



The Film Experience

UNC at Chapel Hill
Art Department
ARTH 159 Section 001
Spring 2019
12:20-1:10 p.m. MW
Howell 115

Dr. JJ Bauer
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appointment

* Email is generally the best method of contact during non-office hours. Please allow 48 hours for an email response.

Teaching Assistants

Brantly Moore: bhmoore@live.unc.edu, Office Hours: 11 a.m. - 1 p.m. Th, 134 East Franklin Street
Aisha Muhammad: aishamm@live.unc.edu, Office Hours: 11 a.m.- 1 p.m. Th, Hanes Art Center 103
Weixin Zhou: weixin@live.unc.edu, Office Hours: 10-11 am T/Th, Hanes Art Center 103

Recitation Sections

601	F	9:05-9:55	Hanes Art 118	Aisha
602	F	10:10-11:00	Hanes Art 118	Aisha
603	R	8:05-8:55	Hanes Art 116	Brantly
604	R	9:55-10:45	Hanes Art 116	Brantly
605	F	11:15-12:05	Hanes Art 118	Weixin
606	F	12:20-1:10	Hanes Art 118	Weixin

Course Description

Since the invention of cinema, our culture has come to be dominated by visual media. Our values, opinions and beliefs (as well as those of other peoples and cultures) are increasingly defined by visual narratives, among which film is so far the most sophisticated and powerful example. Yet we very often do not think about understanding and writing about films in the same way as we treat the other arts.

The purpose of this course is to introduce students to the language of visual media and to critical tools for discussing and writing about film as an art form. Understanding how films function aesthetically, and how they are meaningful for their audiences, is also meant to enlarge your appreciation and enjoyment of more and different kinds of films. This course encourages students to be more critically aware in evaluating how visual media contribute to defining our society, for better or worse.

The primary goal of this class is to introduce you to the study of film with a focus on developing critical and formal analytical skills. Through screenings of a broad range of films, the class examines the primary visual conventions by which motion pictures create and comment upon significant social and aesthetic experience. Production design/art direction, costume/makeup design, cinematography, lighting, editing, special effects, and strong directorial visual styles will be discussed as components of cinematic style and meaning.

Assigned Film Viewing

Instead of an assigned text, you have assigned films to watch prior to each lecture class. Either streaming access or two copies of each film on DVD are on reserve at the Media Resources Center in the House Undergraduate Library. Since this quantity is inadequate to serve a course of 120 students, you are also encouraged to seek out streaming copies of the films from other sources. Many of you already have Netflix or Amazon Video accounts (almost all of the course films are available on Amazon Video, but Netflix will be variable depending on its calendar of arriving and departing films). Almost any of the films dated before 1926 (as well as several beyond that date) can be found for free on the [Internet Archive](#). Any film that has been released as a Criterion edition, and many foreign films, can be viewed on [Kanopy](#) (free to UNC users, but you still have to sign in). If you still have difficulty finding a copy of the film, please let the instructor or TAs know as soon as possible. A full list of the assigned films (with relevant release dates—important to double-check as many films have been remade over time) is available on the course Sakai site.

Course Grade

Your course grade will be calculated in the following manner:

Midterm 1	20%
Midterm 2	20%
Paper Project	20%
Class Participation	15%
Final Exam	25%

Grade Scale: A = 100-93; A- = 92-90; B+ = 89-87; B = 86-83; B- = 82-80; C+ = 79-77; C = 76-73; C- = 72-70; D+ = 69-67; D = 66-63; F = 62-0. A final course grade that is on the cusp of a higher grade level (a numerical percentage that is .5 or higher) will be rounded up to the higher grade (for example an 82.6/B- will be rounded up to an 83/B).

The exams will consist of three sections: the first section will test your knowledge of the formal vocabulary of filmmaking and film analysis; the second section will test your visual knowledge of films screened for the course and your skills of analysis and interpretation learned from lecture and discussion sessions; the third section will present an “unknown” film clip with one or two questions to be answered in essay format in a thoughtful and stimulating way that demonstrates your critical reading of the clip in relation to the broader themes of the class.

See below for more details about student responsibilities and the term paper assignment.

Course Calendar

1/9 (W) Introduction to Course

1/14 (M) Watch: Landmarks of Early Film, Edison and Lumiere films

1/17 (W) Watch: Singing in the Rain

1/21 (M) MLK Holiday, no class

Art Direction/Production Design

1/23 (W) Watch: Landmarks of Early Film, Voyage to the Moon (short) and The Cabinet of Dr. Caligari

1/28 (M) Watch: Bicycle Thieves

1/30 (W) Watch: Dr. No

2/4 (M) Watch: Blade Runner (Directors Cut)

2/6 (W) Watch: Do The Right Thing

2/11 (M) Midterm 1

Costume Design/Makeup

2/13 (W) Watch: Camille

2/18 (M) Watch: All About Eve

2/20 (W) Watch: Breakfast at Tiffany's

2/25 (M) Watch: Marie Antoinette

2/27 (W) Watch: An American Werewolf in London

Cinematography: Principal Photography

3/4 (M) Watch: 42nd Street

3/6 (W) Watch: Citizen Kane

3/11-3/15: Spring Break, no class

3/18 (M) Watch: Lawrence of Arabia

3/20 (W) Watch: The Bourne Identity

3/25 (M) Midterm 2

Color

3/27 (W) Watch: The Wizard of Oz, Crouching Tiger Hidden Dragon

Cinematography: Lighting

4/1 (M) Watch: Metropolis

4/3 (W) Watch: Cat People

Editing

4/8 (M) Watch: Man with a Movie Camera

4/10 (W) Watch: Rashomon

4/15 (M) Watch: Star Wars

Special Effects

4/17 (W) Watch: King Kong

4/18-4/19: Spring Holiday, no class

4/22 (M) Watch: The Matrix

Auteur Directors

4/24 (W) Watch: Psycho and 2001: A Space Odyssey

4/30 (T) Final Exam, 12:00 p.m.

Student Responsibilities

Regular class attendance is expected and is a necessity for a proper understanding of the course material. Should it be necessary to miss class for a compelling reason, it is your responsibility to borrow notes for that day from a fellow student in the class. Students arriving late to class or leaving early are disruptive. Common courtesy is expected. All cell phones and mp3 players must be turned off during class. Laptops must be used for course business only and will be shut down if they are not—shopping online, playing games or chatting on Facebook during lecture is distracting to your peers and will not be tolerated. Participation grades will be marked down 5 points (out of 100) for any technology infraction.

Along with writing the term paper and taking the exams, you should keep up with the assigned viewings as the material is covered in class—you will be asked to discuss the homework viewing in Sakai forums for your recitation sections. If a reading is assigned for a recitation session, you should be able to summarize the content in writing and discuss it in that week's class. The class participation portion of your grade is based on class attendance as well as weekly participation in Sakai forums and active discussion in recitations (160 points = 50 for the first 5 forum posts, 30 for the remaining 3 forum posts, 38 for days possible to attend, and 42 for participating in class discussion). Film clips (where possible) and vocabulary lists will be posted to Sakai for each lecture session.

A term paper assignment portion may be handed in late without penalty for a legitimate personal reason. Dr. Bauer will be the judge of what is legitimate, such as a serious illness or a family emergency. If your final exam is scheduled with 2 other exams in a 24-hour period, you may schedule an alternative exam time with Dr. Bauer. A missed exam that is not made up will be given a zero. Make-up exams will be in the form of a written essay (15 pages in length) and must be assigned/scheduled with your recitation T.A. An unexcused late term paper will be penalized one full letter grade.

UNC's Copyright Policy clearly prohibits students from making commercial use of notes taken in class or labs; you may not sell or otherwise acquire financial or commercial gain from notes you take in this class. Students found to have violated this prohibition are in violation of the Honor Code and are subject to Honor Court proceedings.

Term Paper Assignment

One of the visual aspects of filmmaking that we don't discuss in class is the marketing and promotional campaign for a particular film. Even though these campaigns are external to the film itself, their visuals are related to, indicators of, prepared alongside, and often have a larger

budget than other aspects of the film. For example, the designer Saul Bass in his work for *Psycho* designed the posters and film title sequence as well as storyboarded and consulted on the pivotal “shower scene”—his work crosses the boundary from promotion directly to creation of visual content within the film, because Alfred Hitchcock (more than many other producers and directors) realized that the promotional campaign (especially its invocation in trailers to audiences that they should not spoil the secret twists of the film) was integral to and enhanced the film experience. Marketing and promotional campaigns must sell the film to audiences, and often differently to specifically targeted demographic groups, while not actually telling those audiences much about the content of the film, so the visuals must be compelling and clear and connected to an interpretation of what the film represents. Some campaigns are more successful than others (trailers give away too much, or trailers and posters are misleading and try to sell you a romance when the film is actually a thriller). Some campaigns are specific to the time and genre of film (1950s B-movie sci fi films seeking teenage audiences often included bizarre gimmicks like “Smell-O-Vision”—seriously, look it up on Google. Joan Crawford tossed small plastic axes to preview audiences for her horror-thriller *Strait-Jacket*). What started out as posters, lobby postcards, and set photographs released to industry-controlled fan magazines has now expanded to also include multiple teaser and full trailers, country-specific targeted marketing, toys and collectibles (thank you Star Wars!), websites and social media campaigns, among other things. These complex strategies still have to work hard to convince audiences to select one film over another on any particular weekend of the year.

Your assignment is to analyze the marketing and promotional campaign for a single film. Not allowed: your paper cannot be about one of the required films for the course (Love *Blade Runner*? Consider Ridley Scott’s *Alien* instead!), nor can it be for a sequel or remake (these campaigns already rely on prior knowledge of the franchise and so are not having to work as hard to create something original) or TV show or video game (films only!). Actively encouraged: choosing a film from any time period before the year 2000—film promotion began almost as soon as films had an audience (the Lumiere Brothers advertised their screenings with some very interesting Art Nouveau posters!), and promotion changed a lot over time (how did the studio system standardize promotion? How did that change as the studio system broke down?), so there are many interesting topics to be chosen from outside of your own lifetime of experience. You must have your choice of topic approved by your TA before **1/25/19**. An outline of the paper is due on or before **3/1/19**. A draft of the paper and bibliography is due on or before **3/29/19**. The final paper is due on or before **4/17/19**. Each section of the assignment must be turned in by **5:00 pm** on its due date. **NOTE: Written/doc or electronic/video elements must be submitted to Sakai Dropbox, and should be titled with the course and section name, your last name, and submission title in the filename. Doc files should also have your name and course section in the header on every page. For example: ARTH159-601_Bauer_outline.docx. Any improperly named file will be docked 5 points automatically.**

Your essay will require research into the particular promotional campaign you are analyzing as well as into the broader history and context of film promotion, posters, trailers, and so on so you can fit it appropriately into its era and genre. How are the visuals used to sell the film and generate interest in audiences and how are these visuals related to the content of the film? You should consider, among other things, how images of the “star” actor or actress are utilized to sell a film (faces and names and audience perception of who they think that star is as a person), how

a film could be marketed to different target audiences with changing visuals and campaigns (China doesn't believe in ghosts so how do you sell them *Ghostbusters?*), how a campaign might bend the truth to generate hype (a specific example would be the viral marketing campaign for The Blair Witch Project that made it seem like the film was a documentary), how a campaign might refer to contemporary events outside the film as a selling point (is the US at war? Show your patriotism, even if the film doesn't reference the war!), how the visual style of a campaign very deliberately invokes the visual style of the genre of the particular film (comedy films often have posters with a cartoony drawn style of image that connects the "funnies" to fun on screen), and more. Individuals like Saul Bass, Maurice Binder, Iginio Lardani and Pablo Ferro had long careers working in film promotion, so if you choose a project from a known and prolific designer, then you should also consider how that campaign fits into their overall career—do they have a style that is consistent across projects, or are they different every time and adapted to suit the needs of a specific film? All projects should have abundant visual materials to support the analysis.

Although the bulk of the concept should be presented in written essay form, prior discussion with your TA can lead to accommodating projects presented in the form of an original marketing campaign for a fictional (non-existent) film that could include poster concepts, storyboards for a trailer, a simple website, or, for students with prior filmmaking experience, a video of teaser trailer, etc. This project would still include a brief written portion explaining the hoped-for target markets for the campaign and why your particular designs/choices work for reaching that target.

The length of the paper should be 10-15 pages of text, double-spaced, size 12 Times New Roman font with one-inch margins all around. Neither images nor bibliography should be included in the 10-15 pages of text total (i.e., you must actually write 10-15 pages worth of text for your essay). **Pages must all contain your name and course/section number in the header and** be numbered. Images must be numbered, captioned and referred to in the text. You must acknowledge the sources of your images (in the captions). Any information derived from research must be properly documented with **footnotes or endnotes** and a **bibliography** in a standard format. Internet research must also be documented and should constitute less than 1/3 of your source materials. **All citations must be in the Chicago Style for Notes and Bibliography (not Author-Date). The library weblink to the full text of the CMS can be found on the course Sakai site.** One highly recommended manual is Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*.

Plagiarism will not be tolerated, per the UNC Honor Code: **It shall be the responsibility of every student at the University of North Carolina at Chapel Hill to obey and support the enforcement of the Honor Code, which prohibits lying, cheating, or stealing when these actions involve academic processes or University students or academic personnel acting in an official capacity. An especially serious Honor Code violation is plagiarism. If you are uncertain about this, please talk to the course instructor and T.A. See also the UNC-CH student guide titled "Plagiarism."**