

FTV4 | ART AND TECHNIQUE OF FILMMAKING | SUMMER 2024

Summer Sessions 2024 | Jasmine Nadua Trice, Associate Professor of Cinema & Media Studies

Office Hours: I'm happy to meet via zoom; please email me to schedule an appointment. [Here are some](#) tips for making the most of office hours.

SYLLABUS CONTENTS

- [Overview](#)
- [Learning Outcomes](#)
- [Class Policies](#)
- [General Grading Criteria](#)
- [Communication Protocols](#)
- [Assignments](#)
- [Course Schedule](#)
 - [Week 1](#): Representation on Screen and Beyond, Mise en Scene + Melodrama
 - [Week 2](#): Mise en Scene Continued | Cinematography + Film Noir
 - [Week 3](#): Cinematography + Film noir
 - [Week 4](#): Editing + The Action Film
 - [Week 5](#): The Western + Narrative
 - [Week 6](#): Screenwriting, Race and Voice
- [Creative Exercise Descriptions](#)

OVERVIEW

This course will introduce students to the formal and aesthetic principles of cinema, cultivating students' literacy in both media form and cultural representation. Many of us watch some variation of film and television each day. Though we may not realize it, the representations we see on screen can have a profound effect on how we understand social categories such as gender, class, race, sexuality, and national identity. In this course, students will gain fluency in the audio-visual language that comprises visual media and the complex ways in which that language creates cultural meaning.

The course is organized around film genres (melodrama, the western, film noir, action, and science fiction), which we'll use to understand particular elements of film narrative and form (mise en scene, cinematography, editing, and sound). Put simply, genres are labels that critics, filmmakers, audiences,

SAMPLE SYLLABUS ONLY

and industries use to classify films. They can act as a “contract” with the audience—we know, for example, that if we watch a science fiction film, we may see fantastic technologies or alien worlds. Genres foster certain expectations around visual codes and narrative structures.

They evolve over time and space. After a genre has become established, some filmmakers may choose to upend the expectations associated with it. Genres can also change as they move from one national context to another. For example, Philippine or South Korean films can borrow the iconography of Hollywood westerns to suit their own historical settings and political commentaries. Each unit of the course will involve “classical” variations of a particular genre, as well as later, “revisionist” versions of that same genre, which may experiment with its codes in order to comment on that genre’s history and the cultural meanings that have accrued to it over time.

So, each unit of the course works on multiple levels:

- 1) introducing **aesthetic terms**.
- 2) understanding how those terms relate to a particular **genre**.
- 3) engaging with **critical concepts** that enable us to think through how film texts make meaning.
- 4) discussing media **practice**.

We’ll discuss meaning-making as two-sided process. On the one hand, meaning can be located at the site of industry and production, when authors and studios make decisions about their work. On the other, meaning is also a matter of reception and interpretation. It is a social activity, dependent on the historical and cultural contexts in which films are made and received. This course will give special attention to the ways that film narrative and aesthetics can reflect, critique, and even shape structures of inequality, difference, and power.

Lectures and discussion forums will help students improve their critical reading, writing, speaking, and thinking skills. FTV 4 is an ideal course for students interested in cultivating media and cultural literacy with an eye to understanding diverse perspectives, cultures, and filmmaking traditions.

Learning Outcomes: After completing the course, students will be able to:

- Understand cinema as an art form that derives from filmmaking techniques and constructed cultural meanings
- Learn and effectively use film vocabulary to analyze individual films in relation to their narrative structure, form (mise-en-scene, editing, cinematography, and sound), and the cultural meanings they draw from, construct, or that audiences make from them
- Understand the roles of individuals who construct films according to both practical and aesthetic constraints
- Critically analyze films, locating their meaning within diverse social and cultural contexts
- Express themselves effectively in writing, drawing from lecture and class readings to engage course ideas and films

- Implement instructor feedback

Required weekly film screenings will illustrate course concepts and provide the basis for discussion, and for developing critical reading and writing skills.

This course fulfills the GE and Diversity requirements. Syllabus subject to minor changes at instructor's discretion.

Class policies:

Late Work:

- **Quizzes:** If you do not submit a quiz by the deadline, there is no way to make it up, since the feedback becomes available immediately. **The lowest two quiz scores will be dropped: this drop is meant to cover any medical/personal/technical issues that a student may encounter, plus any particularly bad performance on an assignment.** If you have missed more than two quizzes due to serious extenuating circumstances, you may contact your instructor and TA to see about options. These types of emergency situations will be assessed on a case-by-case basis.
- **Discussion Boards, Creative Exercises:** Please note that each assignment is due not only on a particular day but by a particular time. Late discussion board posts and creative assignments will be marked down 5% every day, deducted per hour late. Assignments and discussion posts will not be accepted more than two days late unless there is a documented illness or emergency. The lowest discussion board score will be dropped.

A Note About Classroom Climate: In this class, we will demonstrate respect for others' viewpoints and diverse backgrounds at all times. We will not discriminate against or criticize members of this classroom community based on gender, ethnic origin, nationality, sexual orientation, disability or any other such factor. Everyone is welcome here, and should feel safe expressing their thoughts and beliefs. Behavior that violates this classroom climate policy will not be tolerated.

Plagiarism: Students are often confused about what constitutes plagiarism. Plagiarism is the unacknowledged use of others' materials. This can mean direct quoting, but it can also mean paraphrasing, as well as unacknowledged use of other people's ideas. It's deeply unfair to other students in the course, and it is a serious violation of academic conduct. Cases of plagiarism will be dealt with according to the University's policy. If you're unsure of what counts as plagiarism, please see: <https://www.registrar.ucla.edu/Registration-Classes/Enrollment-Policies/Class-Policies/Plagiarism-and-Student-Copyright>. The standard process for violations involves contacting the Office of the Dean of Students to conduct an investigation. All work submitted for this course will be vetted through TurnItIn,

which is integrated into the Bruin Learn system. *Always cite your sources; if you're uncertain whether you need a citation, you probably do. Err on the side of caution.* For citation style guidelines, please see: <http://guides.library.ucla.edu/citing/styles> . The site also includes a guide for avoiding plagiarism.

UCLA statement of Academic Integrity: With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty, includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author's words or ideas as if they were your own. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work.

A note about qualitative assessment

Often students are working with the idea that an assignment theoretically begins with a baseline of 100%, which then has points deducted for errors. This idea is understandable, especially if you come from the sciences or other fields that use more quantitative metrics.

In the humanities, the qualitative system works a bit differently. One way to think about it is that the theoretical baseline for a qualitative assignment is "average," somewhere in the middle. Let's say hypothetically a C (or more realistically since we tend to be generous here, a B-), i.e., you've met all the basic requirements.

This means that if your work exceeds that baseline, great, you go up towards A-range! If you fall below that baseline, then you go down, to C- or below. (This isn't a curve, as hypothetically everyone in the class could get an A). So rather than thinking about it as "I'm having points deducted from 100% for errors," it's more, "I've gone this far above or below the theoretical average, midrange assignment."

Academic and Disability Assistance: If you are already registered with the Center for Accessible Education (CAE), please request your Letter of Accommodation on the Student Portal. If you are seeking registration with the CAE, please submit your request for accommodations via the CAE website. Please note that the CAE does not send accommodations letters to instructors--you must request that I view the letter in the online Faculty Portal. *Once you have requested your accommodations via the Student Portal, please notify me immediately so I can view your letter.*

Students with disabilities requiring academic accommodations should submit their request for accommodations as soon as possible, as it may take up to two weeks to review the request. For more information, please visit the CAE website (www.cae.ucla.edu), visit the CAE at A255 Murphy Hall, or contact us by phone at (310) 825-1501.

Writing support: There is academic support for writing available at the Undergraduate Writing Center: <http://wp.ucla.edu/index.php/home>. They can also make appointments to meet via Zoom/Google Docs.

General Grading Criteria for this Course

- **“F” assignments** are incoherent, late/never turned in, or plagiarized.
- **“D” assignments** are off-topic, poorly written, disorganized, and instead of the course materials rely on “personal experience” alone or materials from other classes. In other words, the assignment shows no evidence that the student was paying attention in class and does not incorporate materials used in the readings or in class discussion. Often these assignments seem more like film summaries or reviews rather than analyses. They do not incorporate an understanding of both narrative and style (editing, cinematography, mise-en-scene, sound, etc.) within the filmic text and instead focus only on the story or dialogue. These assignments also do not include a specific analysis of particular scenes within the film (the student has not watched the film carefully and shows no attention to cinematic detail). These assignments may also fall short or far exceed the page limits or time constraints for the assignment. They do not use appropriate grammar and often are not proofread.
- **“C” assignments** address the questions somewhat but don’t explicitly cite specific texts and discussion. These assignments tend to recycle examples from discussion without discussing how they fit with the analysis and repeat information given in class. There are usually typos, spelling errors and poorly structured sentences that make the argument vague or awkward.
- **“B” assignments** take on the questions directly, citing specific materials from the texts and lectures to illustrate the points being made. These assignments offer previously discussed examples illustrating points covered in class and engage with the materials, reflecting on the connections between the course materials. There are usually few typos or spelling errors (if any), sentences are relatively clear, and thoughts are organized into a concise argument.
- **“A” assignments** take on the questions directly, citing specific materials from the texts and lectures to illustrate the points being made. These assignments offer fresh, creatively critical examples illustrating points covered in class and also take the ideas in new places (reflections on current political situations, larger disciplinary issues, etc.). Connections are made between the course materials. Interesting readings of these connections—not brought up in class, per se—are presented in clear, provocative ways. These assignments incorporate specific analyses of particular cinematic scenes within the film, demonstrating an in-depth analysis of the film. (This is usually achieved through repeat viewings of the film and detailed focus on cinematic elements.) There are no typos or spelling errors, and the sentences are clear, concise, well organized, and skillfully written.

Grade Dispute Policy: If you don’t understand the reason you received a specific grade on any assignment, your TA and I are happy to talk with you. If you believe a grade should be reconsidered, take time to review the comments and follow these instructions:

SAMPLE SYLLABUS ONLY

1. Wait at least 24 hours after receiving the grade but no more than one week to contact your TA. Contact your TA first, and then if there are further questions, we can all talk.
2. Your reasons for another grade (which you must specify) must be written in a memo to your TA (2 pages max).
3. The original evaluation and all assignment materials must be included with your memo.
4. There is no guarantee that a reconsideration of your work will yield a higher grade.

Note that your professor and TA will not respond to emails about missed quiz questions that you feel should have been correct. An individual question is not enough to make a difference on your final grade.

We will go over the quiz question scores at the end of the quarter, and if any show that a large percentage of students missed them, we will give everyone credit for them.

Communication:

We love to hear from you! If you have a question:

1. First check the website and syllabus. If you ask a question whose answer can be found elsewhere, we may not respond.
2. Then, email your TA or professor.

For questions about **grades and grading**, contact your TA, whose email address can be found on the Site Info page. For questions about course **materials and themes**, contact your TA or professor. If you are having **technical difficulties**, contact the course website administrators at online@tft.ucla.edu. If you have questions about **enrollment, payment, financial aid, or transcripts**, contact Summer Sessions at info@summer.ucla.edu .

There will be a 24-hour turnaround on messages sent on weekdays. Messages received on weekends will be answered on Monday.

Open Forum:

There will also be an open forum on the Bruin Learn page, where you can post any questions or announcements about the course to the class as a whole, and your classmates and/or TAs/Professor can reply if necessary. This could be a question about class materials, but it could also be a recommendation: a movie or TV show you've seen that you want to talk about, a newspaper/magazine article you've seen, or something along those lines.

ASSIGNMENTS

There are no exams for this course. Instead, you will have shorter written responses to course material interwoven throughout the lessons.

No. of submissions	Name of assignment	Possible points each	Total points	% of final grade
10	Discussion Forums (DFs) (11 total, drop 1 lowest)	10	100	50%
20	DF replies to peers	1	20	
2	Creative Exercises (CEs) (5 options, choose 2)	18	36	25%
4	CE replies to peers	1	4	

19	Quizzes (21 total, drop 2 lowest)	varies	varies	25%
----	--------------------------------------	--------	--------	-----

Discussion Forums (DF) - 50% of final grade

Initial Posts: 10 x 10 points each = 100 points

- **Posts:** Each week will include prompts to post on the Discussion Forums on Bruin Learn. For many of the threads, you will be given a choice of prompts. Review the DF prompts at the beginning of the term to choose which ones you plan to do. You will not be able to see your classmates' posts until you have posted your own.
 - Your response must be 300-500 words. *Try not to go over the word count by more than a handful of words. Be concise and precise.* Feel free to use first-person; many of the prompts encourage this. You must provide specific, compelling evidence for the case you're making. If you refer to a reading, include the page number; if you refer to a scene, include the time code (if it's from outside of class, provide a link if available). There are guidelines for writing a response below.
- **Due date:** Each post is due by **11:59 PM PT on the day listed on the course site.** .
- There are 11 discussion forums total. The lowest forum and corresponding replies are dropped.

Replies to Discussion Forums: 20 x 1 point each = 20 points

- **Responses:** To receive full credit for your post, you must reply to **two** of your classmates' posts for each forum. Try to respond to posts that have fewer responses. You must respond to a different classmate's post each week. Replies to the board can be on any option in that forum, and not just the option you initially chose. Responses are due by **11:59 PM PT Sunday for that week's questions and should be a minimum of 100 words.**
- **Feedback:** Your TA will give **public feedback to two posts** for each DF thread. This will allow you to learn from your classmates' feedback.

DF Rubric (see also the grading criteria above)

Criteria	9-10 points	7-8 points	5-6 points	0-4 points
----------	-------------	------------	------------	------------

SAMPLE SYLLABUS ONLY

Response to Prompt	Brought original and provocative understanding to topic (i.e., conveys the student's own argument, rather than only repeating the argument from the lecture)	Good response but could have been more clearly connected to prompt. Good references to class materials, not as much application of those materials in development of student's own argument	Attempted adequate response but may have missed the main idea or wandered from topic	Post(s) not made or not clearly connected to topic
Language	Proper use of academic language, clear prose, and appropriate communication	Language could have been clearer or more polished at some points	Communication may be weak, unclear, or inappropriate in an academic audience	Broke basic rules of appropriate communication in an academic environment OR post was not made
Evidence (films, lectures, readings where appropriate)	Clear connections made to supporting evidence (cite specific quotes or concepts from readings and/or lectures, references scenes/aspects of films)	Good evidence but may be lacking in specificity	Evidence presented but may have been weak	Misunderstood nature of evidence or lacked evidence entirely
Timeliness	Post and any required replies met deadlines	One deadline or one component may have been missed	Deadlines were missed or did not include all requirements.	Post(s) extremely late or missed entirely.

Replies to other students

SAMPLE SYLLABUS ONLY

<p>1 points Clear engagement with other students. Specific references to others' ideas</p>	<p>0 points Engagement with other students minimal or vague</p>
---	--

(adapted from [UC CET&L](#))

Creative Exercises - 25% of final grade

Initial Posts: 2 x 20 points each = 40 points

- Review the Creative Exercises before the course begins. You will choose **TWO** of the five offered to complete:
 - One from Weeks 1-3.
 - The other from Weeks 4-6.
- The creative exercises will allow you to put the theoretical concepts and scene analysis into practice. Please see the exercise descriptions below, as well as the general grading criteria above.
- You will **post these exercises on Bruin Learn's Discussion Forum** section and **comment on two classmates' posts** to the same Creative Exercise you chose. Your assignment will not be considered complete unless you've commented. See guidelines for commenting on classmates' work above. You will receive up to two points for your responses. Responses will close Sundays at 11:59pm PT after the assignment due dates.
- TAs will offer feedback via the rubric below.

	Exemplary 17-18	Proficient 15-16	Partially Proficient 13-14	Incomplete 0-12
Concept	Clearly fulfills the prompt in an original and thought-provoking way. Actively builds from specific concepts in course readings and lectures.	Fulfills the prompt, but concept is not as compelling. Refers to course concepts, but in a more passive and less specific way.	Lacks clear focus. Concept seems only partly formed. Mostly fulfills the prompt, though some areas are lacking.	Fails to fulfill the prompt. Little effort has been spent conceptualizing the exercise.

SAMPLE SYLLABUS ONLY

<p>Execution</p>	<p>Written work is clearly presented, free from errors, and flows logically from point to point. There is a clear introduction and conclusion. Paragraphs transition from one to the next in a logical fashion. Language is precise and economical. Any sources are cited using a standard referencing system.</p> <p>Technical work (drawing, video production) may not be perfect, but shows effort.</p>	<p>Written work is clearly presented and free from errors, but the structure is not as organized, and language is less precise. Sources clearly cited.</p> <p>Technical work (drawing, video production) may not be perfect, but shows some effort. The student's goals are clear, even if they didn't completely meet those goals.</p>	<p>The language is related to the exercise's point, but vague. Some errors. Unclear citations.</p> <p>Technical work (drawing, video production) is sloppy to the extent that the objective of the student's exercise is unclear. It is uncertain what the student was trying to achieve.</p>	<p>Writing shows a lack of editing and proofreading. Sources lack proper citations.</p> <p>Technical work (drawing, video production) is minimal.</p>
-------------------------	--	---	---	---

Creative Exercise response guidelines (1 point each)

Responses to fellow students' Creative Exercises should be 100 words minimum. Below are broad guidelines; feel free to approach responses in different ways. You could adapt some or all of the following:

- **Praise:** What do you like about the Creative Exercise? How well does it respond to the prompt? Are there aspects that surprise you in some way, or that work particularly well? How so? What are some specific examples of things that you thought were done well?
- **Question:** What are some aspects of the Creative Exercise that you did not understand, or that could be explained further? Are there questions that you have about why your classmate did this exercise the way that they did? Are there parts of the exercise that could be explored?
- **Polish:** If they were to develop this further, what could your classmate do specifically to make this a better project? What parts would you change and why?

Multiple-Choice Quizzes: 25% of final grade

There is a multiple-choice quiz for each Lesson (comprised of lectures, readings, and/or screenings). They'll differ in the numbers of questions and time limits depending on the amount of material for that lesson. They will be automatically graded through Bruin Learn. We will drop the lowest two quiz scores.

SAMPLE SYLLABUS ONLY

This should account for missing a quiz due to unforeseen circumstances. Quizzes are open book: you may consult any class materials when taking the quiz.

COURSE SCHEDULE

Workload: 5 Units is approximately **25 hours of work per week**. All times are **Pacific time**. The hours are calculated with the following Monday's discussion section.

- Recommended materials are in gray. They are not required and will not be covered in quizzes or forums, but if a particular topic interests you, they are there for further study. Please feel free to make an appointment with your professor to discuss the optional materials.

Be sure to *PLAN AHEAD*: Read over all the options for DFs and Creative Exercises, and think about your interests and other course work. Before class starts, decide which ones you want to do. Assignments are due *by* a certain day but don't have to be submitted *on* that specific day. You are welcome to submit assignments early.

WEEK I: MISE EN SCENE + MELODRAMA

TUESDAY (Flexible deadline to Sunday this week if you need it)

Lesson 0: Plastic Representation and Approaches to Studying Film

Plastic Representation

- **Lecture:** Introduction
 - Part 1 (15m)
 - Part 2 (41m) (required viewing up to 28:02)
 - Part 3 (21m)
- **Screening:** "[Moonlight](#)" (Jay-Z and Alan Yang, 2017; 7 min.); Recommended: *Killer of Sheep* (Charles Burnett, 1978; 80 min.).
- Pratt Institute [Inclusive Language Resource Guide](#). Additional optional resources on course site.
- **Reading:** Kristin Warner, "[In the Time of Plastic Representation](#)."
- **Recommended:**
 - Kristen Warner, "[Bridgerton Hasn't Solved Its Diversity Problem](#)," *The Cut*, 2022.
 - Lori Kido Lopez, "Introduction." *Race and Media: Critical Approaches*. NYU Press, 2020.
 - Hall, Stuart (1991 [1973]) Encoding, decoding. In: During, S (ed.) *The Cultural Studies Reader*. London: Routledge.
- **Syllabus and Inclusive Language Quiz**

Discussion Forum 0

Lesson 1: Genre and mise en scene

- **Readings:** Ella Shohat, "Ethnicities-in-Relation." See handout on this article in Bruin Learn.
- **Reading:** *The Film Experience*, Ch. 3 Mise-en-Scene: Exploring a Material World (pp. 84-114).
- Lori Kido Lopez, "Notes on Terminology," *Race and Media: Critical Approaches*. NYU Press, 2020.
- **Lecture:** Genre (25m)
- **Lecture:** Genre and Mise en Scene (19m)
- **QUIZ 0 and 1**

THURSDAY (Flexible deadline to Sunday this week if you need it)

Lesson 2: *In the Mood for Love* and mise en scene

- **Screening:** *In the Mood for Love* (Wong Kar-Wai, Hong Kong; 1 hr. 38 min)
- **Reading:** Stephen Teo, "Wong Kar-wai's *In the Mood for Love*: Like a Ritual in Transfigured Time." (2800 words).
- **Recommended reading:** Emilie Yueh-yu Yeh (2009) "Pitfalls of cross-cultural analysis: Chinese wenyi film and melodrama," *Asian Journal of Communication*, 19:4, 438-452.
- **Lecture:** *In the Mood for Love* and Chinese melodrama, memory and mise en scene (36m)
- **QUIZ 2**

Lesson 3: Stars, Melodrama and Mise en Scene

- **Lecture:** Stars and Mise en Scene
- **Lecture:** Melodrama and Mise en Scene
- **Reading:** *The Film Experience*, "Cultural Studies," especially the section on stars, pp. 394-399.
- **Screening:** *Never Forever* (Gina Kim, US/Korea; 1 hr. 44 min)
- **Q&A:** Gina Kim on directing, *Never Forever*, coproductions, and mise en scene
- **QUIZ 3**

Discussion Forum 1

Discussion Forum 2

SUNDAY

Replies to fellow students: due Sunday, 11:59 pm PT. You must post two replies to fellow students on EACH discussion thread. (That's four replies total this week.) See the instructions and rubric at the top of the syllabus.

Decide which two Creative Exercises you will be completing over the course. [Sign up](#) for which ones you will be doing on the Creative Exercises page of the course website. We ask you to do this so we can

spread out the number of students completing each exercise, and to ensure that there are enough projects for everyone to respond to. If you choose CE 1, it is due next week.

WEEK II: MISE EN SCENE CONTINUED | CINEMATOGRAPHY + FILM NOIR 1

TUESDAY

Lesson 4: Lighting and Skin Tone

- **Recommended Reading:** Richard Dyer, "Lighting for Whiteness."
- **Recommended Reading:** "Black Lives, Silver Screen: Ava DuVernay and Bradford Young in Conversation," *Aperture Magazine* 223, "Vision and Justice" (Summer 2016), <https://aperture.org/blog/aperture-magazine-blog/black-lives-silver-screen-ava-duvernay-bradford-young-conversation/>.
- **Lecture:** Mise en scene continued: Lighting for an unspoken norm: 10 min.
- **Screening:** *Insecure* (Issa Rae S02E03, "Hella Open," (Dir. Marta Cunningham, 2016-). D.P.: Ava Berkofsky. 30 min. Available on Netflix and Max (unfortunately, we can't make the episode available due to copyright issues).
- **Recommended:** *Coded Bias* (Shalini Kantayya, 2020; 1 hr. 30 min.).
- **Lecture:** Rethinking lighting and race
- **Lecture:** *Insecure*: Locations and mise en scene
- **QUIZ 4**

Discussion Forum 3

THURSDAY

Lesson 5: Gender, Cinematography, and Film Noir

- **Reading:** *The Film Experience*, Ch. 4: Cinematography: Framing What We See (pp. 116-151).
- **Lecture:** Film noir, gender, and cinematography
- **QUIZ 5**

Lesson 6: *Double Indemnity* and Cinematography

- **Screening:** *Double Indemnity* (Billy Wilder, 1944, USA; 1 hr. 50 min). TW: problematic representations.
- **Lecture:** *Double Indemnity*, cinematography, and mise en scene
- **QUIZ 6**

Discussion Forum 4

FRIDAY

Creative Exercise I: Mise en Scene. Due Friday, 11:59pm PT. See course website for prompt. There are five Creative Exercises over the course; you must choose two.

SUNDAY,

Replies to fellow students: due Sunday, 11:59 pm PT. You must post **two** replies to fellow students on EACH discussion thread. (That's four replies total this week.) See the instructions and rubric at the top of the syllabus.

WEEK III: CINEMATOGRAPHY + FILM NOIR 2

TUESDAY

Lesson 7: Historicizing the Gaze

- **Reading:** Laura Mulvey, "Visual Pleasure in Narrative Cinema." (see handout on Bruin Learn)
- **Lecture:** The gaze in historical context
- **Q&A:** Kristy Guevara-Flanagan on directing, feminist filmmaking, and documentary
- **Screenings:**
 - *What Happened to Her* (Kristy Guevara-Flanagan, 2016, USA; 15 min.). TW: nudity, references to violence.
 - *Am I Pretty* (Jennifer Proctor, 2018; 10m).
 - *Normal Appearances* (Penny Lane, 2015, USA; 5m)
- **Optional Screening:**
 - *Cycles* (Zeinabu Irene Davis, 1989, USA, 17 min)
- Lecture: Undoing the Gaze
- Reading:
 - bell hooks, "The Oppositional Gaze." *Black Looks: Race and Representation*. 1992.
 - Jennifer Proctor, "*Am I Pretty?*" and a "Sonic Gaze;" Kiri Miller, "Review."
- **Recommended Reading:** Samantha Shepard, "Bruising Moments: Affect and the L.A. Rebellion." *L.A. Rebellion: Creating a New Black Cinema*. Eds. Allyson Nadia Field. Jan-Christopher Horak, Jacqueline Najuma Stewart. UC Press, 2015. (The last section is on *Cycles*).
- **QUIZ 7**

Lesson 8: Cinematography Continued

SAMPLE SYLLABUS ONLY

- **Lecture:** Cinematography terms: 35 min.
 - **Q&A:** Bill McDonald: A Day in the Life of a Cinematographer.
 - **QUIZ 8**

Discussion Forum 5

THURSDAY

Lesson 9: Nenoir, Cinematography, and Mise en Scene

- **Lecture:** Neonoir, *Devil in a Blue Dress*. Available to rent online; included in Amazon Prime subscription.
- **Recommended:** Mark L. Berrettini. "[Private Knowledge, Public Space: Investigation and Navigation in *Devil in a Blue Dress*.](#)"
- **Screening:** *Devil in a Blue Dress* (Carl Franklin, 1995) (1 hr. 42 min). TW: sexual situations, some violence.
- **QUIZ 9**

Lesson 10: Cinematography and Documentary

- **Screening:** *In the Air* (Liza Johnson, 2009) (22 min.)
- **Q&A:** Liza Johnson on directing *In the Air*, regional specificity, and experimental documentary.
- **QUIZ 10**

Discussion Forum 6

FRIDAY

Creative Exercise II: Mise en Scene/Cinematography. Due Friday, 11:59 pm PDT. See course website for prompt. There are five Creative Exercises over the course; you must choose two.

SUNDAY

Replies to fellow students: due Sunday, 11:59 pm PT. You must post **two** replies to fellow students on the discussion thread. See the instructions and rubric at the top of the syllabus.

You also need to post two replies to fellow students on the creative exercise if you did it this week.

WEEK IV: EDITING + THE ACTION FILM

TUESDAY

Lesson 11: Constructing Time and Space Through Editing

- **Reading:** *The Film Experience*, Ch. 5: Editing: Relating Images (pp. 152-193)
- **Lecture:** Continuity editing

- QUIZ 11

Lesson 12: Art Cinema Editing

- **Screening:** [The Accordion](#) (Jafar Panahi, 2010, Iran; 8 min. 37 sec); [Black Breakfast](#) (Jia Zhangke, 2008, China; 4 min. 37 sec); [Butter Lamp](#) (Hu Wei, France/China, 2015; 16 min.). As a comparison to *Butter Lamp*, you might watch the very short film, [Standby](#) (Charlotte Regan, 2016; 5m41s). It uses a similarly unique editing structure with a static camera and jump cuts, but within a very different style (comedy).
- **Lecture:** Art cinema editing
- QUIZ 12

Lesson 13: Soviet Montage and Its Legacies

- **Reading:** Pudovkin, "On Editing," Eisenstein, "The Cinematographic Principle"
- **Recommended Reading:** Using clips, this article discusses Eisenstein's editing of battle sequences (specifically horses charging) in relation to *Game of Thrones*: Matthew Dessem, ["Here's Why the Dothraki Attack in Game of Thrones Was So Devastating,"](#) *Slate*, April 30, 2019,
- **Lecture:** Montage cinema
- **Screening:** *Sisters & Brothers* (Kent Monkman, 3.5 min, 2015). [Available at National Film Board of Canada](#). This is the content warning provided: *This film contains content about Canada's residential school system. If you require emotional support, please contact the 24-hour Residential School Crisis Line at 1-866-925-4419.*
- QUIZ 13

Discussion Forum 7

THURSDAY

Lesson 14: Time and Space in Action Cinema

- **Lecture:** Action cinema genre, editing action sequences
- QUIZ 14

Discussion Forum 8

FRIDAY

Creative Exercise III: Eisenstein. Due Friday, 11:59pm PT. See course website for prompt. There are five Creative Exercises over the course; you must choose two.

SUNDAY

Replies to fellow students: due Sunday, 11:59 pm PT. You must post two replies to fellow students on the discussion thread. See the instructions and rubric at the top of the syllabus.

You also need to post two replies to fellow students on the creative exercise if you did it this week.

WEEK V: THE WESTERN + NARRATIVE

TUESDAY

Lesson 15: The Western and Narrative

- **Reading:** *The Film Experience*, Ch. 7: Narrative Films: Telling Stories (pp. 230-271)
- **Screening:** *Borrowed Time* (Andrew Coats and Lou Hamou-Lhadj, 2015; 7 min.). TW: references to violence.
- **Lecture:** The western genre, American mythologies, narrative traditions
- **QUIZ 15**

Lesson 16: *Stagecoach* and Narrative

- **Screening:** *Stagecoach* (John Ford, 1939; 1 hr. 39 min.). TW: problematic representations of Native Americans.
- [Handout on *Stagecoach*.](#)
- **Lecture:** Narrating *Stagecoach*

Lesson 17: Native American Performers and the Western

- **Screening:** *Reel Injun* (Neil Diamond, 2010, 85 min.). *Available through [Amazon Prime](#) and for free on [Tubi](#). The DVD is available to watch at UCLA's Instructional Media Lab in Powell Library.
- **Lecture:** Reel Injun
- **QUIZ 16/17**

Discussion Forum 9

THURSDAY

Lesson 18: *Westworld*, Television, and Narrative Complexity

- **Screening:** *Westworld*, S01,E01, "The Original" (Lisa Joy, Jonathan Nolan, 2017); 1 hr. 8m. TW: violence.
- **Reading:** Jason Mittell, "Complexity in Context."
- **Lecture:** Narrative complexity and *Westworld*
- **QUIZ 18**

Lesson 19: Narrative and sound in *The Rider*

- **Screening:** *The Rider* (Chloe Zhao, 2017; 1 hr. 45 min.)
- **Lecture:** Narrative and sound in *The Rider*
- [Handout on *The Rider*](#)

SAMPLE SYLLABUS ONLY

- **Recommended:** Eleftheria Thanouli, "[Art Cinema](#)" Narration: Breaking Down a Wayward Paradigm"
- **QUIZ 19**

Discussion Forum 10

FRIDAY

Creative Exercise IV: Narrative. Due Friday, 11/26, 11:59 pm PT. See course website for prompt. There are five Creative Exercises over the course; you must choose two.

SUNDAY

Replies to fellow students: due Sunday, 11:59 pm PT. You must post two replies to fellow students on the discussion thread. See the instructions and rubric at the top of the syllabus.

You also need to post two replies to fellow students on the creative exercise if you did it this week.

WEEK VI: SCREENWRITING, RACE AND VOICE

TUESDAY

Lesson 20: The Work of Screenwriting

- **Q&A:** George Huang: A Day in the Life of a Screenwriter
- **QUIZ 20**

THURSDAY

Lesson 21: Race and Voice

- **Reading:** *The Film Experience*, Ch. 6: Film Sound: Listening to Cinema. (pp. 194-2227)
- **Screening:** *Sorry to Bother You* (Boots Riley, 2018; 1 hr. 51 min.).
- **Handout:** [Sorry to Bother You](#)
- **Lecture:** Discussion of Boots Riley, *Sorry to Bother You*.
- **QUIZ 21.1**
- **Screening:** *Illusions* (Julie Dash 1982; 34 min.)
- **Lecture:** Discussion of *Illusions*, Julie Dash.
- **QUIZ 21.2**

Discussion Forum 11

FRIDAY

Creative Exercise V: Sound. Due SUNDAY, 11:59 pm PT. See course website for prompt. There are five Creative Exercises over the course; you must choose two.

SAMPLE SYLLABUS ONLY

SUNDAY

Replies to fellow students: due Sunday, 11:59 pm PT. You must post **two** replies to fellow students on the discussion thread. See the instructions and rubric at the top of the syllabus.

You also need to post two replies to fellow students on the creative exercise if you did it this week.

CREATIVE EXERCISE DESCRIPTIONS

UNIT I: MISE EN SCENE. Creative Exercise I: Establishing Character (400-600 words)

For this exercise, you will take on the role of a production designer (and screenwriter), constructing a fictional character through describing the mise en scene of their bedroom. Who is this bedroom's inhabitant? What do we know about them based on this space? Your description of the mise en scene will need to communicate this to the film crew who will shoot the project and to the audience who will see the completed film.

Do not tell us anything about this character. Your classmates/TA/Professor will need to be able to surmise who this person is by virtue of the mise en scene. You'll need to negotiate:

- The character's individual identity. Are they extremely tidy? Messy? Does this trait exist in friction with the usual associations viewers might have with setting (e.g., a grossly messy, beautiful, affluent suburban home, or an extremely luxurious dorm room)? What is their job (student, priest, artist)?
- Their place within larger social and cultural structures. Is this space specific to a country or region? Urban or rural? Are there particular cultural markers? How would you create an environment that's recognizable to an audience, while avoiding stereotypes? Keep in mind Shohat's contention that ethnicities in film are ubiquitous, if often submerged.
- The genre of the work this set would appear in. Is this science fiction? If so, what kind (space opera, art film)? Is it a gritty, realist portrayal of New York City life?
- Time period. When are we? New York in the mid-1970s would be very different from New York in the late 1980s, for example.
- Issues around stardom and casting. Who do you see playing this role? A known, unknown, or non-professional actor? Are you casting according to type? Against type? A performer at the height of their fame, or someone whose fame has faded, but who evokes a particular meaning for the film (e.g., John Travolta in *Pulp Fiction*, Winona Ryder in *Stranger Things*—see this Flavorwire article on “nostalgia casting:” <https://www.flavorwire.com/586015/stranger-things-and-the-benefits-of-nostalgia-casting>).

Production designers give the viewer information about characters through the mise en scene. For example, in this Closer Look short (<https://www.youtube.com/watch?v=u7VlJdLTf84>) about designing the character Villanelle's apartment in *Killing Eve* (Writer: Phoebe Waller-Bridge, BBC America 2018), the crew discusses creating the Parisian apartment for a psychopathic assassin in a way that would make the audience understand her. The film encourages us to project a certain kind of character into the space, based on the mise en scene.

Another scene from the opening of *To All the Boys I've Loved Before* (Dir. Susan Johnson, 2018; Production Designer: Paul Joyal) uses mise en scene to establish both character and genre.

SAMPLE SYLLABUS ONLY

Lara walks through a field in 19th-century costume; her voice over narration suggests that it's a fantasy or parody.

The film cuts to a medium close up of her in her room, revealing that the prior scene was a fantasy brought on by the romance novel. But the decor offers some continuity between the scenes; it mimics a romantic, natural setting in the wallpaper.

The wider long shot gives us a view of the reality--a typically chaotic, messy teenager's room. Think about how this shot establishes Lara as a character. Even if you haven't seen the film, you might know something about the genre of the film, this character's personality, and her family's socioeconomic status.

You don't have to create a teen or child character, but for other sources of inspiration, I would also point you to Adrienne Salinger's photography book, *In My Room: Teenagers in Their Bedrooms* (https://i-d.vice.com/en_us/article/zmxdz5/what-these-iconic-photos-of-90s-teens-in-their-bedrooms-can-teach-us-about-being-young-today) which was photographed in the 1980s and '90s. Also, the James Mollison photography project, *Where Children Sleep* (<http://jamesmollison.com/books/where-children-sleep/>) offers a comparative view of children's sleeping spaces (not all of them are rooms) around the world. It's a remarkable project in many ways, but you can also consider whether it falls into certain stereotypes and how you might avoid doing so in your work. Reflect on how social class, gender, culture, and individual personality are evoked through the décor, color scheme, lighting, and objects.

You can also consider the number of film professionals who would be involved in constructing the fictional versions of these spaces.

UNIT II: CINEMATOGRAPHY. Creative Exercise II: Mise en Scene/Cinematography

Storyboarding

In the last few weeks, you have learned about the how the elements of mise-en-scene and cinematography help to create the visual language of movies. This assignment will ask you to identify how these factors work to create the overall movie viewing experience. You will be assigned a scene by your TA with the goal to identify all of the elements of scene construction that occur within it. Your task will be to storyboard each shot from your clip, considering elements like lighting, framing and camera movement. You will identify and draw out what you witness on screen, shot by shot.

The second part of this assignment then will ask you to analyze how each of these components ultimately come together to set the tone and move the plot forward. You will describe how these elements of mise-en-scene, cinematography and editing create the movie-watching experience.

SAMPLE SYLLABUS ONLY

Instructions for each portion of this assignment:

Part 1: Storyboarding

Before any scene goes into production, filmmakers sit down and write out how they intend to film it. Storyboarding is a method in which ideas for camera angles, movements and light sources are thought out and drawn.

How to storyboard:

Using a template (for example: <https://boards.com/storyboard-template#microsoft-word-storyboard-templates>), you will draw the actions you see within your scene. In the lines below, you will describe the kinds of action that occur within that shot. This will include the physical actions of characters and also the movement of the camera.

For your drawings:

Drawings should be in color; we are aware that some of you are less artistic than others, so stick figures are fine provided that you continue to identify the following components:

- Match the framing of a characters in the original scene
- Identify the lighting source (try to draw the lighting within your frame, however, if you are less artistically inclined, simply identify where it appears that lighting is coming from in the description area below).
- Identify the physical movements of characters during a shot through arrows. For example, if a character walks from the left side of a room to the right, draw from where they are first positioned in the first shot then draw an arrow pointing left to indicate that motion.
- Identify every shot in the scene, and each cut that occurs. There should be an image for every shot in your clip.

Descriptions:

In the lines below your drawing please identify the following:

- The exact framing of your shot (example: long-shot, close-up, etc.)
- Any camera movement that occurs within the shot (ex: pan, tilt, track etc.)
- Any reframing (for example: if a shot starts at medium shot and through the camera movement becomes a long shot).
- If you had challenges drawing it into your frame, please identify your lighting source. Where is the light coming from? How many lighting sources do you see?

Part 2: Analysis (300-400 words)

SAMPLE SYLLABUS ONLY

After you have organized all of the elements in your storyboard, you will explain how you feel that the mise-en-scene and cinematography work together to create meaning in the scene. Try to answer the following questions:

- What happens in this scene narratively, and how is the point of the scene conveyed through its visual construction?
 - Does the lighting or use of color convey a particular mood or set a tone?
 - Why do you think the scene was composed of these shots?
-

UNIT III: EDITING. Creative Exercise III: Eisensteinish

Eisenstein's thoughts about editing in "Beyond the Shot" differ from the idea of "invisible" editing that privileges narrative coherence. He believes that editing should operate on the principle of visual, spatial, and temporal conflict. For this lab exercise, you will create a video using free editing software (any is fine, as there are many resources for free editing tools: <https://www.consumerreports.org/mobile-apps/free-video-editing-apps-for-smartphone/>). UCLA students also get a free license to Adobe Creative Cloud, which includes their beginner level Premier Rush and full editing tool Premier. See the [instructions for requesting an Adobe Creative Cloud license](#).

Construct a short scene in the way Eisenstein might have, emphasizing emotional continuity between shots and prioritizing the assault on the viewer through the clash of shots with each other. Your aim is to produce a 30-second video with the goal of agitating the viewer, rather than to offer logical continuity over the course of the scene.

Post the video, and provide a 250-300-word "creator's statement" that explains what you were trying to achieve with the approach that you took.

Note: Your professor and TA will not be able to provide technical support; please consult the many editing tutorials online if you need guidance. As with other Creative Exercises, you will be graded more for your conceptual intent than technical perfection.

UNIT IV: NARRATIVE. Creative Exercise IV

Option 1: Narrative Exchange (500-600 words)

The lectures for this week discuss three different kinds of film/TV narrative: classical (Stagecoach), post-classical/complex (Westworld), and art cinema (The Rider). Choose one of the three works we watched, and imagine what it would be like if you restructured it using a different narrative style. For example, how would The Rider's story differ if it were organized in a more classical way, inspired by Stagecoach? What might an art cinema version of Stagecoach's narrative look like? Could you imagine a

SAMPLE SYLLABUS ONLY

complex/post-classical variation of Stagecoach or The Rider? Your response should refer to course materials.

Option 2: Adapting a News Story (500-600 words)

Find an article in a news outlet (e.g., The Daily Bruin). Choosing one of the narrative styles we've discussed (classical, post-classical/complex, art cinema), describe in 250-350 words how you would adapt this story into a narrative film. Then, write a 250-word "Creators' Statement" that describes what you were planning to achieve with this work. Your response should refer to course materials.

UNIT V: SOUND. Creative Exercise V

You have two options for this exercise. Choose ONE.

OPTION 1: Clip analysis

You must do both parts.

Part 1: Audio only

CHOOSE ONE of the audio tracks from a brief film clip. Listen to it carefully. Then, write 200-250 words detailing what you can glean from the film, just by listening to the sound. What is happening in the clip? Where are we, and how do you know? What is the tone of the clip? What sounds are emphasized? How does the audio track (music, ambient sound, sound effects, vocal performances) construct the scene?

Part 2: No audio

CHOOSE ONE of the action sequences posted on the Bruin Learn site. Watch it with and without sound. Write 200-250 words about how the sound functions to prop up or cohere the shots.

You will submit one forum post with both parts, 400-500 words total.

OPTION 2: Re-sound a scene

Find a 1-minute scene that uses music and/or offscreen voice in a particular way. This could be a voiceover narration, or a specific narrative in which a character is portrayed only or primarily through voice (e.g., Darth Vader in Star Wars, Samantha in Spike Jonze's Her, Hal 9000 in Stanley Kubrick's 2001: A Space Odyssey, the narrator played by Alec Baldwin in The Royal Tenenbaums). Record and add a new soundtrack to the scene. For the voice, are there norms around accent and gender in the performance? How does changing the voice affect the scene's meaning? For music, how does removing the music or changing the genre affect the scene's meaning? Post the video and write a 200-250-word "creator's statement" describing your approach.

You will post your video directly to the discussion board using this tutorial. Include your video and essay in one discussion board post. If you are having difficulty uploading directly to the discussion board using the tutorial, you may also upload to Vimeo or YouTube. Note: your professor and TA will not be able to provide technical support; please consult the many editing tutorials online if you need guidance.

SAMPLE SYLLABUS ONLY

Places to go for help when you are feeling overwhelmed and need personal and/or academic assistance: (In addition to the resources listed below, you can get assistance from a counselor in your college/dept., check out the current schedule of classes under “Academic Counseling” to find the location and phone number.

Student Resources:

* Counseling and Psychological Services

Wooden Center West: (310) 825-0768

www.caps.ucla.edu

* Ashe Student Health & Wellness Center

Ashe Center Main Line: 310-825-4073

Ashe COVID Hotline: 310-206-6217

COVID case reporting: exposuremanagementteam@ashe.ucla.edu

* Letters & Science Counseling Service

A316 Murphy Hall: (310) 825-1965

www.college.ucla.edu

* Academics in the Commons at Covell Commons: (310) 825-9315 free workshops on a wide variety of issues relating to academic & personal success

www.orl.ucla.edu (click on “academics”)

* Lesbian, Gay, Bisexual and Transgender Resource Center

Student Activities Center, B36: (310) 206-3628

www.lgbt.ucla.edu

* UCLA Center for Accessible Education

A255 Murphy Hall: (310) 825-1501, TDD (310) 206-6083

<https://www.cae.ucla.edu/>

* Dashew Center for International Students and Scholars

106 Bradley Hall: (310) 825-1681

www.internationalcenter.ucla.edu

* Student Legal Services

A239 Murphy Hall: (310) 825-9894

www.studentlegal.ucla.edu

* Dean of Students Office

SAMPLE SYLLABUS ONLY

1206 Murphy Hall: (310) 825-3871

www.deanofstudents.ucla.edu