

Communication in Film in a Global Society

A Global Learning designated course

Communication in Film

COM 3417

Class ID: 91564

Fall 2015

Section U03

Wednesdays

1:00PM - 3:50PM

Room AHC3-214

Florida International University

College of Architecture + The Arts

Communication Arts Department

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Office Hours: By appointment. Email professor

Office: VH 212 (Department)

University Drop Date: November 2, 2015

REQUIRED TEXT

Student
ACCESS
Code Card

COM 3417
Communication in Film
Florida International University

PEARSON LEARNING SOLUTIONS

PEARSON

Title: Movies and Meaning

Author: Stephen Prince

ISBN: 9781269216784

Edition: 6th

Publisher: Pearson

Note:

1. The textbook access code can be purchased from the FIU Bookstore or directly from the publisher via a link in Blackboard that will be available when classes begin.
2. DO NOT try to register the access code until you have access to the Blackboard shell for the course, where a unique registration link is available.

This course uses the online version of the Prince textbook. You must have this online version of the book for important course materials. To obtain this book, you must register and purchase access on the following website:

<https://ccndweb.pearsoncmg.com/students/register/#page=home>

In order to access the online text and course materials, you will need to enter the ID for this class: professor13598

Additional material: There will be additional readings, handouts and notes provided in class by the instructor throughout the semester. These materials can all be accessed through MyCommunicationLab. They will outline particular concepts in analysis and cultural studies and global cinema. We use these ideas to help analyze films and inform class discussions.

Course Description

This course will examine the unique relationship between communication and film from the 1920s (the era of silent film) through today. Focusing both on U.S. and Global cinemas, the course investigates how the technological, aesthetic, and socio-cultural histories of film have emerged and changed over time.

Film is a medium of communication. From its early beginnings to its current state, it serves as a platform for communicating both personal and world issues, from the everyday to global topics. We will examine some of the dominant film movements that utilized and shaped film as a communication tool through images and sound. World cinema offers a rich language of cultural expression that teaches us about the similarities, differences, and interactions we have with other cultures. Through the study of communication through film we are able to explore how national cinemas influence each other.

The course will bring together the insights of communication as it relates to film. Using a historical perspective through viewings, discussions, and study of critical text, students explore both the way films communicate, and the use of formal and aesthetic elements that formulate communication, paying special attention to the way films express and influence cultural forms, values and patterns.

Course Prerequisites

There are no prerequisites for this course.

Course outcomes: By the conclusion of this class, students will be able to

- Gain a better understanding of the way films influence societies
- Identify the ways film conventions shape communication content and styles
- Identify various historic movements in global cinema and their socio-cultural context

- Understand critical studies (history, theory, industry, and criticism), production (structural and aesthetic elements including form, cinematography, sound, editing) and writing
- Express information and analysis in the language of the field
- Be able to understand and identify the relationship between use of film techniques and narrative structures to support themes and issues communicated on film

Global Learning Outcomes:

- Students will be able to show an awareness of the way film techniques, images, communication styles and cultural depictions mutually interact locally, globally, and internationally as part of an interconnected field of global cinema (Global Awareness)
- Students will develop and present a contrast/comparison analysis of the diverse perspectives of two films that address a common global theme or issue, with emphasis on the ways these perspectives help shape local, international and intercultural understandings (Global Perspective).
- Incorporating global, international, or intercultural perspectives, students will be able to collaboratively develop a strategy for communicating a local problem and its solution through film. (Global Engagement).

Active Learning: The purpose of this course is not simply to convey the content and topics addressed through the textbook, films, and readings that are assigned. Instead, these materials form a background necessary to analyze and discuss how communication functions in films to express a broad range of cultural patterns, attitudes, values and perspectives. Class time will include lectures and film clips to highlight process and theory from the fields of rhetoric and cultural studies, but will focus on applying that theory to better understand how films work as communication. Class sessions will engage films through class discussions, group work and projects. Reading and watching assigned films in preparation for class is *essential*, as is class attendance. Access to FIU library is required to view films for homework. Access to Netflix streaming is highly recommended to be able to access films to watch for homework.

This is a Gordon Rule Writing designated course. You will have a minimum of 10 pages worth of writing throughout the semester. This can be in the form of one assignment or multiple assignments. For more information about FIU's Gordon Rule Writing Requirement please see the following link. <https://wac.fiu.edu/gordon-rule-courses/>

COURSE CONTENT

Film Analysis Paper (20%) (Co-Curricular Activity): Each student will complete a 4 – 5 page paper comparing and contrasting two films that address a theme or issue of global concern. The films chosen must come from two different parts of the world and reflect different cultural perspectives. At least one of the films must be from those exhibited at the Italian Film Festival. The student's analysis must consider the way filmmaking techniques, use of film aesthetics (cinematography, sounds, narrative structures, production design), and communication styles affect the films' approach to the theme or issue in context of global issues. **Each student will**

formally present a part of his or her analysis paper to groups in the class. Upload paper on Blackboard and bring a hard copy to class.

Film Treatment and Presentation / Co-Curricular Group Project (15%): Each student will participate in a group project 3 – 4 people to develop a detailed film “treatment” (or summary of film’s story and visual approach) **BASED ON AN ORIGINAL IDEA THAT YOUR GROUP DEVELOPED** (not a film already made) proposing and imagining a short film or feature (a narrative or documentary) that will constructively address a specific problem of global concern (past or present). The treatment must incorporate an awareness of the global significance (social, political, cultural) and international/intercultural perspectives of the problem and creatively propose ways to address the problem via the cinematic medium. It should also approach to elements address in class discussion and textbook topics (such as sound design, narrative, cinematography, etc). As a summary of a film idea you create, it should have the structure of a film- with acts, conflict, etc. (*Revisit the narrative chapter and Syd Field’s 3-act structure diagrams). I uploaded an example of a Treatment, but given our class content, you must be more specific than the one posted.

Film Treatment Document Instructions:

Courier New font

12-point font

Single-spaced

2 pages – 5 pages

Cover page with film title and names of students in the group

Each student should turn in a copy of the film Treatment via Blackboard

Bring one hard copy to class

Presentations of Group Projects 5%: You will present the group project in class. Students can be creative in their presentation. There must be some visual element to it. For example, you may create a video or use other visuals tools as means to make your presentation engaging.

Reading Quizzes – 10 (20%)

There will be short quizzes over the assigned book readings. The quiz is available online after class and open until Wednesday before the next class, when assigned.

Participation and In-Class Assignments (10%): points will be given for various film analyses and activities done in class over the course of the semester.

Two Examinations (30%): Midterm and Final will be address readings, films, discussions, and analysis.

ASSIGNMENTS

Analysis Paper	Oct 14	20%
Film Treatment / Co-Curricular Group Project	Nov 25	15%
Presentation of Film Treatment	Nov 25, Dec 2	5%
Reading Quizzes	Weekly	20%
Participation and In Class Assignments		10%

Mid-term Exam
Final Exam

Sept 30-Oct7 15%
Nov 25 – Dec 2 15%

Evaluation

A	94 - 100%	B-	80 - 83%	D+	67 - 69%
A-	90 - 93%	C+	77 - 79%	D	64 - 66%
B+	87 - 89%	C	74 - 76%	D-	60 - 63%
B	84 - 86%	C-	70 - 73%	F	<60%

Instructor Expectations & Policies

Attendance: Attendance is mandatory. You are permitted one absence. For each absence after one, your final letter grade will be lowered by half a letter grade. Attendance will be taken during the first five minutes.

Attendance to the film festival is also mandatory. It is necessary to complete the Analysis Paper assignment.

Tardiness: Tardiness will not be tolerated, as there is a lot of material to be covered. You will be expected to arrive on time and be prepared. Leaving class early is counted the same as a tardy.

Excused Absences and Makeup Work:

- Oral presentations and exams can be made up only under circumstances in which the student is injured or ill or has an emergency. In the case of missing an oral presentation for medical excuse, the student will have to make up the presentation in the following semester, after which his or her official grade will be changed. This excuse must be accompanied by medical documentation.
- Written work cannot be submitted after the due deadline. Written work will be submitted to Turnitin.com. There will be ample time prior to the deadline to submit each assignment. If your completed assignment is not successfully submitted within that timeframe, it will not be accepted. Turnitin.com only allows you to submit one file per assignment drop box. You must submit your documents in MS word format with a .doc extension. Once you have submitted a file to an assignment drop box, you will not be able to retract it or submit another one.
- Exams (the midterm, the final) cannot be made up without proper documentation.

Plagiarizing: Plagiarizing is a serious academic offense. If you are caught plagiarizing an assignment, you will receive a 0 for the assignment and an official FIU written notice. Refer to the section on plagiarism in the FIU Student Handbook.

Code of Academic Integrity

The Code of Academic Integrity was adopted by the Student Government Association. All students are deemed by the university to understand that if they are found responsible for academic misconduct they will be subject to the Academic Misconduct procedures and sanctions as outlined in the Student Handbook. (Check policies online.)

Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of Florida International University.

As a student of this university:

- I will be honest in my academic endeavors.
- I will not represent someone else's work as my own.
- I will not cheat, nor will I aid in another's cheating.

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas, and community service. All students should respect the rights of others to have an equitable opportunity to learn and to honestly demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.

PLAGIARISM

All written assignments must be submitted through the Turnitin.com database by the posted deadline. Assignments submitted by any other means or after the deadline will not be accepted and evaluated without proper supporting documentation. Students will access Turnitin.com through their Learning Management System (LMS) by uploading their paper to the given assignment dropbox/submission link. After submitting, the report will be made available for review. For help with Turnitin.com visit http://api.turnitin.com/en_us/support/help-center

Policy for assigning an incomplete "I" grade

An incomplete grade is a temporary symbol given for work not completed because of serious interruption not caused by the student's own negligence. An incomplete must be made up as quickly as possible but no later than two consecutive semesters after the initial taking of the course or it will automatically default to an "F" or the grade that the student earned in the course. There is no extension of the two-semester deadline. The student must not register again for the course to make up the incomplete. Students who have incomplete grades on their records must remove the incomplete by the end of the fourth week of the term in which they plan to graduate.

Failure to do so will result in a cancellation of graduation.

Incompletes are awarded only if the student has completed most of the course work. If a student misses a significant portion of the course work, he/she should drop the course. If the drop period has ended, the student may petition for a withdrawal—this requires the student to un-enroll in all of their courses for that semester.

Incompletes are not to be used because a student took on too many credits and they cannot complete everything that is now required of them.

In such cases where the course instructor determines that it appropriate to award a student a grade of "I" (incomplete) official steps must be followed, which can be found on the CARTA website; <http://carta.fiu.edu/comm-arts/students/incomplete-policy-2/>

Disability Clause

Students with disabilities, as defined by law, have the right to receive needed accommodations if their disabilities make it difficult to perform academic tasks in the usual way or in the allotted time frame. In order to receive accommodation, however, students must register with the Disability Resource Center: GC 190, Phone: (305) 348-3532, TTY: (305) 348-3852, Email: drcupgl@fiu.edu

Sexual Harassment Policy

Please refer to the University Policy on Sexual Harassment:
http://hr.fiu.edu/index.php?name=sexual_harassment

Religious Holiday Policy

The University's policy on religious holidays as stated in the University Catalog and Student Handbook will be followed in this class. Any student may request to be excused from class to observe a religious holiday of his or her faith.

Additional Resources

The Center for Excellence in Writing is available to assist you with your writing skills. The Center is located in the Green Library, Room 125. (Biscayne Bay Campus - Library, 1st Floor). The website for the Center is: w3.fiu.edu/writing_center

COURSE CALENDAR (SUBJECT TO CHANGE)

Week 1 Wed Aug 26	Syllabus, Introductions, Thinking About Cinema Key tools viewing and analysis, terms, essential Questions Pre-Assessment: A Global Perspective on Film Purchase course book, handout on viewing and reading a film (MyCommunicationLab)
Week 2 Wed Sept 2	Overview: Inventing a Language (part 1) Chapter 1 Film Structure, Citizen Kane (USA) Additional Reading TBD and film review, Complete quiz 1
Week 3 Wed Sept 9	Inventing a Language (part 2)/Early Cinema/Japanese Cinema Chapter 7 The Nature of Narrative Film, Rashomon (Japan), Nobody Knows (Japan), What Time is it There (Malaysia), Modern Times (USA), The Artist (France) Watch one of the films above, complete quiz 2
Week 4 Wed Sept 16	Film Communication: Medium and Message/Soviet Montage Chapter 5 Editing, Run Lola, Run (Germany), Battleship Potemkin's Odessa Steps, Man With a Movie Camera Additional Reading TBD (See MyCommunicationLab), complete quiz 3
Week 5 Wed Sept 23	Introduce to Film Analysis Paper Film Theory and Criticism/Middle Eastern Films Chapter 11 Film Theory and Criticism, Salt of the Sea (Palestine), Syrian Bride, Banji's Visit (Israel) Taste of Cherry (Iran), Persepolis (France/Germany, 2008 animation), Walt With Bashir (Israel 2007, animation) Additional handout: writing on film, complete quiz 4
Week 6 Wed Sept 30	Mise-en-scene - German Expressionism, The Three Colors trilogy (Poland) Chapter 3: Production Design Mid-term Exam (Ch1, Ch7, Ch5, Ch11, Ch3 Oct2-Oct 8) online take home
Week 7 Wed Oct 7	NO CLASS , attended film festival screening on your own CINEMA ITALY ITALIAN FILM FESTIVAL OCTOBER 8 – 13 cinemaitaly.com Recommended Group Screening TBD

Complete quiz 5

Week 8

Italian & Spanish & Latin America Film

Wed

Thesis and Outline for Film Analysis Paper Due

Oct 14

Chapter 6 Sound Design, Case Study: A Conversation, The Aura (Argentina), Handouts Uploaded on eCompanion

Complete quiz 6

Week 9

FILM ANALYSIS PAPER DUE

Wed

French & Swedish Film & South American

Oct 21

Chapter 2 Cinematography

Peer Review of Film Analysis Papers –bring hard copy to class

Reading Spike Lee- The Signature Shot, Watch 400 Blows, Breathless,

Persona, complete quiz 7

Week 10

Introduction to Film Treatment Group Project

Wed

Global Independent Film/New Zealand and Korean

Oct 28

Chapter 4 Acting, “Casting By” documentary reading, complete quiz 8

Handout examples of Treatments

Week 11

Documentary-Experimental Film

Wed

Treatment Project Workshop Day

Nov 4

Work on Treatment Group Project

Chapter 9 Modes of Screen Reality

Handout “How Close is Too Close” by Lisa Leeman, Distribution Modes for Documentaries, Work on Treatment Project, complete quiz 9

Week 12

NO CLASS

Wed

Veterans Day Holiday (University Closed)

Nov 11

Week 13

New Hollywood/Hollywood Blockbusters & Genre

Wed

Workshop Treatments in Groups TBD

Nov 18

Chapter 10 Business and Art

complete quiz 10

Week 14

FILM TREATMENTS DUE

Wed

Treatment Group Project Presentations

Nov 25

Week 15

Treatment Group Project Presentations

Wed

Final Exam (Ch. 6, 2, 4, 9, and 10) available Nov 25- Dec 2 online.

Dec 2

Essential Questions: A Global Perspective on Film

Do Not Copy