



COLLEGE OF ARTS  
& SCIENCES COURSE SYLLABUS

<b>Course</b>	FLST 1800 Film Appreciation	Summer 2008
<b>Instructor</b>	Name: Doug Moore Phone: 816-331-8888 Email: <a href="mailto:moored@webster.edu">moored@webster.edu</a>	
<b>Course Description</b>	Introduces aesthetic and technological elements in motion pictures. Traces artistic trends and critical theories. Focuses on visual imagery, sound, story, acting, and directing to develop a critical framework for appreciating the artistic aspects of film.	
<b>Incoming Competencies (Prerequisites)</b>	Student should be admitted to the Webster University BA/BS program.	
<b>Course Objectives</b>	<ul style="list-style-type: none"><li>• The purpose of the class is to study the social, historic, and artistic effects of motion pictures; how and why they are made, and how and why they are received by audiences. By introducing students to the basic concepts and techniques of film production, history, theory, and analysis, the class encourages viewers to take an active role, and to see films as social, cultural, historic documents, and in many cases, as personal works of art. And NOT incidentally, I do encourage that you be entertained by movies.</li><li>• Films to be viewed- by actual film projector, not tapes on a television screen- will span over 100 years, from 1890 to the present, including “primitives” through the golden age of the silent, through the talkies to current-day theatrical releases.</li><li>• This class has these essential components:<ul style="list-style-type: none"><li>A. Films shown in class (or to be seen outside of class.)</li><li>B. Handouts and other reading assignments.</li><li>C. Lectures plus real objects (machines, film strips, equipment.)</li></ul></li></ul>	
<b>Course Materials</b>	No text required. Handouts and other materials provided by instructor.	
<b>Course Grading</b>	Final paper	25%
	Weekly readings	10%
	Mid term & final exams	40%
	Attendance/participation	25%

**Policy  
Statements**

Academic Dishonesty: Webster University strives to be a center of academic excellence. As part of our Statement of Ethics, the University strives to preserve academic honor and integrity by repudiating all forms of academic and intellectual dishonesty, including cheating, plagiarism and all other forms of academic dishonesty. Academic Dishonesty is unacceptable and is subject to a disciplinary response. See page 29 of the Webster University 2005-2007 Graduate Catalog for a complete description. The University reserves the right to utilize electronic databases, such as Turnitin.com, to assist faculty and students with their academic work.

**Note**

This syllabus may be revised at the discretion of the instructor without prior notification or consent of the student.

Week	Topic
1	<p>Introduction and review of syllabus, course expectations and grading requirements. Discussion of Research paper, mid-term and final exams, a quiz here and there. Attendance is a key factor, if you must have an excused absence it is necessary that you make every effort to see the film and find good notes provided by a classmate. In addition to occasional written assignments, usually related to the films, students are required to keep an annotated log of all films seen in the course. Tentative schedule may be modified depending on time, class size, class choice on film-title options, and film titles may change.</p> <p>Pre-cinema, movement, origins, Lumiere's work, Edison, Melies, <u>The Great Train Robbery</u>, two Griffith Biographs, film making techniques. The camera as truth-teller/recorded; the camera as liar/trickster, the cameras as story-teller/narrator. Covers 1890-1912.</p>
2	<p>Landmark classic: <u>The Birth of a Nation</u> (1915), following set-ups: Bill Cosby's 1968 comments, D.W. Griffith's 1930 interview, etc.</p>
3	<p>The influence of Europe: <u>The Birth of Soviet Cinema</u> (docu., 1972, of 1920s classics) 1972; <u>The Last Laugh</u> (Germany) 1924; French samples (time permitting.)</p>
4	<p>The beginning of classic comedy: Chaplin, Keaton, Lloyd, Sennett: all from the 'teens and 'twenties. Mid term exam.</p>
5	<p>Two influential classics: <u>It Happened One Night</u> (Capra) 1934, and <u>Citizen Kane</u> (Welles), 1941.</p>
6	<p>Research papers due. Animation: <u>History &amp; Development</u>, cartoons both funny and serious, a silhouette film, painting and scratching directly on film, flash-frame techniques. Turn in term papers.</p>
7	<p>Westerns &amp; horror: <u>Wm. S. Hart</u>, (approx.) and <u>High Noon</u>, 1952. <u>Frankenstein</u>, 1931 or <u>The Bride of Frankenstein</u>, 1935.</p>
8	<p>Alfred Hitchcock &amp; suspense: <u>Psycho</u>, 1960 or <u>North by Northwest</u>, 1959. Final exam. Wrap up of course.</p>