

## Hum 101 The Art and History of the Motion Picture

### 3 Semester-hour Credits: LCSC

#### **Welcome!**

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Whether you are a new or returning student, welcome to the Independent Study in Idaho (ISI) program. Below, you will find information pertinent to your course including the course description, course materials, course objectives, as well as information about assignments, exams, and grading. If you have any questions or concerns, please contact the ISI office for clarification before beginning your course.

#### **Policies and Procedures**

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Refer to the ISI website at [www.uidaho.edu/isi](http://www.uidaho.edu/isi) and select *Students* for the most current policies and procedures, including information on setting up accounts, student confidentiality, exams, proctors, transcripts, course exchanges, refunds, academic integrity, library resources, and disability support and other services.

#### **Course Description**

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In this course, films will be approached from a variety of perspectives: as the work of particular directors, as genre pieces, as cultural artifacts, and as works of art. The course will also examine the economic, political, and ideological aspects of the motion picture industry.

Prerequisite: None

*Required: Internet access, Microsoft Office Word  
14 graded assignments, 1 exam  
Available online only*

Students may submit up to 2 assignments at a time/3 per week. Before taking the exam, students MUST wait for grades and feedback on assignments, which may take up to two weeks after date of receipt by the instructor. ALL assignments and exams must be submitted to receive a final grade for the course.

#### **Course Materials**

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##### **Required Course Materials**

Barsam, Richard, and Dave Monahan. *Looking at Movies: An Introduction to Film*. 5<sup>th</sup> ed. W.W. Norton & Company, 2016. ISBN: 978-0-393-26519-4

Access to the *Looking at Movies* Student Site, which provides interactive tools, video analysis, and an archive of short films: <https://digital.wwnorton.com/movies5>. Each new textbook comes with a free access code. If you have purchased a used text, you can buy an access code for \$10. You can activate/access these codes on the above website.

Students are required to watch 12 feature-length films. All of these films are available to rent through various streaming services, such as Netflix, Amazon Video, iTunes, Google Play, YouTube, Vudu, etc. Students may also check out films from their local libraries or through interlibrary loan.

##### **Recommended Course Materials**

It is recommended that students watch the films that the textbook closely analyzes at the end of each chapter. These films are available to rent through various streaming services, such as Netflix, Amazon Video, iTunes, Google

Play, You Tube, Vudu, etc. Students may also check out films from their local libraries or through interlibrary loan.

## **Course Delivery**

All ISI courses are delivered through Canvas, an online management system that hosts the course lessons and assignments and other items that are essential to the course. Upon registration, the student will receive a *Registration Confirmation Email* with information on how to access ISI courses online.

## **Course Introduction**

We often think of films as little more than entertainment to be enjoyed leisurely. To the passive viewer, cinema is nothing more than plot, characters, and movie stars. We even judge a film's success with a simple "thumbs up" or "thumbs down" scale. The goal of Humanities 101 is to transcend these simplistic notions of film and arrive at an understanding of the complex history and artistry of film.

## **Course Objectives**

**GENERAL EDUCATION LEARNING OUTCOMES:** Upon successful completion of this course, you should be able to demonstrate the following competencies:

1. Recognize and describe humanistic, historical, or artistic works within problems and patterns of the human experience.
2. Distinguish and apply terminologies, methodologies, processes, epistemologies, and traditions specific to the discipline(s).
3. Perceive and understand formal, conceptual, and technical elements specific to the discipline.
4. Analyze, evaluate, and interpret texts, objects, events, or ideas in their cultural, intellectual or historical contexts.
5. Develop critical perspectives or arguments about the subject matter, grounded in evidence-based analysis.

## **Film Screenings — Mature Content Warning**

This is a class that requires film screenings. Some of the films in this class will include harsh language, nudity, depictions of violence and drug use, and disturbing themes. You will be expected to watch all of the assigned films, so DO NOT take this particular course if you are unwilling to watch a film with mature content.

## **Lessons**

### **Overview**

Each lesson includes learning objectives, an introductory lecture, a reading, a film viewing assignment, and a writing assignment. The written assignments consist of short responses (each worth about 3.5% of your grade) and essays (each worth 10 - 20% of your grade). All answers are to be written in essay form using complete sentences. Students should write in their own words when referencing authorities, and all quotations must include complete citations of the work from which they are taken. Do not copy from the textbook or any other book.

### **Short responses:** Lessons 1 - 6 & 8 - 12

These lessons ask you to read something substantial in your textbook, watch a feature-length film, and write a short response to what you have watched. You will comment on how the film exhibits the stylistic features covered in that particular lesson. You may answer the following questions about the film: *How does the film illustrate the discussed film elements? How does one scene illustrate the discussed film elements, and how does this scene relate to the film as a whole? What is unique in the film's exhibition of the stylistic features in question? Why do you think this film was chosen to discuss the stylistic features?*

These are only a few of the many things you may want to write about regarding the film. DO NOT write a plot summary. Your response should be an academic discussion of the film as it relates to the class topic.

Responses must be typed in 12 pt. Times New Roman font. They must be spell-checked, double-spaced, and 1 to 2 pages long. Responses should have an original title that names the film and your argument regarding the film.

**Major writing assignments:** Lessons 7, 13 & 14.

You will write two 4 to 5 page essays that will require you to analyze specific film elements and how they function in the film overall. You will also compose a 3 to 4 page reflective paper about your experience with one of the films you've watched in this course.

Papers must be typed in 12 pt. Times New Roman font. They must be spell-checked, double-spaced, and 4 to 5 pages long.

**Study Hints:**

- Keep a copy of every assignment submitted.
- Complete all reading assignments.
- Set a schedule allowing for course completion one month before your personal deadline. An *Assignment Submission Log* is provided for this purpose.
- Web pages and URL links in the World Wide Web are continuously changing. Contact your instructor if you find a broken Web page or URL.
- Use the OWL Purdue MLA Handbook for formatting and citing tips:  
<https://owl.english.purdue.edu/owl/resource/747/01/>

Refer to the **Course Rules** in Canvas for further details on assignment requirements and submission.

## **Exams**

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For your instructor's exam guidelines, refer to the **Course Rules** in Canvas.

Refer to *Grading* for specific information on assignment/exam points and percentages.

For the exam, you will be required to define 10 terms covered in the course, complete 20 multiple choice questions, and compose 2 short answer responses (100 – 150 words each). Review the readings, the lectures, your completed lessons, and your notes when preparing for the exam.

- The exam is worth 10% of your final grade.
- The exam is closed book/open notes. You may bring handwritten or typed notes.
- The textbook, *Looking at Movies*, and scans/photocopies of pages from the book are not allowed.

Refer to *Students, Assignments and Exams* on the ISI website for information on acceptable and unacceptable

proctors.

## **Grading**

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The lessons in HUM 101 are graded on an A to F basis.

- A: Represents achievement that is outstanding or superior relative to the level necessary to meet the requirements of the assignment.
- B: Represents achievement that is above average relative to the level necessary to meet the requirements of the assignment.
- C: Represents achievement that meets the basic requirements in every respect. It signifies that the work is average, but nothing more.
- D: The paper is not satisfactory for college level work. There may be problems with focus, structure, development, sentence clarity, and/or proofreading.
- F: The paper fails to meet the assignment's requirements. There are serious problems with focus, structure, clarity, and proofreading. The paper may also exhibit plagiarism.

### **Criteria for Proficiency Evaluation of Lessons in HUM 101**

Each lesson will be evaluated based on the following six broad standards. Any other considerations particular to a given assignment will be clearly noted.

Before you look at any of these six components, answer this general question: Did you fulfill the objectives of the assignment? For example, if the instructor asked you to write a two-page explanation of a specific cinematic element, have you done this? Have you responded to the correct film?

If you have met the objectives of the assignment, evaluate your paper based on the six standards, listed below.

1. Is your purpose clear? Do you take a clear stance? Do you make a point about your topic that is interesting, thoughtful, and focused? Have you clearly asserted a thesis, one that isn't simply self-evident?
2. Is the logic of your essay convincing? Is your argument reasonable and consistent? Have you considered your audience and probable objections a reader might make to your assertions? Do you avoid major fallacies in your thinking? Is your thinking clear, and do you discuss your material intelligently?
3. Are your paragraphs organized, developed, and coherent? Does your paper have a satisfactory organization based on your thesis? Do you have a clear organizing principle that orders your points and guides the reader? Do you use carefully selected and sufficient examples, illustrations, and explanations to support your ideas? Do you provide transitions between paragraphs?
4. Are your sentences clear and well structured? Do you use a variety of sentence structures? Do you avoid a succession of short, choppy sentences? Do you avoid long, convoluted sentences? Are your sentences active and dynamic, avoiding excessive use of the passive voice and nominalization? - Passive voice: the use of the verb "to be," which results in wordiness. For example, the sentence in passive voice, *The bike was ridden by the boy*—would be, in active voice, *The boy rode the bike*. - Nominalization: when verbs are converted to nouns, which results in wordiness. For example, the sentence, *He made a suggestion*—would be *He suggested*.
5. Does your language follow the conventions of usage and grammar for edited American English? Are your words and phrases appropriate and precise? Do you avoid generalities, pat phrases, cliches, jargon, and sexist/racist language? Do you use the correct verb forms, verb tenses, subject-verb agreement, pronouns, adjectives, adverbs, prepositions, and articles?
6. Is your punctuation and spelling correct?  
Is your control of punctuation sufficient to keep the reader from being distracted from what you are trying to

convey? Is your punctuation accurate? Do you write in complete sentences, avoiding fragments, comma splices, and run-ons? Is your spelling sufficiently accurate to reflect college-level work?

Comma splice: to join two independent clauses with a comma, but without a coordinating conjunction. For example, *The bike is red, the boy loves it*—should be *The bike is red, and the boy loves it*.

Fragment: an incomplete phrase. For example, *The bike is red. Which is the boy's favorite color*—should be *The bike is red, which is the boy's favorite color*.

These six categories are arranged from most to least important, but serious problems in categories 5 and 6 (the basic mechanics of proficient writing) may be enough to keep the writing from being evaluated as proficient.

You must complete all 14 lessons and the exam to be assigned a grade for the course.

The course grade will be based upon the following considerations:

<u>Assignment</u>	<u>Percentage</u>
Lesson 1-6, 8-12	40% (about 3.5% each)
Lesson 7	20%
Lesson 13	20%
Lesson 14	10%
Total	90%

<u>Exam Points</u>	<u>Percentage</u>
Exam	10%
Total	10%

### **Self-study assignments**

There are 10 self-study assignments for this course (Lessons 2 - 6 and 8 - 12). Each self-study assignment contains a series of questions that will aid your understanding of the terms and concepts covered in the chapters and lessons. The self-study assignments are not submitted for grading.

The final course grade is issued after all assignments and exams have been graded.

### **Plagiarism Policy:**

Acts of academic dishonesty, including cheating or plagiarism, are considered a very serious transgression and may result in a grade of F for the course.

As your instructor, I assume that you will do honest work. But since plagiarism is a serious matter, it is important to explain what plagiarism is and what the consequences are.

What Plagiarism is (Two Basic Forms):

1. Deliberately using someone else's work as your own without citing the source. This includes direct copying, rephrasing, and summarizing, as well as taking someone else's idea and putting it in different words. This also includes:
  - a. using or attempting to use unauthorized materials, information, or study aids in any academic exercise (e.g., an exam).
  - b. unauthorized falsification or invention of any information or citation in an academic exercise (e.g., a paper reference).
  - c. helping or attempting to help another to commit academic dishonesty (e.g., allowing another to copy

- from your test or use your work).
2. Not indicating directly quoted passages or ideas even while citing the work as a general source.

What the Consequences of Plagiarism are:

- If a paper involves plagiarism of the second kind (less serious), I may ask you to rewrite the paper, using correct forms of documentation. If a paper involves the first kind of extremely serious plagiarism, you will automatically receive a failing grade for the course as well as face additional academic penalties in accordance with LCSC's Student Code of Conduct.
- I may demonstrate that a paper involves plagiarism in two ways:
  - a. by identifying the source, or
  - b. by showing the discrepancy of style between previous papers and the paper in question.

A final word on plagiarism: I understand the occasional temptation to plagiarize – but I am surprisingly good at recognizing plagiarism. My basic message is DON'T DO IT. When you need something from another person's work – an idea, a powerful statement, a set of facts, or an explanation – cite.

### **About the Course Developer**

Your course developer is Jennifer Anderson, an English Instructor at Lewis-Clark State College. She received her bachelor's degree in English/Creative Writing from Lewis-Clark State College and her master's degree in Creative Writing from the University of Idaho. During the past several years, she has taught a variety of courses at the University of Idaho and Lewis-Clark State College, including Composition, Research Writing, Introduction to Literature, and Creative Writing. She has also co-directed four feature-length documentary films.

### **Contacting Your Instructor**

Instructor contact information is posted on your Canvas site under *Course Rules*.

## Assignment Submission Log

Lesson	Projected Date for Completion	Date Submitted	Grade Received Cumulative Point Totals
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
<b>It is time to take the Final Comprehensive Exam.</b>			
Final Exam			

# Lesson 1

## Looking at Movies

### Lesson Objectives

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This first lesson will introduce you to the basics of watching and studying movies. After reading the assigned chapter and lecture, and after watching the assigned movie, you should be able to:

- Appreciate the difference between passively watching movies and actively looking at movies.
- Understand the defining characteristics that distinguish movies from other forms of art.
- Understand how and why most of the formal mechanisms of a movie remain invisible to casual viewers.
- Understand the relationship between viewers' expectations and filmmakers' decisions about the form and style of their movies.
- Explain how shared belief systems contribute to hidden movie meaning.
- Explain the difference between implicit and explicit meaning, and understand how the different levels of movie meaning contribute to interpretive analysis.
- Understand the differences between formal analysis and the types of analysis that explore the relationship between culture and the movies.
- Begin looking at movies more analytically and perceptively.

### Reading Assignment

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*Looking at Movies*, Chapter 1, "Looking at Movies," pp. 1 - 34.

### Required Viewing

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*Looking at Movies* Student Site, Chapter 1: Looking at Movies:

- Film Analysis: *Juno*
- Formal Analysis: *The Hunger Games: Catching Fire*
- Film Analysis: *Harry Potter*

Here is the link to the Student Site: <https://digital.wwnorton.com/movies5>. If you purchased a new textbook, it has an access code for the site. If you purchased a used textbook, you can buy an access code for \$10. (The Student Site walks you through the purchasing process.)

### Recommended Viewing

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*Juno*

*The Hunger Games: Catching Fire*

(Both movies are available to rent on iTunes, Google Play, You Tube, Amazon Video, and Vudu.)

### Important Terms

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Cinematic language	Editing	Cut
Close-up	Fade-out/fade-in	Low-angle shot
Cutting on action	Protagonist	Implicit meaning
Explicit meaning	Formal analysis	Form
Theme (motif)	Dolly in	Point of view
Bechdel test	Depth of field	Eyeline match cut

## Introductory Lecture

If I asked you to name your favorite movie, you would most likely be able to answer my question without too much thought (chances are that multiple movies come to mind, and you struggle to name *only* one). After all, movies permeate our culture, and you have been watching them your entire life.

And if I asked you to explain *why* you like this particular film, you would most likely be able to answer that too. Perhaps your appreciation has something to do with the story (the plot), the characters, the celebrity playing the role, or something else.

But if I asked you to explain how camera angles, lighting, sound, movement, and editing add to the theme of the movie, or if I asked you to identify the movie's implicit and explicit meanings, how in-depth could you go?

This course will help you unpack the complex inner workings of movies and assist you in developing a new appreciation at a more profound level. First, however, we need to identify common ways to analyze movies (see pp. 14 – 32 of your text for more detailed explanations):

### Formal Analysis

(This is the primary way you will consider the films you watch in this course, although other modes of analysis will also apply):

- Primary concern is the film's form (the means by which a subject is expressed).
- Observes that every element in every frame of the movie is there for a specific purpose.
- Looks at movies as traditional works of art.
- Examines at the following formal elements:
  - **Cinematography:** the process of capturing moving images on film or some other medium.
  - **Sound:** in cinematic terms, the expressive use of auditory elements, such as dialogue, music, ambience, and effects.
  - **Composition:** the organization, distribution, balance, and general relationship of stationary objects and figures—as well as of light, shade, line, and color—within the frame.
  - **Design:** the process by which the look of the settings, props, lighting, and actors is determined. Set design, décor, prop selection, lighting setup, costuming, makeup, and hairstyle design all play a role in shaping the overall design.
  - **Movement:** moving the camera or moving subjects in the frame, which give the film life.
  - **Performance:** the act, process, or art of performing an artistic production.
  - **Editing:** the process by which the editor combines and coordinates individual shots into a cinematic whole, the basic creative force of cinema.

### Cultural Analysis

- Looks at movies as cultural artifacts.
- Exposes implicit (below the surface) meanings, which inform our understanding of film's function in popular culture and address the influence of popular culture on film.
- Examines various social conditions and attitudes while focusing on the assumptions, mores, and prejudices that a movie conveys about
  - Gender
  - Class
  - Race

- Ethnicity
- Nationality
- Age
- And many other social and cultural categories.

Now think back to your favorite movie. If I asked you to analyze it from a **formal** or **cultural** perspective, would you be better able to articulate why you like it? At this point, maybe not fully – but by the end of this course, you will! As your text stresses, this class will teach you how to actively look at movies beyond passively watching them.

## **Written Assignment**

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Before beginning the first written assignment, refer to the *Course Rules* in Canvas for your instructor's assignment requirements. If emailing assignments to your instructor, please copy the ISI office at [indepst@uidaho.edu](mailto:indepst@uidaho.edu).

Write a short answer to each of the 10 questions on page 34 of your textbook. Your response should be 1 to 2 pages long (typed, double-spaced, Times New Roman 12-point font). I have also listed the questions here:

1. What do you think of when you hear the word *movie*? Has your perception changed since reading this chapter? In what ways?
2. How is the experience of seeing a movie different from watching a play? Reading a book? Viewing a painting or photograph?
3. Why has the grammar of film evolved to allow audiences to absorb movie meaning more intuitively?
4. In what ways do movies minimize viewers' awareness that they are experiencing a highly manipulated, artificial reality?
5. What do we mean by *cultural invisibility*? How is this different from *cinematic invisibility*?
6. What is the difference between *implicit* and *explicit* meaning?
7. How might your previous experiences of a particular actor influence your reaction to a new movie featuring the same performer?
8. What are some of the other expectations that can affect the way viewers react to a movie?
9. What are you looking for when you do a formal analysis of a movie scene? What are some other alternative approaches to analysis, and what sorts of meaning might they uncover?
10. At this point, would you say that learning what a movie is all about is more challenging than what you thought? If so, why?