Introduction to Film is about much more than simply watching movies, or even watching them better—though you will certainly never watch movies the same way after this term. Rather, it is an introduction to the concepts, terminology, history, criticism and—most important of all—cultural meanings and functions of film.

ORGANIZATION

Required Texts:
The main text for this course: Film Art: An introduction. (6th ed.) (Bordwell and Thompson, 2001). The textbook will be supplemented with other texts, all of which will be made available via the class website: <http://www.hu.mtu.edu/~gwcoonfi/film>.

Screenings:
Film screenings will be held each Monday. Participation is not optional—for a number of technical and utilitarian reason, home viewing ain’t a substitute. Each screening will be introduced with a quick 'set up': filmography, questions to think about, things to watch for, its relation to the theme of our course, and so forth. It is crucial to your success in this course that you take notes during introductions and screenings! These will prove useful in preparing for class discussions and will aid you in completing the other assignments. You are encouraged to use a Composition Book to keep everything (lecture, discussion and screening notes) together. Additional time may be used to continue discussions from the previous week.

Seminar:
Each Wednesday will be devoted to a variety of activities: class discussion of films, reviewing scenes, lectures and other assignments aimed at helping students engage the material of the course. Participation is paramount to making this a successful course for all concerned. ‘Nuff said.

ASSIGNMENTS AND GRADING

Reading: The bulk of readings will come from the course textbook, Film Art. The rest will be made available as PDF files via the Internet. You are strongly encouraged to read prior to each Monday’s screening. This will make your viewing of the film more meaningful and focused, thus improving your performance in and experience of this class

Quizzes: Each Wednesday, there will be a short quiz at the beginning of class over the readings for that week. The format will likely vary depending on the class’ needs, motivation and interests, but will always be concerned with the relationship between the films and the readings. No trick here. You can prepare by being attentive during screenings (take good notes) and doing assigned readings on time.

Mid-term Exam: Just exactly what the name implies. It will be given on Wednesday of week 7, and will cover the concepts and terminology discussed in the readings to date.

Group Presentation: Also beginning around the 7th week, groups of (4-5) students will be responsible for making a presentation at the beginning of Wednesday’s discussion of films screened the previous
Monday. Groups will be responsible for meeting with me prior to Monday’s screening; helping to select readings and sustain a good class discussion; and making a presentation of approximately 25 minutes. Presentations should address such aspects of the film as narrative structures, themes and motifs, mise-en-scène, cinematography, sound, image, editing, or other elements related to production or cultural and historical significance of the film.

Glossary: Simply a list of terms and concepts you encounter throughout your readings and class discussions along with their definitions. Due Week 14 (23 April 2001).

Course paper: In this 5-7 page paper, you will draw on course readings, class discussions and your own interests to conduct an original analysis relevant to the course. Doubtless several potential themes will suggest themselves, but please clear your paper topic with the instructor early in the course of writing it. Due: Final day of class (2 May 2001).

GRADING

<table>
<thead>
<tr>
<th>Points</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/ea. Quizes</td>
<td>A 93-100%</td>
</tr>
<tr>
<td>25 Midterm</td>
<td>A/B 88-92%</td>
</tr>
<tr>
<td>10 Glossary</td>
<td>B 83-87%</td>
</tr>
<tr>
<td>30 Attendance/Participation</td>
<td>B/C 78-82%</td>
</tr>
<tr>
<td>20 Group presentation</td>
<td>C 73-77%</td>
</tr>
<tr>
<td>20 Final paper</td>
<td>C/D 68-72%</td>
</tr>
<tr>
<td></td>
<td>D 60-67%</td>
</tr>
<tr>
<td>135 (approximate total)</td>
<td>F &lt;60%</td>
</tr>
</tbody>
</table>

READING SCHEDULE

Week 1: Production. Chapter 1 (2-34); Conventions. "Genre"(94-101)
Week 2: Form. Chapter 2 (39-57), plus "German Expressionism" (406-408)
Week 3: Narrative. Chapter 3 (39-57)
Week 4: Mise-en-scène. Chapter 6 (154-189)
    WINTER CARNIVAL-NO CLASS WEDNESDAY
Week 5: Cinematography. Chapter 7 (193-245)
Week 6: Editing. Chapter 8 (249-287).
Week 7: Style. Chapter 10 (327-350)
    MIDSERM BREAK-MARCH 5-9
Week 8: Criticism: An introduction. Chapter 11 (351-396)
Week 9: TBA
Week 10: TBA
Week 11: TBA
Week 12: TBA
Week 13: TBA
Week 14: TBA
Week 15: TBA

MTU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act (ADA) of 1990. If you have a disability and need reasonable accommodation for equal access to education or services at MTU, call Dr. Gloria Melton, Assoc. Dean of Students (7-2212). For other concerns about discrimination, you may talk to your advisor, department head, or the Affirmative Action office (7-3310).

*This syllabus is subject to change at any time for pedagogical or other reasons. You will be notified in class or via the class e-mail list should such changes become necessary.