Ethan T. Jordan
Office: Walker 142 (office hours held in CCLI computer lab)
Office hours: Wed. 11–noon, Thurs. 4–5 pm (please make an appointment)
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www.hu.mtu.edu/~etjordan/intro_to_film

Class meets in Walker 134
   Tuesday 2:05-4:55 pm (film screening)
   Thursday 2:05-3:45 pm (lecture and discussion)

Welcome to HU2324: Intro to Film! In this course, we will look closely at the art of telling stories on film, considering narrative form, film style, film genre and different approaches to understanding not just how a story is told, but what it might mean as well. In addition to viewing and analyzing films, we will be producing a short film of our own by the end of the course. We will also have the opportunity to learn from people working in the film industry at the annual Northern Lights Film Festival and consider the role of independent filmmaking today.

Often people worry that analyzing movies takes the fun out of them. Through this course, I hope you will discover that understanding how movies work can give you tools to problem-solve, think critically, and—if you’ve got the inclination—make much better movies yourself.

Required Texts and Materials
   ‣ The films, also available on reserve in the JRVP Library
   ‣ Printing costs for your drafts and PDF readings
   ‣ Headphones

Attendance
Come to class and the screenings. To meet the requirements of the class, you must be present. You have three absences to use for illness or unexpected emergencies. If you miss more than three classes, your final grade will be decreased by 1/2 grade per absence. You are responsible for any material covered or due on the date you missed, so please exchange contact info with a classmate during the first week of class.

Film Screenings
Screenings are an important part of your classwork. You are watching them to learn, which will require a different kind of attention than watching for entertainment. I
encourage you to take detailed notes during the screening and, frequently, there will be a quiz following the screening. These quizzes cannot be made up unless you have arranged it with me prior to the class meeting. Film screening days are also class days. Plan on being in class the whole time.

Assignments and Grade Distribution
Important Note: Each project will have subsidiary due dates for conferences, drafts and revision. Late work will not be accepted unless arrangements have been made prior to the due date. The calendar on the course website will contain specific information about assignments, activities and other deadlines.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Grade Percentage</th>
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<tbody>
<tr>
<td>Class Participation, Quizzes &amp; Short Assignments</td>
<td>20%</td>
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</table>

To get a good class participation grade:

**DO**
- Come to class
- Readings as assigned
- Take good notes
- Ask questions when you don’t understand something
- Stay on task when you’ve got in-class work to do
- Talk when you have things to say, but make sure others get to talk, too
- Listen when I’m talking or others are talking

**DON’T**
- Miss class
- Talk during the films
- Multitask the class (i.e., text message, listen to your iPod, answer your cellphone or work on your laptop, etc.)

Exam

Mini-Teach
In groups of 2-3, you will make a short presentation on terms or concepts relevant to a film and create a short handout or paper

15%

Northern Lights Film Festival
Attend and write response papers to events at the Northern Lights Film Festival, March 27-28 in the McArdle Theatre

15%

Short Film Project
You and your group will create a short film (4-5 minutes) from start to finish. Your group will create storyboards, shoot, and edit the short film using techniques we have learned throughout the semester. This film will then be presented to the class. You will also create a DVD commentary for your film that ties your filmmaking choices to the course concepts.

20%
Help with Writing
I strongly encourage you to use the Writing Center and invite you to come see me as well. Writing is a process that involves planning, writing, revising, thinking, rethinking, and rewriting. No matter how successful you have been as a writer, you will benefit from a chance to discuss your work with more experienced writing coaches. I build a process into my syllabus to help you succeed as writers in my course. The Writing Center can help you develop as a writer this semester and throughout your college career.

About Plagiarism and Intellectual Property

Turn in your own work. If you’re not sure how to use other sources, always ask for help before submitting your work. This is a very serious offense that will have consequences beyond my classroom:

MTU Policy on Academic Integrity:
Plagiarism and cheating are serious academic offenses. They are defined by this policy as "knowingly copying another’s work or ideas and calling them one’s own or not giving proper credit or citation," and this policy covers copying sections or entire papers from printed or electronic sources as well as handing in papers written by students for other classes or purchasing academic papers. Plagiarism and cheating not only are dishonest but cheat you out of learning, the prime reason you are here. If you ever have questions about this issue, please talk with your instructor or consult a coach in the Writing Center (7-2007).

MTU Policy on Discrimination and Harassment:
Michigan Tech complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990. If you have a disability and need a reasonable accommodation for equal access to education or services at Michigan Tech, please call the Dean of Students Office, at 487-2212. For other concerns about discrimination, you may contact your advisor, department head or the Affirmative Action Office, at 487-3310.

Quick Note about Syllabus Changes:
The syllabus and website are meant as a guide to the course. I reserve the right to revise assignments and deadlines, but I will always give you notice and a reason. Generally, such changes will occur in order to help you.
## Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Reading Due*</th>
<th>Major Due Dates</th>
<th>Screening</th>
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<tr>
<td>1</td>
<td>1/13</td>
<td></td>
<td>The Good, the Bad, and the Ugly (Leone, 1966)</td>
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<tr>
<td></td>
<td>1/15</td>
<td>Chapter 2</td>
<td>Brick (Johnson, 2006)</td>
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<td>2</td>
<td>1/20</td>
<td>Chapter 3, pp. 74-96</td>
<td>Eternal Sunshine of the Spotless Mind (Gondry, 2004)</td>
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<td></td>
<td>1/22</td>
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<td>Chapter 4: Mise-en-scene</td>
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<td>3</td>
<td>1/27</td>
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<td>Chapter 5: Cinematography</td>
<td>Amelie (Jeunet, 2001)</td>
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<tr>
<td></td>
<td>1/29</td>
<td>Chapter 4: Mise-en-scene</td>
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<td>4</td>
<td>2/3</td>
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<td>Hero (Yimou, 2002)</td>
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<td>2/5</td>
<td></td>
<td>Winter Carnival / No Discussion</td>
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<td>5</td>
<td>2/10</td>
<td>Chapter 5: Cinematography</td>
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<td>2/12</td>
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<td>The Cutting Edge</td>
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<td>Chapter 6: Editing</td>
<td>The Insider (Mann, 1999)</td>
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<td>2/19</td>
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<td>Sound (Spielberg, 1975)</td>
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<td>7</td>
<td>2/24</td>
<td>Chapter 7: Sound</td>
<td>Jaws (Spielberg, 1975)</td>
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<td>8</td>
<td>3/3</td>
<td>Chapter 8: Style</td>
<td>Rushmore, (Anderson, 1998)</td>
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<td></td>
<td>3/5</td>
<td>Rushmore Mini-Teach Presentations</td>
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<td>SPRING BREAK</td>
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<td>9</td>
<td>3/17</td>
<td>Exam Review</td>
<td>MIDTERM EXAM</td>
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<td>3/19</td>
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<tr>
<td>10</td>
<td>3/24</td>
<td>Short Films</td>
<td>Characters, Story</td>
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<td>11</td>
<td>3/26</td>
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<td>Storyboarding</td>
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<td>3/31</td>
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<td>Shooting</td>
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<td>4/7</td>
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<td>Shooting/Editing</td>
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<td>4/16</td>
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<td>Creating DVD Commentary</td>
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<td>14</td>
<td>4/21</td>
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<td>Short Film Screenings</td>
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<td>4/23</td>
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* There may be additional short readings from time to time that will be available as PDFs.