)</th>
<th>Nov. 6</th>
<th>Prior to class: Read LAM: Chapter 9: Sound. (quiz#6) Guest speaker (1:00 p.m.): Vince Dobbs, CSM Reference Librarian. Bring to class your preliminary topics, submitted in Blackboard on Oct. 30.</th>
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<td>11</td>
<td>Topic: Film history; approaches (aesthetic, technological, economic, social); classic Hollywood style; The Hollywood Western (revised); German Expressionism; French Avant-Garde; Soviet Montage; Italian Neorealism; French New Wave; new American cinema (world and U.S.) Possible team film project presentation: Film to view &amp; discuss: <em>Unforgiven</em> (1992) or <em>Chinatown</em> (1999)</td>
<td>Nov. 13</td>
<td>Prior to class: Read LAM: Chapter 10: Film History.</td>
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<td>12</td>
<td>Topics: Final Progress Report for the Research Paper. Field trip topics and cinematography demonstrations: virtual sets, green/blue screen, track &amp; dolly, jib system, and more…</td>
<td>Nov. 20</td>
<td>Guest Lecturer: Field Trip to the Digital Media Lab in the ST building, La Plata campus, for a tour and discussion with Patricia Christofaro (1:00-2:30 p.m.) After the field trip, return to the LR-102. Pairs will then review and revise their Research Paper Progress Reports. (See this day’s detailed Agenda for details). Each of you will submit a revised “final” Progress Report by 3:50 p.m. today to the Blackboard Assignments drop-box. No printed copy is needed.</td>
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<td>Thanksgiving break: Nov. 25-29, 2015, CSM closed</td>
<td>Nov. 27</td>
<td>No class. Thanksgiving break.</td>
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<td>13</td>
<td>Topic: Film, video, digital, preproduction, production, postproduction, the Studio System (pre-1931 and post-1931), independent system, marketing &amp; financing, film production today Possible team film project presentation: Film to view &amp; discuss online: <em>Shawshank Redemption</em> (1994) Personal Film Journals due (15%).</td>
<td>Dec. 4</td>
<td>Prior to class: Read LAM: Chapter 11: Filmmaking Technologies and Production Systems Review for Final Exam Personal Film Journals due (15%). These journals must be kept as Blackboard journals, so that the entries are date-stamped.</td>
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<td>14</td>
<td>Film to view in class: Short film from DVD #2 shown prior to the exam.</td>
<td>Dec. 11</td>
<td>Last class: Test #2 (Final Exam): chapters 7-11 (15%)</td>
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Research Papers due Dec. 1 (Tuesday) Research Papers due (20%). See Appendix C. No class is scheduled, but your reports must be submitted online inside Blackboard by 11:59 p.m. No printed copy is needed.

Research Papers due Dec. 4 (Tuesday) Review for Final Exam

Personal Film Journals due (15%). These journals must be kept as Blackboard journals, so that the entries are date-stamped.
Possible (and optional) Field Trip to be arranged:
The American Film Institute (AFI) Silver Theatre and Cultural Center
8633 Colesville Road
Silver Spring, MD 20910
Free parking on Sundays at the AFI Silver Theatre

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<tr>
<th>Grade</th>
<th>Point range</th>
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<tr>
<td>A</td>
<td>90-100</td>
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<tr>
<td>B</td>
<td>80-89</td>
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<td>C</td>
<td>70-79</td>
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<tr>
<td>D</td>
<td>60-69</td>
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<tr>
<td>F</td>
<td>&lt;60</td>
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The "FX" grade is given at midterm if a student has not attended class for two consecutive weeks leading up to the midterm date. The grade of FX will be assigned at the end of the semester if a student has not attended class since mid-term. The FX grade will appear on the transcript and equates to an "F" in the grade point calculation.

Grading:

Each assignment, quiz, test, paper, and oral presentation in this course will be evaluated as follows:

- **Excellent** (Numerical grades: 90 - 100): Of exceptional quality in content, arrangement, style, format, and mechanics.
- **Good** (Numerical grades: 80 - 89): Of better than average quality in content, arrangement, style, format, and mechanics.
- **Acceptable** (Numerical grades: 70 - 79): Contains enough information but there are a number of correctable errors.
- **Unacceptable** (Numerical grades: 69 or less): Does not have enough information or contains major errors in arrangement, style, format, and mechanics.
- **To receive a passing grade in this course, a student must complete and submit all assignments, including the following: both exams, personal film journal, research paper and progress report, quizzes, group project (including the team presentation, team handout, and personal evaluation of the project), and minimum participation in online discussions (which are an extension of the classroom discussions).**

**Important Dates: Fall Semester 2015**

**Changing to Audit or from Audit to Credit.** Students may change from receiving credit for the class to an audit status (no college credit) with permission of the professor at any time before the end of the withdrawal period. Audited courses require the same tuition and fees as regular courses. Also see specific "Terms of Audit" above for details about what an auditing student is expected to do. For the date of changing to audit, refer to the online calendar from the link below: (See [CSM's online calendar](#))

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>Sept. 4, 2015</td>
<td>First class, 12:30-3:50 p.m.</td>
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<tr>
<td>Nov. 11</td>
<td>Deadline to withdraw without a grade, or to change</td>
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What You May Expect from Your Professor:
As with any course you take, your professor can be expected to manage the class in a certain way. In this class, you should expect that your instructor will do the following:

- Help you learn by directing you to resources (primarily in your textbook, but other resources as well);
- Provide updates on your progress, explain honestly and frankly your progress, and guide you in ways to improve.
- Return your assignments with comments and grades in a reasonable time (usually within one week) after they are submitted.
- Reply to your questions in class accurately, thoroughly, and honestly.
- Be available during office hours to discuss the course and your progress.
- Hold high expectations of excellence and challenge you to do your best.

Required Text:
The College Store has a supply of the required text as shown below. You may order it online by clicking on the link above.


If purchased new from the CSM College Store, this required text is bundled with a two-DVD set of tutorials and short films. Both DVDs will be used throughout this course.

The companion website for Looking at Movies: An Introduction to Film is at this URL: www.wwnorton.com/movies

Recommended Grammar and Usage resources. A grammar handbook is essential when you prepare your group reports, journals, and research project. A number of free online handbooks are available, as shown below:

- The Purdue Online Writing Lab (OWL) grammar handbook, from Purdue University: http://owl.english.purdue.edu/owl/section/1/5/
- Writers Workshop: Writer Resources (University of Illinois at Urbana-Champaign): http://www.cws.illinois.edu/workshop/writers/.
- This resources is particularly helpful for rules of punctuation: GrammarBook.com: http://www.grammarbook.com/english_rules.asp
- Essentials of Grammar, Mechanics, and Usage with Practice Sessions. This link leads to
Pearson Publication's online grammar and usage handbook. Download this Adobe .pdf file to your computer or print it out for ready reference.

- The MLA citation format is explained in detail in the following resources:
  - Cornell University's resource page: http://www.library.cornell.edu/resrch/citmanage/mla
  - California State University, Los Angeles: http://www.calstatela.edu/library/guides/3mla.pdf

**Academic Integrity:**
Along with other forms of academic dishonesty, such as the unethical fabrication of information and unauthorized collaboration, **plagiarism** is strictly forbidden. A form of cheating, **plagiarism** is the use (intentional or not) of another person's words, expression of ideas (including a graphic image copied from the Web) without giving the source complete and proper acknowledgement. Plagiarism may include using a word, phrase, passage, or graphic taken from another source (such as the Web), either word-for-word or in paraphrase, without acknowledging the source with complete and accurate documentation of that source. For this course, all sources must be cited using the **Modern Language Association (MLA) format**. To cite a source properly in MLA format (and to avoid plagiarism), student writers must follow this four-step process:

1. Write an effective lead-in sentence that introduces the borrowed information. Start by identifying the source by name and qualifications. (e.g., According to William H. Phillips, author of a text on film studies,...)
2. Quote, summarize, or paraphrase the information accurately (e.g., William H. Phillips, author of an introductory film text, offered the following observation about expressiveness in film: "To create a desired effect, a technique such as lighting or camera lenses or camera angles may be changed as the film progresses -- for example, to give a sense of walls and ceiling closing in on the characters"(10).
3. As you see in the example above, the quotation (marked with quotation marks) is followed by a set of parentheses containing the page number of the source. If the name of the author was not named at the beginning of the sentence, then the author's last name (or names) must be put in parentheses along with the page number, like this: (Bovee and Thill, 27. If the borrowed item is a graphic taken from somewhere (a photograph copied from the Web, for example), the creator's last name, or title of the web page (not the URL) on which it was found, should appear in parentheses immediately following the figure number of that photograph, as shown below:

   Figure No. 1: Chartres Cathedral
   (Source: Norton Publishing)

4. Create a "Works Cited" list and place it at the end of the report in complete and correct M.L.A.
format. This list must include the source of everything you cited (i.e., referred to) in the body of the report, including the sources of any illustrations you used. Below is an example containing two citations, one from a text and the other from a web resource. Note how the highlighted key words "Norton Publishing" in parentheses above correspond with the key words along the left margin in the Works Cited list on the next page:

Works Cited


*Note: The author's last name (e.g., key words "Norton Publishing") must be cited in the body of the paper as well as on the list of Works Cited. Normally, the first words listed for each entry on the Works Cited page are the author's name (last name first). In this case, since there are no individual authors, the name of the corporate "writer" appears -- Norton Publishing.*

The correct way to write an in-text citation (also called a "parenthetical reference") is explained in detail in *QA-Compact*, chapters 31-33. The name of the source appearing in parentheses (in-text) in the body of the report must be the first word listed for that source in the Works Cited page. That keyword is usually the author's last name, or the organization who published the web page (if it's an online source with no author mentioned), but it is never only the website address (the URL). The reader should be able to select the first keyword for each entry on the Works Cited page, and using Microsoft Word be able to do a "find" (Ctrl+F) to locate the exact place in the report where that source was used (i.e., cited).

**Consequences of Plagiarizing:** Anyone or any group who submits a plagiarized paper or report, or who commits academic dishonesty with any assignment, whether or not that assignment is graded, will receive a failing grade for the course and the incident will be reported to the Vice President of Student and Instructional Support Services. Refer to the current *CSM Student Handbook* for a full definition and an explanation of the consequences of plagiarism.

**Methods Used in this Course:** This course will be conducted in a media classroom (*Room LR-102, La Plata campus*) to facilitate viewing and discussing films. To that end, the class meets once a week for 14 weeks during the Fall ’15 semester, each class lasting 3 hours, 20 minutes to allow time for both activities. If there is insufficient time during class to view the entire film, students are responsible for viewing the film on their own time outside of class. Copies of films shown in class are held on Library Reserve for viewing in the LR building. Films studied in class are also available in the county libraries of the three Southern Maryland counties to be checked out, and are also accessible by subscription from such online streaming services as Netflix or Amazon Prime.

Students are expected to read the assigned readings before class so they can participate intelligently in class discussions.
A group (team) project, consisting of both a written and oral report, is an integral part of the course. Students will meet initially during class time, but also need to arrange to meet with other group members in person or by way of Blackboard discussions. Meeting in person outside of class may be necessary; however, significant time is scheduled during scheduled classes for group meetings.

Preparing Assignments and Reports: All written assignments must be prepared with Microsoft Word 2003, 2007, 2010, 2013. If your word processor is different, you must save your document as an MS Word document. Written assignments must be submitted in class in printed form and also to the Assignment drop box in the Blackboard companion website.

Class cancellation and assignment deadlines: To learn if the College is closed because of weather, contact the College's Emergency Weather Closing Hotline: 1-800-650-4023 or 301-369-1999. In the event the college cancels a class meeting because of weather, for example, students will be expected to login to the Blackboard course companion website to check for updates, announcements, and alternative ways to meet the objectives of any missed class.

Unauthorized Persons in College Classrooms and Labs: Persons not registered for this course are considered “unauthorized persons” and are not permitted to attend the class. That includes children, family members, and friends. Some materials in this course are provided in a password-protected course website using the Blackboard course management system. Registered students are urged not to share their passwords or login information with anyone.

Services to Students with Disabilities.
Students with disabilities who believe that they may need accommodations in this class are encouraged to contact Glennis Daniels-Bacchus, Academic Support Services/ADA Coordinator, in the Student Success Center at 301-934-7614 as soon as possible to better ensure that such accommodations are implemented.

Your Professor:
Richard J. Siciliano, Professor of English

- **Office hours** (Room FA-121): Wednesdays (1:00-3:00 p.m.), Thursdays (1:00-2:00 p.m.), and Fridays (10:00 - 11:30 a.m.), or, by appointment.
- **Course-related E-mail:** All course-related email must be done within the Blackboard mail messaging (e-mail) system, not my college email address shown below. Login to the Blackboard companion website, select "Mail Messages" on the menu, and send your messages within the Blackboard site only.
- **College E-mail:** RichS@csmd.edu (Course-related messages must be sent to the Blackboard mail message address, not the college email address above).
- **Mailing Address:**
  
  Dr. Richard J. Siciliano  
  Department of English (LAN)  
  College of Southern Maryland  
  P.O. Box 910, 8730 Mitchell Rd.  
  La Plata, MD 20646  

- **Phone** (24-hour automated voice mail):
  
  Toll-free: 1-800-933-9177, ext. 7826  
  from Charles County: 301-934-7826  
  from St. Mary's: 301-884-8131, ext. 7826
Using the **Personal Journal** tool inside the Blackboard companion course site, you are required to respond in writing to the films (the entire film or significant portions) that we see and/or discuss in class, or which are described substantially in your textbook. For example, the following films would be subjects for the journal: *Hills Like White Elephants, Honorable Manhood* (from *The Civil War*), *Visions of Light*, *Casablanca*, *The Godfather*, scenes from *Road to Perdition, Pulp Fiction, Citizen Kane, Apocalypse Now*, other films introduced by student groups, and any film described substantially in the required textbook.

For each film, write a commentary on one or two aspects of the film that are important (for example, *mise en scene*, a character trait or character development, setting, lighting, music, the editing of a scene, an idea implied or stated, or any other aspect of filmmaking). Do not retell the story. Your journal entry must be directly related to some aspect of the film such as those listed above. Each entry should explain only one major aspect and should contain enough specifics so that the paragraph’s point is clear and persuasive. You must use the **Personal Journal** tool inside Blackboard, to ensure that the entries are date-stamped on the day you submit your entry to this tool.

During the first draft, it may help you to write quickly, focusing on what you want to say and not worrying about how well you are writing. Most people find that it helps to write immediately after seeing a film, then to rewrite later in the day or on the next day, or to rewrite later in the day and the next day.

**Each journal entry written online must contain the following:**

- Date of submission (this is automatically date-stamped by Blackboard)
- Title: Name the movie and the filmmaking aspect discussed in your journal entry; e.g., Diegetic Sound in The Godfather’s “Baptism and Murder” sequence.
- A paragraph of at least four sentences describing your reaction to the movie.
- Each journal entry should focus on no more than two movies.

On the date published in the syllabus, submit in class a printed copy that compiles all journal entries that you entered into Blackboard during the semester. Each journal entry should be about 100-150 words. Your full name, the course and section number, the date, and the words “Personal Film Journal” should appear in the upper left corner of the first page of your printed report, like this:

Your name  
ENG 2140-126009  
Date: December 4, 2015  
Personal Film Journal

Journals will be graded on how well directions are followed, for their completeness, clarity, factual accuracy, originality of insights, and proof that they were written on a weekly basis (date-stamped). The rules for proper citation of sources will be in effect. Refer to the course syllabus for how to cite sources correctly and for the consequences if you do not. Also, refer to the *Grading Standards for College Papers*: [http://www.itc.csmd.edu/lan/gradestandards.htm](http://www.itc.csmd.edu/lan/gradestandards.htm) Any journal that contains two or more major sentence errors, such as fragments, comma splices, and run-on sentences, will receive a failing grade. For full credit, you must post one acceptable journal entry per week, for a total of at least 14 for the semester.

Updated: August 21, 2015
Appendix B: Team Film Project (20% of the course grade)

One of the most rewarding aspects of film viewing is the collective experience of viewing a film as a member of an audience, large or small, and the chance to discuss it critically with others. Near the end of the course (see the syllabus or the online calendar), each student will take part in a small group project that presents a feature-length film (or series of related short films) to the class and discusses the film in depth. A list of recommended films from which groups may choose will be provided.

Your group will select one of the films (and dates) listed on the syllabus. For the date with a film to be announced, the group must decide a film from among these criteria:

1. a documentary feature film (longer than 60 minutes)
2. a western, film noir, or musical. (More than one group may choose within this category).
3. a classic fictional black-and-white American film from 1915 to 1960, but not a western, film noir, or musical
4. a fictional foreign-language film (with subtitles, but not dubbed)
5. a film whose main subject or subjects are female
6. an alternative to live-action fictional films; e.g., animation, hybrid, experimental.

The Team Oral Presentation (60% of the project grade):

Preparation: Your group will select a feature-length film (or a collection of related short films) from the recommended list of films, view it at least twice and discuss it as a group, conduct research about the film, and create and duplicate a Class Handout (see below) to be distributed to the class on the day of the group presentation. This handout must be given to the professor a week before the scheduled presentation date so that it may reviewed and approved, to allow for revisions, and for copies to be ordered.

1. First, introduce yourselves to the class. Don’t assume everyone knows who you are. Then, distribute the handout to the class. The handout must include information about the time, place, circumstances under which the film was made, the major cast and crew, and any other relevant sources and contexts. On sources and contexts, be sure to review the relevant parts of the textbook, Barsam’s Looking at Movies, to prepare this section of the handout.
2. Next, begin to introduce the film to the class. In your presentation to the class, refer to the handout but it should not merely be read aloud. Each member of the group must participate in the presentation and the preparation of the handout, either as a member of a panel discussion who speaks about a different aspect of the film under study, or in a role that doesn’t involve as much speaking but is as important, such as a video editor who shows the video clips to the class while the rest of the group talks about the film under study. Both the handout and the oral presentation will be graded separately and then averaged together for a group grade. The handout must be your original work, not copied and pasted from other available resources.
3. The basic pattern of your presentation is “show and tell.” You should first introduce and then show selected video clips from the film (10-15 clips of 2 to 7 minutes each). As you show the clips to the class, mute the sound (or lower the volume) whenever you talk over the scene being shown. In some cases, you should pause during the clip and then talk about what is about to happen, or what has just occurred in the scene. Muting the dialog will ensure that you can be heard over the movie itself.
4. When introducing a scene clip and before showing it, pause the scene, and then give the class a summary of the plot before and during the time of the clip. Do not assume the audience has seen the film already, or would even remember the scene.

5. In discussing the film, the group should include an explanation of the film’s techniques (both the techniques and how they contribute to the viewing experience), intertextuality, type, style, and possible meanings (explicit, implicit, and symptomatic).

6. Answer questions about the film, the group handout, and your group’s presentation.

7. The total amount of film time, plus discussion with questions and answers, should add up to no more than 80 minutes. In some instances, the entire film may be shown if the professor deems it necessary.

The Group Report Handout (30% of the project grade): For a sample handout for this part of the project, go to Resources within the Blackboard site.

A Scene-By-Scene Analysis: Each group will prepare a document that breaks down every scene in the movie. This analysis must be submitted to the professor before the scheduled presentation date. A sample will be provided.

Individual Group Evaluation (10% of the project grade): Finally, each group member will prepare a one- to two-page individual Group Evaluation to be submitted within one week after the group presentation is given to the class, or by the last class (for those groups presenting on the final class day).

- This report may describe how the group decided on the film you presented,
- Describe your individual role in the project. The word “describe” means that you will develop complete and full explanations, not simply a single word label for each. For example, when “describing” your “role,” you must write more than simply “editor.”
- Name all members in your group, and describe their contributions to the team effort. Give a letter grade (A, B, C, D…) to each member’s contribution to the presentation. Follow it with a brief comment explaining the grade you gave.
- Describe how effectively the group worked together, including any conflicts and how they were resolved,
- Describe your impressions of the presentation itself, and your evaluation of the entire process.
- Suggest at least one way to improve the group presentation process and/or the assignment itself.
- Prepare this report in Microsoft Word, print it out, and submit it to you professor in person on the class day it is due.
- Submit it electronically in Microsoft Word as an attachment to the Grade Center.
- Use the same formatting (double space, Times New Roman 12 pt. type, etc.) used for the Research paper.

Assessment: Team Presentations will be graded on their adherence to the requirements of the assignment and on the project’s thoroughness, accuracy, clarity, and usefulness to the class. The more thoroughly your group applies the textbook’s concepts to the film, the more useful your presentation will be (and the higher the grade).

Updated: August 21, 2015
Appendix C: Research Paper and Progress Reports (20% of the course grade)

**Research Paper Deadline:** December 1, 2015 (Tuesday)

**Progress Reports Deadlines:** October 30 and Nov. 20, 2015

(Electronic copies of each are due by 11:59 p.m. on the deadline dates).

**Research Paper** (counts 15% of the course grade; 75% of the research project grade). Prepare a written study that compares and contrasts at least two films by two different filmmakers (at least one film by each. The films should be linked in some way, such as style, director, writer, producer, studio, or purpose (see “auteur theory” in your text). Using the terms learned over the semester, analyze and discuss how the filmmakers use at least three techniques in a particular way to bring about their purposes. Use specific, detailed examples and correctly used film vocabulary. Your report should select and then analyze several scenes from each film.

- You may compare two different films from the same filmmaker and discuss them in relation to the films of another filmmaker, providing all the films have something in common. The paper may demonstrate how the films are attempting to communicate the same central theme using similar (but not identical) techniques.
- Or, you might contrast two similar films by two different filmmakers. The films may be alike in many respects, but appear to have completely different purposes (e.g., two war films, one of which glorifies war, the other condemns it; or two love stories, one communicating purity, and the other, perversion). Your paper might carefully consider how the techniques used by the filmmakers show the divergent purposes of their films.
- **Caution:** Do not summarize the plots, unless a short description of a scene is in direct support of your discussion. *Do not write a biography of the filmmaker’s life.*
- Outside sources are required. Aside from using the textbook, you must support the claims you make about the films you discuss with authoritative evidence from at least two reputable scholars and experts. Opinions voiced by bloggers who have little credibility should not be used or cited. The rules for proper citation of sources will be in effect. Refer to any grammar handbook for how to cite sources correctly. Be advised that a copy of your paper will be submitted to "Safe Assign," a plagiarism checking tool, to check for its originality. Refer to the course syllabus (under "About Academic Integrity") for the consequences resulting from plagiarizing.
- The research paper must be typed double-spaced on one side only, in Times New Roman 12 point font, and must conform to the rules of the Modern Language Association (MLA) format, which were covered in the prerequisites for this course. You’re encouraged to use NoodleTools to help you prepare the Works Cited page.
- The following “name block” must appear in the upper left of the first page only:

  (Your name)
  ENG 2140-126009
  December 1, 2015
  Research Paper: A Comparison of ….

- On every page thereafter, your last name only should be inserted as a page header in the upper right corner, followed by one space and then the page number.
- As stated in the syllabus, this research paper must meet the minimum “Grading Standards for College Papers.” Consequently, two or more major sentence errors (fragments, comma splices, and run-on sentences) will result in a failing grade:
  http://www.csmd.edu/lan/grading%20standards%20rubric.pdf
- December 1, 2015 (Tuesday), submit your Research Paper to the Blackboard Assignments.
drop-box as an electronic copy (under the assignment “Research Paper”) no later than 11:59 p.m.

Progress Reports:

Statement of Topic Report (counts 5% of the research project grade): **Deadline: October 30, 2015 by 3:40 p.m.** Submit this first progress report by the end of class in Blackboard as an electronic document attached to the Grade Center. This 1- to 3-paragraph report must inform me of the topic you have chosen for your research paper, the titles of two films, the names of their filmmakers, and a preliminary purpose statement.

Final Progress Report (counts 20% of the research project grade): [See the agenda for November 20, 2015 for requirements] **Deadline: November 20, 2015, by 3:50 p.m.** in Blackboard as an electronic copy in Microsoft Word to the Grade Center. This 2- to 3-page (double spaced) progress report must inform me of your progress with the required research paper. It must contain the following information, in this order. You may write using a sentence outline format, but use complete and coherent sentences when developing your thesis/purpose statement and any other information that requires a complete thought. The major sentence error rule will be in effect:

- Your name.
- Course name, number, date, etc.
- A final title for your research paper.
- The titles of two films, and the names of their filmmakers. (This may be included in your report’s title).
- A well-developed thesis/purpose statement. This statement should be carefully written; e.g., *My report will compare [and contrast] how Francis Ford Coppola and Quentin Tarantino used sound (diegetic and non-diegetic), color, and editing to portray violence as a theme in “The Godfather” and “Pulp Fiction,” respectively.* (See Appendix C for the assignment description). As this example shows, you’re expected to include all aspects of the assignment in this statement of purpose. The thesis should enumerate that purpose. The enumerative thesis statement (highlighted in yellow) must announce the topics, subtopics, and specific points to be covered in the paper; i.e., a reader will know exactly what to expect in the paper that follows the introduction.
- Resources. List at least two outside sources, other than the movies you will be analyzing. These sources must be used later (and cited with parenthetical references) in your research paper. At least one must be a full-length scholarly study; the other may be a film review by a respected film reviewer. Use a complete MLA format. To show how these resources relate to your purpose, annotate each with several complete sentences describing its main idea.
- Submit this final progress report by the end of class as an electronic document in Blackboard attached to the Grade Center.

updated: August 25, 2015