

INTRODUCTION TO FILM

Classroom: NRB 226
12.30-1.45 PM, Tues./Thurs.
Montana Tech - Autumn 2016

Classroom:
Office Hours:
Office:

NRB 226
5-6.00 PM, Tues./Thurs.
Main Hall 105B

Professor Isabel Sobral Campos
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This course examines the development of the film medium as an art form. We will learn the necessary tools to understand and analyze the technical and formal aspects of film, such as form, mise-en-scène, cinematography, narrative, editing, and sound. We will consider genres such as the Detective-Crime Thriller, the Documentary, Experimental, and Animated film, studying closely a selection of watershed films that shaped the language of this medium. Issues of race and gender will feature prominently in our discussions as well as consideration of the film industry, such as questions of production, distribution, and exhibition. In short, we will pay equal attention to the aesthetic and industrial aspects of film.

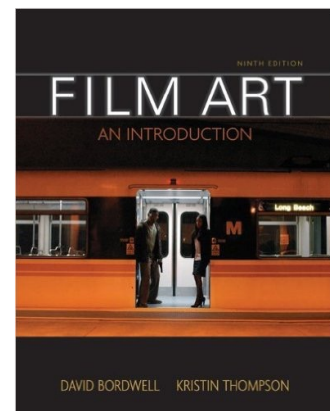
Learning Objectives & Outcomes

- ✓ Learn about the production and distribution of film.
- ✓ Learn to identify, describe, and analyze the technical aspects of film as art (form, mise-en-scène, cinematography, narrative, editing, and sound).
- ✓ Learn to write critically about film.
- ✓ Learn to identify and discuss film genres.

Required Texts:

- ▶ David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 9th edition (McGraw Hill, 2009).
- Additional readings and films will be provided via Moodle.

Please note, there is a 2016 edition of this book, but I found it cost-prohibitive. When purchasing a copy of the book, keep in mind that I am using the 2009 edition.



If you would like to purchase the newest edition, you are welcome to do so. But **ONLY** the newest edition may replace the 2009 edition. There are several other older editions of this book from other years, but they are not suitable for this class.

College-level work requires a commitment to read and contemplate the assigned material in advance so that we can have a meaningful discussion in class. Moreover, you must always bring the book with you to class.

Course Requirements

Attendance and Participation - 10%

I take attendance promptly at the beginning of every class. Each student will begin the semester with 115% credit for attendance. This means that if you attend every session of the semester, the extra 15% will boost your overall attendance grade. Each absence after that will continue to reduce your raw attendance score in 15% increments. Lateness will also reduce your attendance score. If you arrive less than 10 minutes late, I will deduct 5%; if you arrive more than 15 minutes late to class, I will mark you absent. Six absences will result in immediate failure. **Please note that leaving class early will result in an absence.**

0 absences:	115%
1 absence:	100%
2 absences:	85%
3 absences:	70%
4 absences:	55%
5 absences:	40%
6 absences:	Immediate failure

This course thrives on discussion and deep classroom engagement that simply cannot be replicated on your own. Therefore, missing class sessions and their ensuing discussion is akin to skipping homework assignments in other fields.

It is essential that you read the assignments so that you are able to participate in class discussions. Participation shows that you are an attentive and interested reader of the assignments; that you have read and taken notes; and are actively developing your oral skills.

Quizzes - 20%

If you read the textbook, you should have no problem doing well on these ten quizzes. They are designed to make sure the class is keeping up with the reading.

Film Review - 10%

You must attend one of the films screened as part of the CINEMAtch film series on campus: 9/13, 10/4, 10/25, or 11/15, and write a 500-word film review. A detailed assignment sheet will be available on Moodle. You will be graded on your ability to successfully mimic the conventions of the film review. You will submit a draft one week after the screening of your choice, receive feedback from me, and turn in a final draft two weeks after the screening. You must submit your review on Turn-In-It as well as give me a physical copy at the beginning of class. You may go to more screenings and complete a screening report, for which you will receive extra-credit.

CINEMAtch's final semester screening is on 12/6. You cannot do your film review on this film, as it would be too late in the semester. However, you can attend it and write a screening report for extra-credit. Full screening schedule here: <https://cinematechfilms.wordpress.com/>

Written Assignments - 40%

You will complete seven written assignments of two double-spaced pages each (Plot-Segmentation, Mise-en-Scene, Cinematography, Editing, Sound, Genre, and Analysis), in which you will apply the concepts you have learned. These assignments are designed for you to practice your mastery of various components of film. See the “Written Assignments” document on Moodle.

Midterm - 20%

On Thursday, October 6, we will not meet as a class. Instead, you will use class time to research a film of your choice and complete the midterm assignment, which is due Tuesday, October 11. See the “Written Assignments” document on Moodle.

Course Policies

Classroom Conduct

- No electronic devices, please. This includes tablets, laptops, e-readers, cell phones, or music players. Use an old-fashioned pen and pad for taking notes.
- No eating in class, please. You may bring non-alcoholic drinks to class.
- Be thoughtful and courteous to your colleagues during class discussions.

Late Work

I do not accept late assignments of any kind, nor will I accept emailed papers. I will only make arrangements for a make-up midterm or final exam in case of documented emergencies or when considerable obstacles prevented you from taking the exam.

Excused Absences & Sporting Events

In order for an absence to be excused for participating in a sporting event, I must hear from your coach and you must write a 300-word response paper on the readings assigned for the missed session. You must give me a printed copy at the beginning of the following class session. I will not excuse absences without a doctor’s note or another form of pertinent documentation.

Academic Dishonesty

Montana Tech regards acts of academic dishonesty (e.g. plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty.

Moreover, I am committed to enforcing academic integrity and will pursue cases of academic dishonesty according to Montana Tech Integrity Procedures. If you are unsure about what constitutes plagiarism, come speak with me.






















Disability

All persons with disabilities have the right to participate fully and equally in the programs and services of Montana Tech. Montana Tech is committed to ensuring full and equal participation by eliminating barriers and making the appropriate accommodations that allow persons with disabilities to have equal opportunity in all aspects of campus life.

Student Life Counselors are the Montana Tech Disability Service Coordinators. For further information about Disability Services, please refer to the Disability Services Website—http://www.mtech.edu/student_life/disability/

COURSE PLAN

- Aug. 23 **Introduction**
- Aug. 25 **Film As Art**
📖 Chapter 1, pp.1-27
- Aug. 30 **Film As Art**
📖 Chapter 1, pp. 28-47
🎬 Terry Gilliam, *Lost in La Mancha* (2002)
- Sept. 1 **The Significance of Film Form**
📖 Chapter 2, pp. 55-75
🎬 Alfred Hitchcock, *Vertigo* (1958)
- Sept. 6 **The Significance of Film Form**
📖 Chapter 2, pp. 55-75
🎬 Robert Clampett, *A Corny Concerto* (1943)
🎬 Hilary Harris, *Nine Variations on a Dance Theme* (1966/67)
❓ QUIZ #2
- Sept. 8 **The Significance of Film Form**
📖 Chapter 3, pp. 78-95
🎬 Orson Welles, *Citizen Kane* (1941)
- Sept. 13 **Narrative as a Formal System**
📖 Chapter 3, pp. 95-114
🎬 Chris Marker, *La Jetée* (1962)
📄 DUE: PLOT-SEGMENTATION - LA JETEE
-  **CINEMAtech Film Series**
Distant Voices, Still Lives (1988)
Terence Davies
Montana Tech Library Auditorium, 7.00 PM
- Sept. 15 **Narrative as a Formal System**
📖 Chapter 3, pp. 95-114
🎬 Maya Deren, *Meshes of the Afternoon* (1943)
❓ QUIZ #3
- Sept. 20 **Narrative as a Formal System**
📖 Chapter 4, pp. 118-130
🎬 Federico Fellini, *8 ½* (1963)
📄 DUE: ROUGHT DRAFT - DAVIES FILM REVIEW

- Sept. 22 **The Shot: Mise-en-Scène**
 Chapter 4, pp. 131-140
 QUIZ #4
- Sept. 27 **The Shot: Mise-en-Scène**
 Chapter 4, pp. 141-163
 Buster Keaton, *Our Hospitality* (1923)
 DUE: MISE-EN-SCENE ASSIGNMENT
 DUE: FINAL DRAFT - DAVIES FILM REVIEW
- Sept. 29 **The Shot: Mise-en-Scène**
 Chapter 5, pp. 167-185
 Wong Kar-Wai, *In the Mood for Love* (2000)
- Oct. 4 **The Shot: Cinematography**
 Chapter 5, pp. 186-211
 QUIZ #5
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- CINEMAtech Film Series
Memories of Underdevelopment (1968)
 Tomás Gutiérrez Alea
 Montana Tech Library Auditorium, 7.00 PM
- Oct. 6 **NO CLASS**
 MIDTERM POSTED ONLINE
- Oct. 11 **The Shot: Cinematography**
 Chapter 5, pp. 213-218
 DUE: CINEMATOGRAPHY ASSIGNMENT
 DUE: ROUGH DRAFT - ALEA FILM REVIEW
- Oct. 13 **The Shot: Cinematography**
 Chapter 6, pp. 223-235
 John Huston, *The Maltese Falcon* (1941)
 DUE: MIDTERM
- Oct. 18 **The Relation of Shot to Shot: Editing**
 Chapter 6, pp. 236-249
 QUIZ #6
 DUE: FINAL DRAFT - ALEA FILM REVIEW
- Oct. 20 **The Relation of Shot to Shot: Editing**
 Chapter 6, pp. 250-265
 DUE: EDITING ASSIGNMENT

Oct. 25

The Relation of Shot to Shot: Editing



Chapter 7, pp. 269-280

Francis Ford Coppola, *The Conversation* (1974)



CINEMAtech Film Series

Kuroneko (1968)

Kaneto Shindo

Montana Tech Library Auditorium, 7.00 PM

Oct. 27

Sound in Cinema



Chapter 7, pp. 280-298

QUIZ #7

Nov. 1

Sound in Cinema



Chapter 7, pp. 298-307

Jean-Luc Godard, *Contempt* (1963)

DUE: ROUGH DRAFT - SHINDO FILM REVIEW

Nov. 3

Sound in Cinema



Chapter 8, pp. 312-326



“Writing A Critical Analysis of a Film,” pp. 443-449

Watch *Citizen Kane* again

DUE: SOUND ASSIGNMENT

Nov. 8

ELECTION DAY - NO CLASS

Nov. 10

Style as a Formal System



Chapter 9, pp. 328-346



John Ford, *Stagecoach* (1939)

QUIZ #8

DUE: FINAL DRAFT - SHINDO FILM REVIEW

Nov. 15

Film Genres



Chapter 10, pp. 349-365; 386-388



Les Blank & Maureen Gosling, *Gap-Toothed Women* (1987)

Pare Lorentz, *The River* (1938)

Chuck Jones, *Duck Amuck* (1953)




















CINEMAtech Film Series

The Battle of Algiers (1966)

Gillo Pontecorvo






Montana Tech Library Auditorium, 7.00 PM

- Nov. 17 **Documentary Genre**
 Chapter 10, pp. 366-381; pp. 388-390
 Fernand Leger, *Ballet Mécanique* (1923/24)
 Hollis Frampton, *(nostalgia)* (1971)
 Robert Breer, *Fuji* (1974)
 Tony Conrad, *The Flicker* (1966)
 DUE: GENRE ASSIGNMENT
- Nov. 22 **Experimental Film**
 Chapter 11, pp. 404-408
 Spike Lee, *Do the Right Thing* (1989)
 Tracy Moffatt, *Nice Colored Girls* (1986)
 QUIZ #9
 DUE: ROUGH DRAFT - PONTECORVO FILM REVIEW
- Nov. 24 **THANKSGIVING - NO CLASS**
- Nov. 29 **Film Criticism**
 Chapter 11, pp. 413-417
 Yasujiro Ozu, *Tokyo Story* (1953)
 QUIZ #10
 DUE: FINAL DRAFT - PONTECORVO FILM REVIEW
- Dec. 1 **Dziga Vertov**
 Dziga Vertov, *The Man with the Movie Camera* (1929)
- Dec. 6 **Overview**
 DUE: FILM ANALYSIS ASSIGNMENT



CINEMAtech Film Series
Blackboards (2000)
 Samira Makhmalbaf
 Montana Tech Library Auditorium, 7.00 PM

ICON KEY

-  Readings to be completed before class.
-  Films to be viewed at home before class.
-  In-class screenings.
-  Quizzes
-  Assignments and exams