



**LOYOLA**  
UNIVERSITY CHICAGO

*Preparing people to lead extraordinary lives*

**COMM 274-003 (3500)—INTRODUCTION TO CINEMA**  
SCHOOL OF COMMUNICATION/ FALL 2023 LAKE SHORE CAMPUS



Instructor: Milan Pribisic, Ph.D. (he/his/him) [mpribis@luc.edu]

***“Seeing is in some respect an art, which must be learnt.”* William Herschel, 18<sup>th</sup> century German-British astronomer and composer**

Class meetings: Wednesdays 7:00 pm to 9:30 pm Cudahy Library Room 318 (LSC)

Office/Student hours: By appointment only

Email correspondence: Every effort will be made to respond to your e-mails within 24 hours of receiving the mail.

**TEXTS:** *Film Art: An Introduction (FA)* by Bordwell/Thompson/Smith 12<sup>th</sup> ed. [ISBN: 978-1-260-48512-7]

**COURSE DESCRIPTION:** This course is an introduction to the study of cinema as a complex medium of communication. It provides students with basic terminology,

observational and critical skills, and theoretical foundations for the discipline of film studies. Each week the class will watch a selection of films that will engage us with a series of questions: How are films made? Why are they made? What is a film medium capable of? What is cinema and what makes a film a work of art? We will approach these and other questions by performing a close analysis of each film that explores its cinematic elements; the weekly viewings will be accompanied by readings provided by our textbook. The viewings and the readings should familiarize the students with the development of film art and the critical and technical vocabulary used in cinema studies allowing them to describe, analyze and formulate arguments (orally or in written form) about films as artifacts.

### **COURSE OBJECTIVES/LEARNING OUTCOMES:**

# to acquire the basic film vocabulary (e.g., shot/reverse shot, sequence, lighting, montage, narrative/narration, point of view/POV, sound ...) as tools for analyzing films as media texts and to familiarize and differentiate among variety of film forms, genres, movements and national cinemas [FILM STUDIES LITERACY]—Exam/Quizzes

# to apply the basic approaches to film studies, such as narrative studies analysis, formalist vs. realist analysis, etc. in critical practices (e.g. in film critiquing, film reviewing ...) [CRITICAL THINKING SKILLS]—Film Critique assignment

# to evaluate, verbally or in written form, films from different eras and cultures [ANALYTICAL THINKING SKILLS]—Short Reflection assignment

# to reflect and imagine, using critical thinking skills, the possibilities of film medium through a group project assignment to be delivered at the end of the semester [TEAMWORK, PRESENTATION SKILLS]—Group Project assignment

# to apply the ability to meet the deadlines [TIME MANAGEMENT SKILLS]

**STUDENTS RESPONSIBILITIES AND ATTENDANCE: In this class a discussion teaching method is used which includes some traditional lecturing but stresses interactive discussion during class time between the teacher and students and among students in small groups; all students are expected to attend the class regularly and be prepared to actively participate in the discussions and activities after watching and reading the required material. Participation grade (100 points) is based on student's class attendance and active contribution (30 points), on conducting the weekly assignments (short reflection papers, Discussion forums, quizzes) in a timely manner according to the deadline (the weekly, participation assignments past due date will be automatically marked with 30% points deduction and accepted seven days past the due date; beyond that date no late weekly, participation assignments are accepted). No show to class means no attendance points [TWO unexcused absences are acceptable; beyond that number your attendance grade will be lowered]. If you miss a class with a scheduled assignment, such as an exam or quiz, you will be given the opportunity to make it up ONLY if you provide a medical doctor's excuse or an official letter stating you were**

**representing Loyola University Chicago at an event. Students should plan to login into Sakai at least several times a week, to check for updates and instructor's feedback. In a three credit hours class, students should expect to work a minimum of seven hours a week which includes film viewings [between 90 and 120 minutes per film], readings, and homework assignments. This estimate is to help you be aware of the level of effort expected. Please keep track of time spent working for the class and if it is more time than this estimation mentioned above, contact me so we can talk about it.**

**INSTRUCTOR'S ROLE/RESPONSIBILITIES:** I strive to create a learning environment for the students that supports a diversity of experiences, perspectives, and thoughts, and honors our unique identities (including race, gender, sexuality, class, religion, ability ...). For me, this starts with a land acknowledgement, that is by naming Ojibwe, Potawatomi, Odawa, as well as Menominee, Miami, and Ho-Chunk nations upon whose land the university stands. Regarding the names, if you have a name and/or set of pronouns different from those on your Loyola records, please let me know; I am here to help guide you through the course materials and address any questions/concerns you might have. If you feel like your performance in the class is being impacted by your experiences outside the class, please do not hesitate to contact me. I will respond to your requests in a timely manner (within 24 hours when possible) and will provide constructive feedback on them (this also includes the assignments). I am still (like many of us) in the process of learning about diverse perspectives and identities. If something was said/posted in class by classmate or instructor that made you feel unsafe, please contact me. I will be available either on campus or online by appointment.

### **TITLE IX NOTICE OF REPORTING OBLIGATIONS FOR RESPONSIBLE CAMPUS PARTNERS**

As an instructor, I am considered a Responsible Campus Partner ("RCP") under Loyola's Comprehensive Policy and Procedures for Addressing Discrimination, Sexual Misconduct, and Retaliation (located at [www.luc.edu/equity](http://www.luc.edu/equity)). While my goal is for you to be able to share information related to your life experiences through discussion and written work, I want to be transparent that as a RCP I am required to report certain disclosures of sexual misconduct (such as sexual assault, sexual harassment, intimate partner and/or domestic violence, and/or stalking) to the University's Title IX Coordinator.

As an instructor, I also have a mandatory obligation under Illinois law to report disclosures of or suspected instances of child abuse or neglect

(<https://www.luc.edu/hr/legal-notices/mandatedreportingofchildabuseandneglect/>).

The purpose of these reporting requirements is for the University to inform students who have experienced sexual/gender-based violence of available resources and support. Such a report will not generate a report to law enforcement (no student will ever be forced to file a report with the police). Furthermore, the University's resources and support are available to all students even if a student chooses that they do not want any other action taken. Please note that in certain situations, based on the nature of the disclosure, the University may need to take additional action to ensure the safety of the University

community. If you have any questions about this policy, you may contact the Office for Equity & Compliance at [equity@luc.edu](mailto:equity@luc.edu) or 773-508-7766.

If you wish to speak with a confidential resource regarding gender-based violence, I encourage you to call The Line at 773-494-3810. The Line is staffed by confidential advocates from 8:30am-5pm M-F and 24 hours on the weekend when school is in session. Advocates can provide support, talk through your options (medical, legal, LUC reporting, safety planning, etc.), and connect you with additional resources as needed. More information can be found at [luc.edu/coalition](http://luc.edu/coalition) or [luc.edu/wellness](http://luc.edu/wellness).

**PRIVACY STATEMENT** Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. As such, recordings of instructional activities occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Instructors who wish to make subsequent use of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording.

**ACADEMIC HONESTY:** Academic dishonesty can take several forms, including but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. Academic cheating is a serious violation of academic integrity. **Cheating** includes, but is not limited to, obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher; providing information to another student during examination; obtaining information from another student or any other person during an examination; using any material or equipment during an examination without consent of the instructor, or in a manner which is not authorized by the instructor; attempting to change answers after the examination has been submitted; unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom; falsifying medical or other documents to petition for excused absences or extensions of deadlines or any other action that, by omission or commission, compromise the integrity of the academic evaluation process. **Plagiarism** is a serious violation of the standards of academic honesty; it is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific words and ideas of other without proper acknowledgement of the sources, and includes, but is not limited, to submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.; submitting as one's own another person's unpublished work or examination material; allowing another or paying another to write or research a paper for one's own benefit, or purchasing, acquiring, and using for course credit a pre-written paper. The above list is in no way intended to be exhaustive. Students should be guided by the

principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or commission, is an act of plagiarism. A more detailed description of this issue can be found at <https://www.luc.edu/english/thewritingprogram/writingprogramresources/theuseandmisuseofsourcematerial/>

In addition, a student may not submit the same paper or other work for credit in two or more classes. A student who submits the same work for credit in two or more classes will be judged guilty of academic dishonesty and will be subject to sanctions described below. This applies even if the student is enrolled in the classes during different semesters. If a student plans to submit work with similar or overlapping content for credit in two or more classes, the student should consult with all instructors prior to submission of the work to make certain that such submission will not violate this standard. Plagiarism or any act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. All instances of academic dishonesty must be reported by the instructor to the appropriate area head and to the Office of the Dean of the School of Communication.

The Office of the Dean of the School of Communication may constitute a hearing board to consider the imposition of sanctions in addition to those imposed by the instructor, including a recommendation of expulsion, depending on the seriousness of the misconduct. In the case of multiple instances of academic dishonesty, the Dean's office may convene a separate hearing board to review these instances. The student has the right to appeal the decision of the hearing board to the Dean of SoC. If the student is not a member of the SoC, the dean of the college in which the student is enrolled shall be part of the process. Students have the right to appeal the decision of any hearing board and the deans of the two schools will review the appeal together. Their decision is final in all cases except expulsion. The sanction of expulsion for academic dishonesty may be imposed only by the Provost upon recommendation of the dean or deans. Students have a right to appeal any finding of academic dishonesty against them. The procedure for such an appeal can be found at:

[http://www.luc.edu/academics/catalog/undergrad/reg\\_academicgrievance.shtml](http://www.luc.edu/academics/catalog/undergrad/reg_academicgrievance.shtml)

The School of Communication maintains a permanent record of all instances of academic dishonesty. The information in that record is confidential. However, students may be asked to sign a waiver which releases that student's record of dishonesty as a part of the student's application to a graduate or professional school, to a potential employer, to a bar association, or to a similar organization.

**To maintain our culture of excellence and integrity, students are not to use AI assisted technology in the classroom unless they are specifically authorized to do so by their faculty for an assignment, a test, or a quiz, or any deliverable that will be graded.**

**STUDENT ACCESSIBILITY CENTER (SAC):** Loyola University Chicago provides reasonable accommodations for students in special circumstance that may have some impact on their course work and for which they may require accommodations; if you have a special condition, please contact SAC as soon as possible. Formal arrangements

must be made through the Center before course adjustments can be made. All information will remain confidential. Additional information about the services available at: <https://www.luc.edu/sac/sacstudents/>

**MANAGING LIFE CRISES AND FINDING SUPPORT:** Should you encounter an unexpected crisis during the semester (e.g., securing food or housing, addressing mental health concerns, managing a financial crisis, and/or dealing with a family emergency, etc.), I strongly encourage you to contact the Office of the Dean of Students by submitting a CARE referral (<https://www.luc.edu/csaa/>) for yourself or a peer in need of support. If you are uncomfortable doing so on your own, please know that I can submit a referral on your behalf – just email me or schedule a meeting with me during office/student hours. To learn more about the Office of the Dean of Students, please find their websites here: <https://www.luc.edu/dos/> or <https://www.luc.edu/csaa/>

**ASSIGNMENTS:** As stated below, there are several short, weekly assignments which are part of Participation grade, as well as a Film Critique essay and a Team Project consisting of In-Class presentation/teaching and team’s 2,500-word essay due during the Finals week.

**GRADING ASSIGNMENTS:** I am using the cumulative point system which means each assignment carries a certain number of points. For the composite grade D for the course, you need to earn 65% of the total points [195 points out of 300]. For weekly assignments, please respect the **24/7 grading policy**—wait **24** hours after receiving the grade to talk to me about it but talk to me about the grade within **7** days if you have a question. No late submissions are accepted for short, weekly assignments unless a doctor’s excuse has been provided; no term task (e.g. film analysis paper; group presentation) extensions are available unless an agreement with the instructor has been achieved BEFORE the deadline.

**GRADING ASSIGNMENTS (cumulative point system):**

Participation [attendance and weekly short, reaction assignments; quizzes]	100 pts
Group Project [in-class group presentation and group 10-page paper]	150 pts
Written assignment [film critique]	50 pts

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TOTAL: 300 POINTS

A (EXCELLENT) =285-300

A- =276-284

B+ =267-275

B (GOOD)=258-266

B-= 249-257

C+ =240-248

C (AVERAGE)=231-239



C-=222-230

D+=213-221

D (FAIR)=195-212

F (POOR)=below 195

**Statement of intent:** By remaining in this class, students agree to accept this syllabus as a contract and to abide by the guidelines outlined in this document.

### **COURSE OUTLINE BY WEEK**

**(this is a plan; please check Sakai every week during the semester for each week's learning module details and possible updates, including the mandatory viewings)**



#### **WEEK 1 (August 28):**

VIEWING: *Wanda* (1970)

FILM AS ART—Technology, Creativity, Business  
IN FOCUS—FILM IMAGE AND REALITY

READ: FA Chapter 1

#### **WEEK 2 (September 4):**

VIEWING: *The Love Witch* (2016)

FILM FORM  
 IN FOCUS—LEVELS OF MEANING  
 READ: FA Chapter 2

**WEEK 3 (September 11):**

VIEWING: *Titane* (2021)

NARRATIVE FORM (From Image to Narrative)  
 IN FOCUS—PLOT SEGMENTATION  
 READ: FA Chapter 3

**WEEK 4 (September 18):**

VIEWING: *Ali: Fear Eats the Soul* (1974)

THE SHOT—MISE-EN-SCÈNE  
 IN FOCUS—ACTING ON FILM  
 READ: FA Chapter 4

**WEEK 5 (September 25):**

VIEWING: *Daughters of the Dust* (1991)

THE SHOT—CINEMATOGRAPHY  
 IN FOCUS—SHOT SCALE/CAMERA DISTANCE  
 READ: FA Chapter 5

**WEEK 6 (October 2):**

VIEWING: *Le Samourai* (1967)

THE RELATION OF SHOT TO SHOT—EDITING  
 IN FOCUS--DIMENSIONS OF FILM EDITING;  
 MONTAGE

READ: FA Chapter 6

**WEEK 7: (October 9):**

VIEWING: *La Ciénaga* (2001)

SOUND IN CINEMA  
 IN FOCUS—DIEGETIC AND NON-DIEGETIC SOUND  
 READ: FA Chapter 7

**WEEK 8 (October 16):** VIEWING: *Beau Travail* (2014)



SUMMARY: FILM STYLE AND FILM FORM  
 IN FOCUS—PARALLELS AND MOTIFS  
 READ: FA Chapter 8

**WEEK 9 (October 23):**

VIEWING: *A Girl Walks Home Alone at Night* (2014)

FILM GENRES  
 IN FOCUS--HORROR  
 READ: FA Chapter 9

**WEEK 10 (October 30):**

VIEWING: *Night and Fog* (1956)  
*The Quay Brothers Collected Short Films:  
 Volume One (Street of Crocodiles [1986])  
 Meshes of the Afternoon* (1943)

TYPES OF FILM FORMS: DOCUMENTARY,  
 ANIMATED AND EXPERIMENTAL FILMS  
 READ: FA Chapter 10

**WEEK 11 (November 6):**

VIEWING: *Breathless* (1960)

WRITING ABOUT FILMS  
 IN FOCUS—FILM CRITIQUE  
 READ: FA Chapter 11

**WEEK 12 (November 13):**

VIEWING: *To Be or Not to Be* (1942))  
*The Hitch-Hiker* (1953)

FILM HISTORY  
 IN FOCUS—CONVENTIONS AND SUBVERSIONS  
 READ: FA Chapter 12

**FILM CRITIQUE PAPER DUE (NOVEMBER 15)**

**WEEK 13 (November 20):**

NO CLASS THIS WEEK

**HAPPY THANKSGIVING!**

**WEEK 14 (November 27):**

**TEAM IN-CLASS PRESENTATIONS**

**WEEK 15 (DECEMBER 4): TEAM IN-CLASS PRESENTATIONS**

**Post Your Feedbacks to Group presentations**

**LAST DAY OF CLASSES IS DECEMBER SATURDAY, DECEMBER 9; THE EXAM WEEK IS MONDAY, 11 DECEMBER TO SATURDAY, 16 DECEMBER (OUR CLASS' FINAL EXAM IS SCHEDULED FOR WEDNESDAY, 13 DECEMBER AT 7:00 PM CST).**

**REQUIRED VIEWINGS:**

*Wanda* (1970) by Barbara Loden (Kanopy)

*The Love Witch* (2016) by Anna Biller (Kanopy)

*Titane* (2021) by Julie Ducournau (Kanopy)

*Ali: Fear Eats the Soul* (1974) by Rainer Werner Fassbinder (Kanopy)

*Le Samourai* (1967) by Jean-Pierre Melville (Kanopy)

*Daughters of the Dust* (1991) by Julie Dash (Kanopy)

*La Ciénaga* (2001) by Lucrecia Martel (Kanopy)

*A Girl Walks Home Alone* (2014) by Ana Lily Amirpour (Kanopy)

*Beau Travail* (1999) by Claire Denis (Kanopy)

*Night and Fog* (1956) by Alain Resnais (Kanopy)

*The Quay Brothers Collected Short Films, Volume One* (2015) by Quay Brothers (Kanopy)

*Meshes of the Afternoon* (1943) by Maya Deren (Kanopy)

*Breathless* (1960) by Jean-Luc Godard (Kanopy)

*To Be or Not to Be* (1942) by Ernst Lubitsch (Kanopy)

*The Hitch-Hiker* (1953) by Ida Lupino (Kanopy)

The mandatory film viewings serve as illustrations for the lectures as well as film text to discuss and analyze in the context of film culture; **all the assigned films are available for free viewing on the LUC Library's database Kanopy.**

**Here is the link to the Kanopy database:**

<https://www.kanopy.com/en/luc/>

**Occasionally, it is possible that some film titles available for streaming in early August are removed from the platform in November; if this is the case, I will assign a different title as a substitute.**