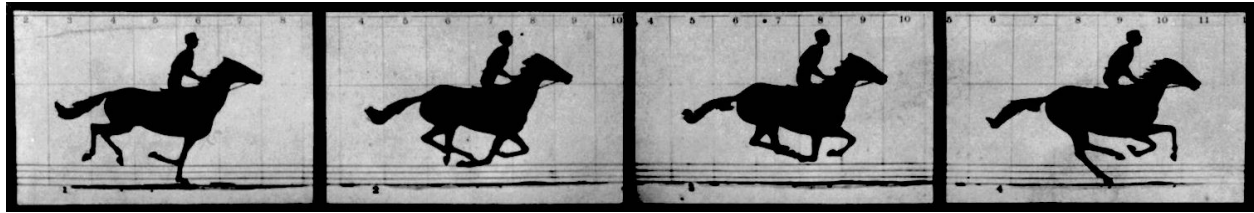


# Introduction to Film

Isabel Sobral Campos



## Course Description

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-scene, 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 focus both on the aesthetic as well as the industrial aspects of film.

## Learning Goals

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

## Required Readings

- David Bordwell and Kristin Thompson, *Film Art: An Introduction* (11th edition, 2017)

All film screenings will be available through a shared Google drive folder.

## All Assigned Films

- Francis Ford Coppola, *The Conversation* (1974)
- Curtis Hanson, *L.A. Confidential* (1997)
- Werner Herzog, *Into the Abyss* (2011)
- Bong Joon-ho, *Snowpiercer* (2013)
- Buster Keaton, *Our Hospitality* (1923)
- Spike Lee, *Do the Right Thing* (1989)
- Christ Marker, *La Jetée* (1962)
- Jordan Peel, *Get Out* (2017)
- Wong Kar-Wai, *Chungking Express* (1994)

- Orson Welles, *Citizen Kane* (1941)

## Course Requirements

10%	Attendance and participation
20%	Quizzes
30%	Midterm essay
40%	Final film analysis essay

## Attendance & Participation

I take attendance promptly at the beginning of 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, I will mark you absent. Six absences will result in immediate failure.

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

It is essential that you read (and watch) the assigned material before class so that you are able to participate in our discussions. Participation demonstrate 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.

## Midterm Essay Assignments

You will write a 500-750-word midterm essay designed for you to practice your mastery of various components of film as well as your writing skills as applied to film analysis. You will also be required to complete a peer-review assignment.

## Final Film Analysis Essay

You will write a 1250-word film analysis, applying the knowledge that you have learned over the course of the semester. A handout with detailed instructions as well as a list of films from which you can choose will be uploaded to Moodle. You will also be required to complete a peer-review assignment.

## 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.
- Always bring the assigned reading/s to class.

## LATE WORK

I do not accept late assignments of any kind, nor will I accept papers over email.

## EXCUSED ABSENCES & ATHLETES

In order for an absence to be excused for participating in an athletic 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.

## 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/](http://www.mtech.edu/student_life/disability/)

## Course Plan

### Introduction

01/08

Introduction to Course  
Student questionnaire

01/10

In-class screening

### Film As Art

01/15

Chapter 1 – Film as Art (1-27)

01/17

Chapter 1 – Film as Art (28-47)  
Quiz #1

### The Significance of Film Form

01/22

Chapter 2 – The Significance of Film Form (55-75)

01/24

Chapter 3 – Narrative as a Formal System (78-95)

01/29

Chapter 3 – Narrative as a Formal System (95-114)

01/31

Orson Welles, *Citizen Kane* (1941) (home viewing)  
Quiz #2

### Mise-en-Scene

02/05

Chapter 4 – The Shot: Mise-en-Scene (pp118-130)

02/07

Chapter 4 – The Shot: Mise-en-Scene (pp131-140)

02/12

Chapter 4 – The Shot: Mise-en-Scene (pp 141-163)

02/14

Buster Keaton, *Our Hospitality* (1923) (home viewing)  
Quiz #3

02/19

Wong Kar-Wai, *Chungking Express* (1994) (in-class screening)  
Chapter 5 – The Shot: Cinematography (pp 167-185)

02/21

## IN-CLASS PEER REVIEW

### **Cinematography**

02/26

Chapter 5 – The Shot: Cinematography (pp186-211)

Quiz #4

02/28

Chapter 5 – The Shot: Cinematography (pp213-218)

Midterm essay due.

### **Editing**

03/05

Chapter 6 – The Relation of Shot to Shot: Editing (pp223-235)

03/07

Chapter 6 – The Relation of Shot to Shot: Editing (pp236-249)

Quiz #5

03/12

Chapter 6 – The Relation of Shot to Shot: Editing (pp250-265)

03/14

Curtis Hanson, *L.A. Confidential* (1997) (home viewing)

Quiz #6

## SPRING BREAK

### **Sound**

03/26

Chapter 7 – Sound in Cinema (pp 269-280)

03/28

Chapter 7 – Sound in Cinema (pp280-298)

04/02

Chapter 7 – Sound in Cinema (pp298-307)

04/04

Francis Ford Coppola, *The Conversation* (1974) (home viewing)

Quiz #7

### **Genres: Science Fiction**

04/09

Bong Joon-ho, *Snowpiercer*, (2013) (home viewing)

### **Genres: Documentary**

04/11

Werner Herzog, *Into the Abyss* (2001) (home viewing)

**Film Criticism**

04/16

Spike Lee, *Do the Right Thing* (1989) (home viewing)  
Chapter 11 – Film Criticism: Sample Analysis (pp 404-408)  
Quiz #8

04/18

Jordan Peel, *Get Out* (2017)

04/23

IN-CLASS PEER REVIEW

**Conclusion**

04/25

Course evaluation  
Final film analysis essay due.