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MART 101L.01M: Introduction to Media Arts

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MAR 101L Introduction to Media Arts (01) 3cr.
Hybrid Online Autumn 2014
School of Media Arts

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COURSE DESCRIPTION

The purpose of the course is to introduce you to the analytical processes involved in “reading” film narrative. We will cover three major areas: fictional, documentary and experimental filmmaking. The class fulfills the Literary and Artistic Studies portion of your **General Education Requirement**.

On a broader level this course delivers experiences that should help you expand your ability to:

- think creatively
- develop your ideas through collaboration with your fellow students
- articulate core meaning and thematic concepts in existing films and your own work
- understand the context behind your personal point-of-view and to look empathetically at other global cultures whose context may be quite different from your own.

OUTCOMES

I. FILM LANGUAGE AND STRUCTURES

A successful student will be able to understand and clearly articulate their understanding of film stories through the following modes of analysis:

- **THE FOUR COMPONENT AREAS**
- **DRAMATIC**
- **FILMIC**
- **STRUCTURAL**
- **LITERARY**
- **GENRE DESCRIPTION/ CLASSIC PLOT MODELS**
- **NORTHRUP FRYE’S MODES OF NARRATIVE (HERO)**
- **ROBERT MCKEE’S STORY TRIANGLE**
- **FOUR MODES OF DOCUMENTARY**

II. THE WORLD INSIDE—YOUR POINT-OF-VIEW AND CANONICAL STATE

Through the principles that broaden your understanding of the idea of storytelling, you will be able to articulate the nature of your “world view” as well as themes, characters and types of stories that might emerge from someone like yourself. These principles are based in:

- **THE THREE LEVELS OF READING**
- **FOLK PSYCHOLOGY**
- **THE CANONICAL STATE OF BEING**

- **THE IDEA OF “CORE”**
- **STORYTELLING AS A MEANING-MAKING PROCESS**

III. THE WORLD OUTSIDE—THE DEVELOPMENT OF EMPATHY

By focusing on other cultures (outside and inside of our own country) and their stories you will be able to compare and contrast your context with theirs and therefore open up your mind to what stories might mean to them and you.

!!!! IMPORTANT !!!!

TEXT & MATERIALS

There is **no required text** for the class, **but** the class requires viewing of films that are to be your responsibility. This means having access to them via Netflix, iTunes, Amazon, or some other source from which you can access the materials. The rest of the reading and lecture material is available in documents and video packages that will be found on our **main course shell**.

CLASS STRUCTURE

The semester contains 3 LEVELS. Each Level contains 5 WEEKS, except the last, which includes Thanksgiving Week. Each Week is its own unit and has instructional video and reading materials and either a full-length movie or movie clips to view. This is not a small amount of material so the best advice I have is: *get started on your work early in the week and make sure to get movies lined up in advance!*

For the sake of consistency, each week will be structured in a similar manner:
Materials to study:

- 1) **Instructional Videos:** These instructional mini-lectures are from 3-10 minutes in length and get at the main focus of a given week's work. I highly recommend viewing each one twice—once before you read the week's documents and then once after!
- 2) **Weekly Readings:** These offer more detail than be contained in a short video and include material that is not in the videos, as well as including the major vocabulary necessary for the class.
- 3) **Vocabulary:** Each week we will add more of the language of film and story creation, both in the areas of production and literary analysis.
- 4) **The Language of Cinema:** This is a weekly area where I'll focus on one or more vocabulary words in more depth than in the usual readings.
- 5) **Outside Links:** This area includes links to clips used in assignments as well as to sites that give you the opportunity to expand your research into film and additional topics generated through assignments and forums.

WEEKLY GRADED ACTIVITIES

- 1) **DISCUSSION BOARD ASSIGNMENT:** (12 WEEKS @ 4 pts.= 48 pts.)
The FORUM AREA in Moodle will be the home for this work, which is the main accounts almost half of the **100 possible points** for the entire class,
 - a. Everyone will be assigned a group for the week.
 - b. Each of you will view the film for the week and read the materials and interact with the other members of your group about those

materials.

- c. There will be three levels of posting for which you can receive points:
 - i. YOUR POST= 2pts This you are required to do. Criteria for you post will be found in Grading document.
 - ii. YOUR REPSONES TO OTHERS: 1pt 2 responses are required for this point. If you achieve i and ii you will have 3 out of 4 possible points or 75%/C for the week.
 - iii. EXPANDING THE CONVERSATION= 1pt This fourth post must move the conversation beyond the basic documents for the week, incorporating other materials and connections you have made relating to the week's topics.

2) QUIZ RESEARCH: 12 WEEKS @ 3pts = 26 pts.

- a. While completing and viewing the assigned work for the week each student will create a list of 5 questions (and their answers) they would consider necessary to moving forward with the course.
- b. In the QUIZ RESEARCH FORUM area you will exchange ideas for the best 10 questions for the week and research additional questions if needed.
- c. The 10-questions will be posted to the instructor and the T.A. for the class by midnight on Saturday of the week assigned.
- d. The criteria for posting will be similar to the DISCUSSION ASSIGNMENT with the exception of the 4th post.
 - i. YOUR 5 QUESTIONS= 2pts.
 - ii. YOUR REPSONSE TO OTHERS AND CREATION OF OTHER QUESTIONS= .5
 - iii. YOUR ADDING A NEW QUESTION OR A 2ND MEANINGFUL RESPONSE= .5
- e. The criteria for posting during the week will be found in that area of the "Logistics" links in Moodle or on the home page of the classes web site. **Grading for each** individual will be based on your posting criteria and not on the final result, i.e. the test.
- f. Each member of the group whose 10 questions is judged best for the week will receive **2 points extra credit**, provided that they have met the individual posting criteria for the assignment.

3) TEAM FILM ANALYSIS MID-TERM (6 pts.)

During WEEK 5 of the class you will all submit films that you are interested in analyzing for a mid-term grade. We will look at these films and assign a film for each group to analyze. The criteria will be essentially the same as the Discussion Assignment criteria, the only difference being the number of points in the assignment. This assignment will take the place of Discussion Assignment during Week 7.

3) ONLINE FINAL TEST (10 pts.)

The Final Test will be available during all of Finals Week (Sunday December 5– Friday December 12 at midnight) It will be made of of 100 questions that your groups have put forward as a result of the Collaborative Research assignments during the semester.

100 POINTS FOR THIS CLASS

MAR 101L POINTS DISTRIBUTION	
D-BOARD ASSIGNMENTS (12 @ 4pts)	48 pts.
QUIZ RESEARCH (12 @ 3pts)	36 pts.
Team Film Analysis Mid-Term	6 pts.
Online Final Test	10 pts.
TOTAL PTS.	100 pts.

!!!DEADLINES AND LATE WORK!!!

!!!! Each week's work is to be completed DURING THAT WEEK! Since all weekly assignments are collaborative it is very important to SHOW UP FOR YOUR TEAM! The interactions for each week are for that time and there is no way to make them up. At 5 pts, each week's Collaborative Research is worth half a grade. In other words, if you miss week 1 you lose 5 out of 100 points and the highest grade you could possible get would be 95. Miss another week and your at 90. Another 85 and so on.

ATTENDANCE

ATTENDANCE IS MANDATORY FOR THE FACE-TO-FACE PORTION OF THIS HYBRID CLASS. THERE ARE NO EXCUSED ABSENCES. YOU ARE ALLOWED 3 ABSENCES OVER THE COURSE OF THE SEMESTER. ON THE 4TH ABSENCE YOU GRADE WILL DROP 5 PTS. ON THE 5TH, 10 PTS. ON THE 6TH, 15PTS., ON THE 7TH YOU WILL AUTOMATICALLY FAIL THE CLASS.

ACADEMIC MISCONDUCT and the STUDENT CONDUCT CODE

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at <http://www.umt.edu/SA/vpsa/index.cfm/page/1339>

STUDENTS WITH DISABILITIES OR SPECIAL NEEDS SHOULD INFORM THE INSTRUCTOR.

Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). "Reasonable" means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://www.umt.edu/disability>

MAR 101L (01) WEEKLY SCHEDULE
AUTUMN 2014

<p>Week 1 August 25</p>	<p>The World of the Class: Getting Oriented Reading: Logistics: Web-Moodle, Syllabus-Schedule, Online-Offline, Work Patterns, Grading 3 Levels of Reading Video: The Core 3 Levels of Reading Film: Excerpt from <i>House of Flying Daggers</i> Language of Cinema: The Mise en scene/Aspect Ratio Vocabulary: 3 Levels of Reading</p>
<p>Week 2 September 1 (no physical class)</p>	<p>Story, Culture and Meaning-Making: Dramatic Components Reading: What is Story? Narrative-Plot-Story Video: The Canonical State Triangle-Square Animation Film: Excerpt from <i>The Godfather</i> Language of Cinema: The Shot and the Cut Vocabulary: 4 C's Dramatic Action Components</p>
<p>Week 3 September 8</p>	<p>The Whole Story: The Structural Components Reading: The Canonical State Three-Act Structure in Casablanca The Greeks and Story Video: Structure and Patterns/Narrative, Plot, Story Film: <i>Casablanca</i> (1942) dir. Michael Curtiz Language of Cinema: Aesthetics and Composition Vocabulary: 4 C's Structural Components</p>
<p>Week 4 September 15</p>	<p>Editing: The Language of Film (Filmic Components) Reading: Editing and Film Grammar The Pioneers of Cinema (Video) Video: Editing Concise History of Cinema Film: <i>Casablanca</i> (1942) dir. Michael Curtiz Language of Cinema: Realism Vocabulary: 4 C's Filmic Components</p>
<p>Week 5 September 22</p>	<p>The Whole Story (Literary Components) Reading: Formalism Video: Formalism/Realism Film: <i>The Graduate</i>, dir. Mike Nichols (1967) Language of Cinema: The Moving Camera</p>

	Vocabulary: 4 C's Literary Components
Week 6 September 29	<p>Genre, Plot, Structure (Development and Lateral Thinking)</p> <p>Reading: Genre + Plot Types Categories of Hero Characteristics of Film Noir</p> <p>Video: Genre Development/Plot Types</p> <p>Film: <i>Vertigo</i>, dir. Alfred Hitchcock (1958)</p> <p>Language of Cinema: The POV shot/The POV character</p> <p>Vocabulary: Characteristics of Film Noir, Frye's Hero Types</p>
Week 7 October 6	<p>Analyzing Your Favorite Films (A Mid-term Check-in)</p> <p>Reading: No reading this week</p> <p>Video: No video this week</p> <p>Film: Viewing is from a list of favorite films generated by the class.</p> <p>Language of Cinema: None this week</p> <p>Vocabulary: None this week</p>
Week 8 October 13	<p>Beyond the Classical Hollywood Film: Other Canonicals</p> <p>Reading: Culture, Philosophy and the Canonical State The McKee Triangle</p> <p>Videos: "Post WWII Canonical Shifts: Japan" "What is Neorealism," by Kogonada for Sight & Sound: https://vimeo.com/68514760</p> <p>Film: <i>Ikiru</i>, dir. Akira Kurosowa, 1952</p> <p>Language of Cinema: The Jump Cut</p> <p>Vocabulary: McKee Triangle, Existentialism</p>
Week 9 October 20	<p>Beyond the Classical Structures: The Post-Modern Affect</p> <p>Reading: Post-modernism and Self-Reflexivity in Film</p> <p>Video: The Postmodern in Film</p> <p>Film: <i>Adaptation</i>, dir. Spike Jonze (2002)</p> <p>Language of Cinema: The Rear-Projection Shot</p> <p>Vocabulary: Postmodernism</p>
Week 10 October 27	<p>The Film Design: Collaboration and the Film <i>Citizen Kane</i></p> <p>Reading: Flow Chart of Hollywood Production Panel Discussion: Collaboration and Film Production</p> <p>Video: The Visual World of Michael Bay The Making of <i>Citizen Kane</i></p> <p>Film: <i>Citizen Kane</i> (1941) dir. Orson Welles</p> <p>Language of Cinema: Production Design and the Mise en Scène</p> <p>Vocabulary: Production Team Roles</p>
Week 11 November 3	<p>Documentary: Narrative and Actuality</p> <p>Reading: Documentary Modes</p> <p>Video: National Film Board of Canada Interview clips</p>

	<p>Visit: http://films.nfb.ca/capturing-reality/#/39/</p> <ol style="list-style-type: none"> 1. Under the "topics" tab, choose "Exploring the Genre." Select "What is Documentary?" and view the 5 clips. 2. Return to the "topics" tab and "Exploring the Genre" again. Select "Cinema Verité: The Fly on the Wall" and watch the 6 video clips. 3. Return to the "topics" tab, choose "Truth, Perspective & Ethics." Select "Truth," and view the 4 clips. <p>Film: <i>Hearts and Minds</i>, dir. Peter Davis, (1973) Language of Cinema: The Hand-Held Camera Vocabulary: Documentary Terminology</p>
<p>Week 12 November 10</p>	<p>The Postmodern Documentary Read: Doc: Documentary Modes Video: National Film Board of Canada Interview clips Visit: http://films.nfb.ca/capturing-reality/#/39/ Film: <i>Stories We Tell</i>, dir. Sarah Polley (2013) Language of Cinema: Video vs. Film Vocabulary: Modern Documentary Terminology</p>
<p>Week 13 November 17</p>	<p>Expanded Realities: Experimental films Reading: The Experimental Film, an Introduction Historical Overview: Experimental Film Video: 2-Minute History Experimental Film <i>Which Way is the Front Line From Here?</i> Films: <i>Fake Fruit Factory</i> (1986) dir. Chick Strand; <i>Castro Street</i> (1966) dir. Bruce Baillie; <i>Diary</i> (2010) dir. Tim Hetherington. Language of Cinema: The Brakhage Technique Vocabulary: Experimental Film Terminology</p>
<p>Week 14 November 24</p>	<p>THANKSGIVING VACATION!!</p>
<p>Week 15 November 31</p>	<p>Eisenstein and the Semiotics of the Television Commercial Reading: Semiotics and Commercials Video: Semiotics, Pepsi and Obama An Interview with Spike Jonze Film: Excerpted Commercial Language of Cinema: Movie Directors Do Commercials Vocabulary: Semiotics and Commercial Terminology</p>
<p>Thursday December 11 1:10-3:10</p>	<p>FINAL TEST!</p>