HU2324—Introduction to Film
Spring, 2002

instructor: Gordon Coonfield
office: WAHC 313
hours: M/W, 1:00 p.m. or by appointment
phone: 487.3230

where: WAHC, Room 134
when: Monday 2:05p-4:55p
       Wednesday 2:05p-3:55p

class list: filmart-I@mtu.edu

www: http://www.hu.mtu.edu/~gwcoonfi/films

e-mail: gwcoonfi@mtu.edu

COURSE OBJECTIVES
Introduction to Film is designed to introduce students to the basic concepts, history, terminology, and critical approaches of significance to the study of film, both as an art form and as a form of social practice.

ORGANIZATION
Introduction to Film is organized around three principal components:

1. weekly screenings of films selected for their artistic, cultural, and historical value;
2. weekly readings designed to acquaint you with some terms and concepts, historical developments, and critical perspectives associated with the study of film;
3. assignments and weekly seminars designed to maximize your opportunities to interact with the subject matter of the course, with the instructor, and with one another.

Attendance at all screenings is required—for a host of reasons. You can miss one screening, no questions asked. For each absence after that I reserve the right to dock 10% of your total points for the term. Missing four (4) screenings is grounds for automatically failing the course. Each Wednesday will be a seminar day. We will discuss the week’s film(s) and reading(s), there will be lectures, group presentations (later in the term), supplemental videos, etc. In terms past, those who fail to attend seminars do extremely poorly in this class because they miss out on attendance and participation points, quizzes, and other assignments, in addition to missing discussion of expectations for major assignments. By failing to attend you only injure yourself. ‘Nuff said.

Participation, both yours and mine, is crucial to having a productive classroom experience. The more each of us invests in this course, the better it will be for all of us. Participation grades are integrated into the organization of the course as a whole. Nevertheless, in the final analysis, your individual performance will be considered when I assign final grades.

Please note that 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 documented disability and desire 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—including readings, due dates, and additional assignments—is subject to change at any time for pedagogical or other reasons. You will be notified in class or via the class listserv as to the nature and extent of any such changes should they become necessary.
<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>weekly screenings</td>
<td>Films—the basis of students' experience of the course, of class discussion, of lectures, quizzes, and other assignments—will be screened each week. Attendance is required.</td>
<td>Every Monday</td>
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<tr>
<td>weekly readings</td>
<td>Readings are selected from the textbook and supplemented as necessary. Since these will aid you immeasurably by making the weekly screenings more focused and meaningful for you, these should be done prior to class each Monday.</td>
<td>Every Monday</td>
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<td>quizzes</td>
<td>Designed to set up class discussions and lectures, as well as to insure the integrity of students' reading.</td>
<td>Every Wednesday</td>
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<tr>
<td>cinemanomics</td>
<td>Watch a film of your choice (at a theater); map the political-economic connections between film and other (media) markets.</td>
<td>Week 2: Wednesday (Jan. 24)</td>
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<td>section exams</td>
<td>In class: define key concepts; short-answer questions that ask you to apply what you have learned from the readings and seminars to the films screened to date.</td>
<td>Week 4 (Feb. 4)</td>
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<td>Week 9 (Mar. 20)</td>
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<td>group presentation</td>
<td>A group of 3-4 students will make a 20-30 min. presentation to the class on the film(s) being screened that week. Presentations will address the film's narrative, themes and motifs, mise-en-scene, cinematography, sound, image, editing, historical and cultural significance, etc.</td>
<td>As scheduled</td>
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<tr>
<td>final exam</td>
<td>Take home essay exam.</td>
<td>Finals Week: Monday</td>
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<td><strong>Total: @ 150</strong></td>
<td>Estimated total for assignments and attendance.</td>
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**GRADING SCALE**

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
</tr>
<tr>
<td>A/B</td>
<td>88-92%</td>
</tr>
<tr>
<td>B</td>
<td>83-87%</td>
</tr>
<tr>
<td>B/C</td>
<td>78-82%</td>
</tr>
<tr>
<td>C</td>
<td>73-77%</td>
</tr>
<tr>
<td>C/D</td>
<td>68-72%</td>
</tr>
<tr>
<td>D</td>
<td>60-70%</td>
</tr>
<tr>
<td>F</td>
<td>less than 60%</td>
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<tr>
<td>Week</td>
<td>Date</td>
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| 1.   | Jan. 14| *The moral economy of film*  
MPAA ratings*  
L.I.E. site (play the Ratings Game)* | Cecil B. Demented  
(Waters, 1999) |
| 2.   | Jan. 22|
(No class Mon.)  
*The political economy of film*  
Ch. 1: Production (2-32) | Film of your choice  
(cinemanomics assignment) |
| 3.   | Jan. 28| *Realism and its discontents*  
"Introduction" (Kolker)*  
"The question of Realism" (Stam)* | State and Main  
(Marnet, 2000) |
| 4.   | Feb. 4 | Ch. 3: Film Form & Style (39-57)  
Exam—Section I (Wed. Feb. 6) | Metropolis  
(Lang, 1926) |
| 5.   | Feb. 11| Ch. 4: Narrative (59-76)  
Supplementary selection (TBA) | Young Poisoner’s Handbook  
(Ross, 1996) |
| 6.   | Feb. 18| Ch. 6: Mise-en-scene (156-184) | Brazil  
(Gillian, 1985) |
| 7.   | Feb. 25| Ch. 7: Cinematography (193-245) | 2001: A Space Odyssey  
(Kubrick, 1969) |
| 8.   | Mar. 4  
Mar. 11 | Ch. 8: Editing (249-287)  
-----Spring Break!----- | Rear Window  
(Hitchcock, 1958) |
| 9.   | Mar. 18| Films and topic TBA  
Exam—Section II (Wed., Mar. 20) | Way Down Town  
(2001) |
| 10.  | Mar. 25| *Rhetoric and Film*  
(Text selections, TBA) | Traffic  
(Soderberg, 2000) |
| 11.  | Apr. 1 | *Semiotics and film*  
(Text selections, TBA)* | Triumph des Willens  
(Riefenstal, 1934) |
| 12.  | Apr. 8 | *Propaganda*  
Mein Kampf (A. Hitler)*  
"Propaganda Techniques" (H. Laswell)* | Fight Club  
(Fincher, 1999) |
| 13.  | Apr. 15| *Gender*  
"The social organization of masculinities" (R.W. Connell)* | The Killer  
(Woo, 1989) |
| 14.  | Apr. 22| *International Cinema*  
(Text selections, TBA)* | class choice |
| 15.  | Apr. 29| topic and readings to be announced | |

* Indicates online supplemental readings, see course website.

** All screenings take place each Monday, 2:05 p.m., in WAHC 134.