



Introduction to Film and Media Studies

Course Number:	FMS 101	Term:	Summer, 2021
Instructor:	TBA	Email:	
Contact Hours:	48	Meeting Times:	TBA
Credits:	3.0		

Course Description:

This course will explore the formal and technological means through which stories are told on film, and how those techniques interact with the film industry and the viewers on which it relies. Among other things, we'll consider cinematography, editing, mise-en-scène, sound, genre, distribution, exhibition venues, and the star system. Using a range of films from various national cinemas, this course will introduce students to formal and cultural issues important to understanding movies. We will work with the assumption that these issues are best explored through textual analysis of individual films. Throughout, our emphasis will be on bringing out and building upon the skills as a viewer that you've already developed over two decades or more of watching.

Learning Objectives:

Upon successful completion of this course, students will be prepared to:

1. Explain the role of cinema in society and civilization
2. Describe characteristics of cinema by era of cinematic history
3. Analyze a film
4. Explain the interplay between film and culture

Required Textbook and Course Materials:

Text: The Film Experience: An Introduction
Author: Timothy Corrigan, Patricia white
Edition: 4th or later
ISBN: 978-0-312-68170-8

Language of Instruction:

This course is taught entirely in English, including lectures, homework, assignments and examinations. Teaching assistants will be fluent in both English and Mandarin.

Course Prerequisites:

None

University Policies

Class Format

In Person. Course activities, discussions, assignments and resources will be made available at the start of and during the course.

Attendance, Participation and Deliverables

Courses are very intensive and in order to be successful, students need to attend every class. Attendance is required for all lectures and class activities. Class participation is expected from every student and form a significant portion of the final course grade

All course deliverables (homework assignments and tests) are due on time as assigned. This course includes *no* make-ups, postponements or additional assignments, except for verified medical emergencies. If you miss an exam/assignment due to a non-sanctioned absence, your score on that exam/assignment will be zero.

Academic Dishonesty

All cases of academic dishonesty will be diligently pursued. Academic dishonesty includes representing the work of another as one's own work or cheating by any means. Academic dishonesty also includes aiding, abetting, concealing or attempting such activity. The penalty is automatic failure of the course and possible suspension from the university.

Grading Scale

Grading Scale (%)			
97 – 100	A+	77 – 79	C+
93 – 96	A	73 – 76	C
90 – 92	A-	70 – 72	C-
87 – 89	B+	67 – 69	D+
83 – 86	B	63 – 66	D
80 – 82	B-	60 – 62	D-
		0 - 59	F

Professor- and Course-Specific Policies (*Tentative*)

Exams

No make-ups will be given after the exam. The use of the textbook or any other written reference is not allowed during the exams. The purpose of the exams is to test your understanding of key concepts from the course lectures and materials

Grade Components:

Quizzes	20%
Scene Description	20%
Essay	25%
Final Exam	20%
Participation	15%
Total	100%

Course Schedule (*Tentative*)

Module	Topics	Screenings
1	Studying Film: Culture and Experience Chapter 1 Encountering Film, from Preproduction to Exhibition	<i>Jaws</i> (Spielberg, 1975, 124 minutes)
	Formal Compositions: film scenes, shots, cuts and sounds Chapter 2 Mise-en-scène: Exploring a Material World	<i>Rashomon</i> (Kurosawa, 1950, 88 minutes)
		<i>Pan's Labyrinth</i> (Del Toro, 2006, 119 minutes)
2	Chapter 3 Cinematography: Framing What We See Chapter 4	<i>Central Station</i> (Salles, 1998, 113 minutes)
	Editing: Relating Images	<i>Breathless</i> (Godard, 1960, 90 minutes)
	Chapter 5 Film Sound: Listening to the Cinema	<i>The Piano</i> (Campion, 1993, 121 minutes)

3	Organizational Structures: from stories to genres Chapter 6 Narrative Films: Telling Stories Chapter 7 Documentary Films: Representing the Real	<i>Raging Bull</i> (Scorsese, 1980, 129 minutes) <i>The Fog of War</i> (Morris, 2004)
4	Chapter 8 Experimental Film and New Media: Challenging Form Chapter 9 Movies Genres, Conventions, Formulas and Audience Expectations Critical Perspectives: history, methods and writing Chapter 10 History and Historiography: Hollywood and Beyond	<i>Hard Boiled</i> (Woo, 1992, 126 minutes) <i>Three Kings</i> (Russell, 1999, 114 minutes) <i>City of God</i> (Meirelles, 2002)
5	Chapter 11 Reading about Film: Critical Theories and Methods Chapter 12 Writing a Film Essay: Observations, Arguments, Research and Analysis Final Exam	<i>Away from Her</i> (Polley, 2006, 109 minutes) <i>Citizen Kane</i> (Welles, 1941)