

Fall 2015 / ENG 2450 / COM 2010

Intro to Film

Tuesdays and Thursdays, 9:35–11:35am
State Hall 326

Dr. Scott Richmond

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Office Hours (subject to revision):

In office: Wednesdays, 2–4pm.

By Skype: Wednesdays, 6–8pm.

To sign up for office hours slots:

<http://calendly.com/scott-c-richmond/20min/>

And by appointment.



Course Description

This course introduces students to films from a broad-based spectrum of styles, genres, historical periods, and national cultures. The primary method of the course is to break films down into their component features—i.e., narrative, mise-en-scène, cinematography, editing, and sound; to analyze the operations of each of these constituent parts in detail; and then to return each of the parts to the whole. In this course, students will learn, practice, and perform the analytical and critical methods necessary to describe, interpret, and appreciate the film text. There will be weekly screenings and lectures. This course fulfills the Visual and Performing Arts requirement of the General Education Requirement in Humanities.



Learning Outcomes

There are only two learning outcomes for this course:

- Students will be able to use, in both written and oral responses, a basic vocabulary of film analysis when discussing film texts, as well as other media.
- Students will be able to analyze the basic formal elements of cinema (narrative, mise-en-scène, editing, sound, etc.) to identify how they work separately and how they work together as a meaningful whole.



A Better Course Description

The Course Description and Learning Outcomes are common to all sections of Intro to Film taught by folks from the Department of English. Let me get a bit more specific.

This is a course in *film analysis and criticism*. It is not a class in how to make movies, nor how movies are made. What do I mean by analysis and criticism? The basic stance of analysis

and criticism is, paraphrasing the late, great Roger Ebert, this: a movie isn't about what it's about, it's about *how* it's about what it's about. In this course we will be focusing on how movies are about whatever they're about.

As an intro course, there will be plenty of unfinished business, plenty of kinds of films we aren't watching, and plenty left to learn. For those of you who want to make movies, even on an amateur basis, this sort of analytical toolkit will be indispensable. And, of course, I hope to convince a few of you that studying moving images—what I have dedicated my life to—is fun, and important, and that you should take some more film or media courses.

But, for the majority of you who are not going to take more film and/or media classes with folks like me (or my production colleagues in the Communications Department), I have two goals. The first, related to content, is just to send you off into the world as better viewers of film and media in the rest of your lives. You'll be doing a lot of watching movies and television and videos of kittens on the internet, and it will be a small improvement in your life if you're better at watching those things. The second is broader. I hope to expose you to *humanistic* ways of thinking about learning, about thinking, about encountering the world. I hope to give you an experience of what it is like to be in a room for a while with something you don't understand, and to guide you in learning how to cope with that sometimes frightening, frequently frustrating, experience.



How I Teach this Course

If you think what you're going to do is show up and watch movies and it will be an easy A—and I've heard that some of the folks at University Advising are telling such lies—and that's why you took this course, I will tell you now that you would be well-advised to find another class to take, or, at the very least, to find your way into a different section of intro. But I understand they're usually all full. So you might consider dropping. I'm serious about that.

This class will mostly use what is known as “Socratic method.” This means that the primary activity of the class will be question and answer. To start, I will ask a question. Sometimes, I will leave the question open to the room. If nobody answers, I may call on somebody to answer. If I call on you, you must try to answer the question. If you have no idea how to even begin an answer, you may “pass” the question to the person sitting to your right. That person must try to answer. (And so on, down to the end of the row. You might consider avoiding the right ends of rows.) That said, you will never be evaluated—*never*—on your ability to answer these questions in class. Sometimes they will have a single right answer, sometimes it will be open ended and have a field of good answers, and sometimes it will be a matter of opinion, in which there's no wrong answers at all, just infelicitous ways of saying what you mean.

Also, sometimes, I will ask a question (or a series of questions), and then put you into groups to deliberate the answers. After a time, you will be called to report to the class what your answers are, and why.

I will lecture some, because this is the (unfortunate) nature of the beast. But I will try to spend as much time as possible with this Socratic question-and-answer method. I will also record audio of the class, and I will make any of the rare PowerPoint slides available on the Blackboard site. These are aids to study, not as replacements for attentive presence in class (see below). There may well be a delay between recording and posting (although recordings will be available at least a week before any exams or papers). Do not rely on recordings of class as a proxy for attending class.

In any event, the real work of the class lies in your attempts to pose and answer questions well. That is not a spectator sport. Listening well is absolutely necessary, but so is speaking and writing.

The reading for the course is foundational to what we do in in class. To be sure, film analysis is our primary objective. Nevertheless, the ability to parse, understand, and work with complex analytical and theoretical texts is a basic humanistic skill. Moreover, most of the conceptual and analytical tools that we use in class come directly from the reading. You will be asked to deal with the readings in various ways over the course of the semester, both in class and in your writing. Reading the assigned texts closely and carefully—often multiple times—is absolutely necessary to do well in this course. I will tell you this now: to do this reading closely and carefully, you will often have to spend at least a much time out of class working for me as you spend in the classroom with me.

Sometimes, as often as once a week, I will give you in-class writing assignments (more on these below). These are part of how this course is taught: the task is not to get you to passively watch movies in the dark, or passively watch PowerPoint lecture slides—rather, my goal is to get you to think well about movies, which can only come by getting you to write and to talk about movies.



Course Rules and Norms

By staying in this class, you are explicitly agreeing to the following rules:

☛ *Presence.* Following Department of English attendance policy, you must attend at least one of the first two classes or you will not be allowed to take the class. Beyond that, I will not take attendance.

Now, whether you attend is up to you: your money, your education, your life. I will do my absolute best to ensure that our time together is useful, engaging, and pedagogical. Ultimately, however, it is up to you to show up for class—both physically and intellectually.

The structure of the course is organized around making you accountable for not only physical but your intellectual presence in the classroom. This course, I hope, will be immensely rewarding if you take your presence, and others', seriously; it will be tedious if you don't. And, if actual learning isn't enough to motivate you, I promise you that you are *very* unlikely to get a good grade in this course if you do not attend class regularly.

☛ *Screenings.* We will have one or several films screened in class each week. While many of the films are available in a variety of ways outside of class, your actual presence in the actual room with our actual community of burgeoning film scholars is decisively important. Especially in the back half of the semester, when we (finally) turn our attention to feature films, you are to watch the films *in class*. The situation and conditions we watch films matter. The sorts of attentive viewing that we are working on this semester take place best in these sorts of screenings. Watching films at home or in the library is a great supplement to our viewing in class (so you should do that, too!), but it is not a replacement for it.

☛ *Other screens.* In principle, there should be only one, or possibly two, screens that can be on in our classroom: the big screen in the front of my room, and, possibly, my laptop, when I am using it for teaching purposes. (When I do so, you will actually see my screen mirrored on the projector, so you'll know what I'm getting up to.) We should be *here*. That means: no laptops,

no cell phones, no iPads. There are two possible exceptions, both of which require negotiating with me:

1. Basic e-readers of some kind that *won't* give you emails, IMs, text messages, Facebook messages, Vines, SnapChats, Instagrams, and whatever it is I haven't heard of yet. Old-school Amazon Kindles are an example of this. A Kindle Fire, not so much.
2. If you have documented and specific learning disabilities which, as a condition of an agreed-upon accommodation, includes a laptop for pedagogical aid. (Please see below on learning disabilities and accommodations.)

☛ *Readings.* I do not believe in textbooks. Readings will be distributed by PDF on the Blackboard site, under Content > Readings. There is a single PDF of all the readings for the semester, or you can follow the readings week-by-week. **You must bring the reading to class in some reasonably effective and reasonably legible format.** Because there are no other screens in class, printouts of PDFs it is (unless you own a Kindle DX or equivalent: that is, a reasonably non-interactive e-reader). You are accountable for having the readings with you in class.

As for printing, my recommendation is to print all of the readings yourself *before you read them* (in the library, at home, at Kinko's). My further recommendation is that you print out the whole semester's reading in the first week. If you economize not at all, the whole semester's reading can be printed for exactly \$22 at the Wayne State Libraries. This is much cheaper even than renting the canonical text (which costs more than \$50; and we'd still have supplemental reading besides), and much, *much* cheaper than buying it. If you print multiple pages per sheet (e.g. side-by-side, and there are a number of readings you could do this with), the whole shebang will be even more economical. Nevertheless, if printing the reading is a financial burden for you, please see me *immediately* to discuss alternatives.

☛ *Conduct.* You are, at least legally, adults. Behave like adults. No cell phones in class. No excessive talking, whispering, etc. During screenings, be silent and attentive. Be on time. Be respectful. If you're disruptive in any way, in my opinion, I will eject you from class. Most importantly: I will be putting you on the spot to answer some difficult questions, and it is important that wrong or infelicitous answers are treated with respect.

☛ *Intensity.* Several of the films in this course can be difficult to watch for some viewers, including graphic violence and sexual content. If you object to frank, even gratuitous, depictions of either of these, you should not take this course. You are responsible for all the films screened in class, regardless of your comfort with them, and whether or not you like them. I will warn you when films are intense ahead of time, so you may gird your loins (so to speak). But intensity is built in to the course, and I expect a good faith effort to reckon with such intensity. A large part of what we are learning here is how to get some critical purchase on such intensity.

☛ *Safety and respect.* We will be dealing with some challenging, and sometimes disturbing, imagery this semester. We will also be dealing with intellectually challenging material. We are all responsible for treating our colleagues, and their opinions, experiences, and even (especially) their ignorance, with the care and respect they deserve.

Relatedly, the respect we extend to our colleagues should be more than rote: we should all also be considerate of the project of learning. Before offering an opinion or (especially) a personal reaction, we should ask ourselves what we would like to teach the class with, about, or by it.



Coursework

• *In-class writing.* Throughout the semester, we will have a series of regular in-class writing assignments. These will be unannounced, but they will be open-book and open-note. They may take any number of formats, including group work, mini-papers on the reading, quizzes, response papers, and so on. I will drop your two lowest in-class writing grades of the semester. In-class writing assignments cannot be made up in the case of absence, even if the absence is excused: use your two drops wisely.

• *Take-home assignments.* Over the course of the semester, there will be two brief take-home assignments that are effectively practice for what will be expected of you in major assignments. They are due at the beginning of class; we will work through them together; and they will be graded identically to in-class writing, standing in for the in-class writing in those weeks.

• *The Quiz.* The Quiz is a short, straightforward, in-class quiz that tests the most basic skills of the course. It is cumulative. It is designed to be reasonably passable for all students in the class, and easily passable for diligent and attentive students. Three catches: (1) Unlike other in-class assignments, it is closed-book and closed-note. **(2) In order to receive a passing grade in the course, you must receive a 10 on The Quiz** (more on my grading system below; this is a perfect score). The Quiz will be given at the beginning of class on Tuesday, November 24, as an ordinary “in-class writing” assignment. The weight of The Quiz is of an ordinary in-class assignment in calculating your grade.

Third catch: (3) If you do not receive a 10 on the quiz when I give it in class on Nov. 18, you may re-take it—up to once per day—through The Quiz Window, which extends through the end of classes: the end of the workday on Monday, December 14.

The fine print: to take The Quiz any time after Nov. 18, you must make an appointment with me; I will schedule appointments only during usual business time (M–F, 9am–6pm, or so); I will not rearrange my usual schedule to make it possible for you to take the quiz at your convenience; I will return marked Quizzes only corrected, without explanation or commentary, but you may make an appointment with me to discuss your answers.

• *Major assignments.* There are three major assignments over the course of the semester: one midterm exam, one take-home essay, and a final in-class essay during our final exam time. Guidelines for each of these assignments will be made available and discussed the week before they are due, in class. Each assignment will have a rubric distributed ahead of time, and will be graded according to that rubric.

• *Viewing report.* Once during the semester, at a time of your choosing, you must go watch a movie not during class, not at home, but *at the Detroit Film Theater*, and write me a 2-page report about the experience. Guidelines for this assignment will be distributed early on in the semester, and, to keep the end-of-semester from being a complete traffic jam, the report is due before the class before Thanksgiving, on November 25.

If it is a financial hardship to afford a ticket to a movie (a student ticket to the DFT is \$7.50), please contact me as soon as possible to discuss your situation.

• *Minimum passing requirements.* As a **minimum**, students **must** meet two requirements for the course:

1. Receive a 10 on The Quiz, and
2. Complete **all** three major assignments in the course, as well as the viewing report.



Grades and Grading

I use a slightly unusual grading scheme. Grades are assessed on a 10-point scale, corresponding roughly to letter grades:

10	9	8	7	6	5	4	3	2	1	0
A+	A	A-	B+	B	B-	C+	C	C-	D	F

I don't really believe in 10's (at least on anything but The Quiz). I give myself the option of a 10 to reward truly exceptional work. I mean exceptional. In a decade of college teaching using this grading system, I can still count the number of 10's I have given on one hand.

Anything below a 1 will be considered a failing grade and will receive no credit. (There is no such thing as "rounding up" to a D.) Otherwise, grades are rounded to the nearest half point. Your final grade will be calculated using numerical grades, using a weighted average, and converted to letter grades (rounded to the nearest whole number). Grading is weighted as follows:

- 30% Final in-class essay
- 25% Take-home essay
- 20% In-class exam
- 15% Cumulative in-class writing
- 10% Viewing report

While I will calculate grades, in cases of clear and obvious improvement from the beginning of the semester, I may introduce a "fudge factor" if students are on cusps between grades. I may introduce a similar fudge factor if students are particularly enthusiastic and engaged in class.

I will return marked work within two weeks from submission. My goal is to do so within a week, but I often fail at that. Please be advised. When I return major assignments, I will include a cumulative in-class writing grade.

Early Assessment grades will be posted shortly after our first major assignment, the in-class exam, on October 14.

• *Late work, extensions, make-ups, etc.* A great deal of the work in this course will be done in person, and cannot be made up under anything but the most exceptional, documented circumstances. I will not accept Viewing Reports late—you have the majority of the semester to do them. The take-home paper is subject to my usual late work penalty: each stepwise 24-hour period the paper is late, you take a penalty of a single point. After 10 days, when it is no longer possible to receive credit for the work, I no longer accept it; this ensures a failing grade for the course (see minimum passing requirements, above). I do not give unpenalized extensions except in exceptional, documentable circumstances, and with a reasonable amount of lead time.

• *Final exam time.* One exception to this lies in the University’s final exam policy. (The other lies in the religious holidays policy, see below.) The final in-class essay will be held during our official exam time: **Monday, December 21, from 8:00–10:30am.** While certain other classes you may be in may take precedence over our exam time (e.g. language classes), so far as I can tell, there are no conflicts with our scheduled time. That said, students are not required to take more than two exams in a day. If you have three or more exams scheduled on our exam day, it is your responsibility to negotiate with your professors. The rules say that it’s the course with the lowest enrolled number of students whose exam will get bumped to an alternate time. (For your sake, I hope this is not your smallest class this semester.)

Other Housekeeping

• *Scott.* In talking or writing to me, you may address me Dr. Richmond, Professor Richmond, or Scott, whichever makes you most comfortable. In no event am I “Mr. Richmond” (Doctor Evil: “I did not spend six years in evil graduate school only to be called Mister.”) What makes me most comfortable is Scott.

Relatedly, my name is not “Professor” any more than your name is “Student.” If you do not wish to use my name, and refer to me only by a function, be prepared to be called only by your function, Student.

• *Email.* I am more or less constantly drowning in email. I will generally respond to emails I deem response-worthy within 24 hours, and promise one within 48 business hours (I am sometimes away over weekends). Do not expect or rely on a response before then, especially if it is a time-sensitive manner. If I do not think the email requires a response, I may not respond.

The department requests and requires that you use your Wayne State email address. I will do so as well. This is to prevent FERPA violations. Don’t ask.

Please write emails in reasonably standard English. Computers have full keyboards, and emails do not have 140-character limits. I may have facial piercings and visible tattoos and a ridiculous little ponytail, but at heart I am an old fuddy-duddy. I do not wish to have to work to decipher your emails (and neither do other professors or potential employers, clients, or vendors). If an email to me is not sufficiently professional and respectful, I will simply not respond to it.

When you send me email, **PLEASE** use the email address listed here: scr@wayne.edu. If you use the LDAP/Directory server on Webmail, you very well may end up sending mail to another Scott Richmond who has a Wayne email address who apparently teaches in the Communications department—and who does not reply to emails (at least not ones sent from me or meant for me).

• *Office hours.* My office hours are listed right on top of the first page. There’s a reason for that. I encourage all students to take advantage of my office hours. I encourage students who want extra help to use my office hours. I encourage students who want to tell me about how awesome a movie they’ve seen is to use my office hours. I encourage students who want to know more about what we’ve read to use my office hours. I encourage students who want advice on how to get the most out of their education to use my office hours. I promise you that using office hours will improve both your performance and your enjoyment of my class.

Because I understand that many of you work full-time and cannot come to campus at times other than class times, I will also hold office hours by Skype. To help manage my time, and to make sure that I am not pining away in front of my computer for hours on Wednesday evenings, I require students to sign up for office hours slots using a service called Calendly (the

URL is right up there on the first page). It is arranged so that you may not sign up for an appointment less than an hour in advanced.

Finally, please be aware that most semesters, the office hours times I devise have to be moved around early in the semester to accommodate faculty meeting and committee obligations that have yet to be scheduled. Please be sure to check signup sheets and the Blackboard site for the most current information for my office hours.

☛ *Plagiarism and academic dishonesty. I do not tolerate plagiarism.* Not even a little bit, of any kind. No matter how seemingly insignificant, *any* plagiarism (or other academic dishonesty) of *any kind at any point* in the course will result in the following: (a) a failing grade for the course, and (b) I will report you to the relevant departments and colleges (to wit: the Departments of English and Communications, the Colleges of Liberal Arts & Sciences and Fine, Performing & Communication Arts). I *routinely* catch students plagiarizing in this course, and it always ends badly for the student—worse than a bad grade. Plagiarism has apparently cost students financial aid and NCAA eligibility. The legalistic definitions of plagiarism are below, but if you have *any* questions about what constitutes plagiarism, cheating, or other academic dishonesty, please *ask me*. Embarrassment is really the lesser of two evils, here.

☛ *Withdrawing.* You may withdraw from the class. Whether or not you receive a WP (withdrew with a passing grade) or WF (withdrew from a failing grade) will be calculated based on your marks for your submitted work with the same relative weighting they would have otherwise. Please be polite and let me know you are withdrawing before filing the request online. The deadline for withdrawing is Sunday, November 15. After this date, you will be required to complete the course.

☛ *Incompletes.* In this course, because the lion's share of your final grade is determined by in-class work, I will not, except under the most extreme, documented circumstances, even consider giving an incomplete. The University's policy on incompletes is as follows: "The mark of I—Incomplete, is given to either an undergraduate or a graduate student when he/she has not completed all of the course work as planned for the term and *when there is, in the judgment of the instructor, a reasonable probability that the student can complete the course successfully without again attending regular class sessions.* The student should be passing at the time the grade of 'I' is given. A written contract specifying the work to be completed should be signed by the student and instructor. Responsibility for completing all course work rests with the student" (2009-2011 WSU Undergraduate Bulletin, 40; emphasis added).

☛ *Student services.* I encourage *all* students, even those doing well, to visit both the Writing Center (information below), in particular their Study Skills Workshops and Study Skills Counseling services. Really. Honestly. Truly. I believe in them. Even students who think they do not need—and even those who, in fact, do not need—such extracurricular help will still benefit from it.



Boilerplate

What follows is the required legalistic language, not course specific, that I have dutifully copied-and-pasted (and occasionally lightly modified) from the relevant Department, College, or University materials.

• *Religious holidays.* Because of the extraordinary variety of religious affiliations of the University student body and staff, the Academic Calendar makes no provisions for religious holidays. However, it is University policy to respect the faith and religious obligations of the individual. Students with classes or examinations that conflict with their religious observances are expected to notify their instructors well in advance so that mutually agreeable alternatives may be worked out.

• *Academic dishonesty, plagiarism, and cheating.* Academic misbehavior means any activity that tends to compromise the academic integrity of the institution or subvert the education process. All forms of academic misbehavior are prohibited at Wayne State University, as outlined in the Student Code of Conduct (<http://www.doso.wayne.edu/student-conduct-services.html>). Students who commit or assist in committing dishonest acts are subject to downgrading (to a failing grade for the test, paper, or other course-related activity in question, or for the entire course) and/or additional sanctions as described in the Student Code of Conduct.

—*Cheating.* Intentionally using or attempting to use, or intentionally providing or attempting to provide, unauthorized materials, information or assistance in any academic exercise. Examples include: (a) copying from another student's test paper; (b) allowing another student to copy from a test paper; (c) using unauthorized material such as a "cheat sheet" during an exam.

—*Fabrication.* Intentional and unauthorized falsification of any information or citation. Examples include: (a) citation of information not taken from the source indicated; (b) listing sources in a bibliography not used in a research paper.

—*Plagiarism.* To take and use another's words or ideas as one's own. Examples include: (a) failure to use appropriate referencing when using the words or ideas of other persons; (b) altering the language, paraphrasing, omitting, rearranging, or forming new combinations of words in an attempt to make the thoughts of another appear as your own.

—*Other forms of academic misbehavior* include, but are not limited to: (a) unauthorized use of resources, or any attempt to limit another student's access to educational resources, or any attempt to alter equipment so as to lead to an incorrect answer for subsequent users; (b) enlisting the assistance of a substitute in the taking of examinations; (c) violating course rules as defined in the course syllabus or other written information provided to the student; (d) selling, buying or stealing all or part of an un-administered test or answers to the test; (e) changing or altering a grade on a test or other academic grade records.

• *Course drops and withdrawals.* In the first two weeks of the (full) term, students can drop this class and receive 100% tuition and course fee cancellation. After the end of the second week there is no tuition or fee cancellation. Students who wish to withdraw from the class can initiate a withdrawal request on Pipeline. You will receive a transcript notation of WP (passing), WF (failing), or WN (no graded work) at the time of withdrawal. No withdrawals can be initiated after the end of the tenth week. Students enrolled in the 10th week and beyond will receive a grade. Because withdrawing from courses may have negative academic and financial consequences, students considering course withdrawal should make sure they fully understand all the consequences before taking this step. More information on this can be found at: <http://reg.wayne.edu/pdf-policies/students.pdf>

• *The Academic Success Center (1600 Undergraduate Library)* assists students with content in select courses and in strengthening study skills. Visit www.success.wayne.edu for schedules and

information on study skills workshops, tutoring and supplemental instruction (primarily in 1000 and 2000 level courses).

• *The Writing Center.* The Writing Center (2nd floor, UGL) provides individual tutoring consultations free of charge for students at Wayne State University. Undergraduate students in General Education courses, including composition courses, receive priority for tutoring appointments. The Writing Center serves as a resource for writers, providing tutoring sessions on the range of activities in the writing process – considering the audience, analyzing the assignment or genre, brainstorming, researching, writing drafts, revising, editing, and preparing documentation. The Writing Center is not an editing or proofreading service; rather, students are guided as they engage collaboratively in the process of academic writing, from developing an idea to editing for grammar and mechanics. To make an appointment, consult the Writing Center website: <http://www.clas.wayne.edu/writing/>. To submit material for online tutoring, consult the Writing Center HOOT website (Hypertext One-on-One Tutoring): <http://www.clas.wayne.edu/unit-inner.asp?WebPageID=1330>.

Instructors may require individual students to attend the Writing Center to receive tutoring on a specific assignment, skill, or aspect of the writing process. Instructors may also require individual students to attend the Writing Center to receive instruction in grammar and mechanics. Instructors may not require entire classes to attend the Writing Center. For more information about the Writing Center, please contact the Director, Jule Wallis (phone: 7-2544; email: au1145@wayne.edu).

To this I will add: The usual prerequisite for English department courses at the 2000-level is a C or better in ENG 1020: Basic College Writing, or the equivalent. Intro to Film, because of the arrangement with the Communications department, does not carry this prereq, at least for students registered for COM 2010. This is really too bad, because I expect you to be competent writers of college papers and cannot plausibly teach writing very well in this class. If you are not, you really should avail yourself of all extra help you can muster—in my office hours or in the writing center.

• *Class recordings.* Students need prior written permission from the instructor before recording any portion of this class. If permission is granted, the audio and/or video recording is to be used only for the student's personal instructional use. Such recordings are not intended for a wider public audience, such as postings to the internet or sharing with others. Students registered with Student Disabilities Services (SDS) who wish to record class materials must present their specific accommodation to the instructor, who will subsequently comply with the request unless there is some specific reason why s/he cannot, such as discussion of confidential or protected information.

• *For students with disabilities.* If you have a documented disability that requires accommodations, you will need to register with Student Disability Services for coordination of your academic accommodations. The Student Disability Services Office is located in 1600 David Adamany Undergraduate Library, (313) 577-1851/577-3365 (TTY). <http://studentdisability.wayne.edu>. Once your accommodation is in place, someone can meet with you privately to discuss your special needs.

Student Disability Services' mission is to assist the university in creating an accessible community where students with disabilities have an equal opportunity to fully participate in their educational experience at Wayne State University.

Students who are registered with Student Disability Services and who are eligible for alternate testing accommodations such as extended test time and/or a distraction-reduced

environment should present the required test permit to the professor at least one week in advance of the exam. Federal law requires that a student registered with SDS is entitled to the reasonable accommodations specified in the student's accommodation letter, which might include allowing the student to take the final exam on a day different than the rest of the class.

If you feel that you may need an accommodation in this course based on the impact of a documented disability, please feel free to contact me (Scott) privately to discuss your specific needs. The Student Disabilities Services Office coordinates reasonable accommodations for students with documented disabilities.



Course Schedule.

Week by week.

PART I: Foundations, or Film Form

☛ Week 1: Intro to Intro, or What is cinema?

Thursday, September 3: Welcome! Now what is it we're supposed to be studying?

Screenings: *Hell's Angels (Tribute to Howard Hughes)* (Ernst Schmidt, Jr., Austria); *Free Radicals* (Len Lye, New Zealand, 1958, 4 min.).

☛ Week 2: The Image

Tuesday, September 8: The Painted Image

Reading: John Berger, chapter 1 of *Ways of Seeing*.

No screenings. Instead, we will look at paintings.

Thursday, September 10: The Photographic Image

Reading: André Bazin, "The Ontology of the Photographic Image."

No screenings. Instead, we will look at photographs.

☛ Week 3: The Shot

Tuesday, September 15: The Shot as Film

Reading: Louis Aragon, "On Decor"; and Yale Film Analysis Guide, introduction and chapter 1 ("Basic Terms").

Screening: Selected *Screen Tests* (Andy Warhol, USA, 1964–66); *I'm Too Sad to Tell You and Broken Fall (Organic)* (Bas Jan Ader, the Netherlands, 1971, 4 min. and 2 min.); *Come into My World* (Kylie Minogue).

Thursday, September 17: The Shot in Film

Reading: Yale Film Analysis Guide, chapters 2 and 3 ("Mise-en-scène" and "Cinematography").

Screening: Long takes from *Touch of Evil* (Orson Welles, USA, 1958); *Oldboy* (Chan-wook Park, Korea, 2003); *Children of Men* (Alfonso Cuarón, USA, 2006); *The Passenger* (Michelangelo Antonioni, Italy, 1975).

☛ Week 4: The Cut

Tuesday, September 22: The Soviets: Kuleshov and Eisenstein

Reading: Sergei Eisenstein, "The Cinematographic Principle and the Ideogram."

Screening: Kuleshov effect; clips from *Strike!* (Sergei Eisenstein, USSR, 1925).

Thursday, September 24: **No class. Scott is out of town.**

☛ **Week 5: Systems of Editing 1: Montage**

Tuesday, September 29:

Reading: Selections from Dziga Vertov, *Kino-Eye*.

Screening: *Koyaanisqatsi: Life Out of Balance* (Godfrey Reggio, USA, 1983, 86 min.).

Thursday, October 1:

Reading: André Bazin, “Death Every Afternoon.”

Screening: *Crossroads* (Bruce Conner, USA, 1976, 36 min.).

☛ **Week 6: Systems of Editing 2: Continuity**

Tuesday, October 6:

Reading: Yale Film Analysis, Chapters 4–6 (“Editing,” “Sound,” and “Analysis”).

Screening: *Numbers* (Robert Hloz, Korea, 10 min.); short pedagogical films.

Thursday, October 8:

Screening: Clips from *American Beauty* (Sam Mendes, USA, 1999) and *Gamer* (Nevelidine and Taylor, USA, 2009).

☞ **Shot table** assignment due at the beginning of class.

☛ **Week 7: First Exam**

Tuesday, October 13: Review session.

Thursday, October 15:

☞ **IN-CLASS EXAM.**

PART II: Telling Stories, or Film Narrative

☛ **Week 8: The Rise of Narrative**

Tuesday, October 20:

Reading: Tom Gunning, “An Aesthetic of Astonishment.”

Screening: Program of early “cinema of attractions” shorts.

☞ EAA Grades posted.

Thursday, October 22:

Screening: Program of early narrative shorts, and clips from later “attractions” filmmaking.

☛ **Week 9: Alternation**

Tuesday, October 27:

Reading: Raymond Bellour, “To Alternate/To Narrate.”

Screening: *The Lonedale Operator* (D. W. Griffith, USA, 1911, 17 min., silent).

Thursday, October 29:

Screening: *Paperman* (John Kahrs, USA, 2012, 7 min.).

🕒 Week 10: **Classical Hollywood**

Tuesday, November 3:

Screening: *His Girl Friday* (Howard Hawks, USA, 1940, 92 min.).

Thursday, November 5:

Reading: David Bordwell, “The Classical Hollywood Cinema: Narrational Principles and Procedures.”

👉 **Segmentation** assignment due at the beginning of class.

🕒 Week 11: **Modernism**

Tuesday, November 10:

Screening: *La jetée* (Chris Marker, France, 1962, 28 min.)

Reading: Viktor Shklovsky, “Art as Technique.”

Thursday, November 12: **No class. Scott is out of town.**

👉 Friday, November 13: **Take-home paper** due by 11:59pm.

👉 Sunday, November 15: Last day to withdraw.

🕒 Week 12: **Postclassical Hollywood**

Tuesday, November 17:

Screening: *Psycho* (Alfred Hitchcock, USA, 1960, 109 min.).

Thursday, November 19:

Reading: Linda Williams, “Discipline and Fun: *Psycho* and Postmodern Cinema.”

PART III: What is Realism?

🕒 Week 13: **Perceptual Realism**

Tuesday, November 24:

Screening: *Gravity* (Alfonso Cuarón, USA, 2013, 91 min.).

Reading: André Bazin, “The Myth of Total Cinema.”

👉 **THE QUIZ**

Thursday, November 26: **No class. Happy Thanksgiving!**

🕒 Week 14: **Perceptual Realism, cont’d, and Documentary Realism**

Tuesday, December 1:

Reading: André Bazin, “The Evolution of the Language of Cinema”; Kristin Thompson and other critics on *Gravity*.

At-home viewing: *Aningaaq* (Jonás Cuarón, USA, 2013, 7 min.).

👉 **Viewing report** due by the beginning of class.

Thursday, December 3:

Screening: *Paris is Burning* (Jenny Livingston, USA, 1990, 71min.)

☛ Week 15: **Fictional Realism**

Tuesday, December 8:

Screening: *Syriana* (Stephen Gaghan, USA, 2005, 128 min.).

Thursday, December 10:

Reading: Frederic Jameson, “Postmodernism, Or the Cultural Logic of Late Capitalism.”

☛ Week 16: **Voluntary Review**

Tuesday, December 15: University reading day. No classes.

Voluntary review session in our usual class time & place.

☛ Week 17: **Final In-class Essay**

Monday, December 21:

☛ **FINAL IN-CLASS ESSAY. Exam time is 8:00–10:30am.**