Introduction to Film  
Oxford College of Emory University  
FILM 270-1  
Spring 2020

Professor: Nathan Lee  
Office: Pierce Hall 234  
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Office Hours: By appointment.

Some Film-related Links:  
Oxford Film and Media Studies Facebook Page: www.facebook.com/OxfordFilmStudies  
Emory College Film and Media Studies Facebook Page: www.facebook.com/EmoryFilm/  
Kanopy Streaming (free for Emory students): http://emory.kanopystreaming.com/

Class Meetings:  
This class meets on Tuesday and Thursday from 1:00pm–2:15pm in Few Music Room. There will also be a weekly screening on Wednesday from 2:30pm-4:30pm in 238 Pierce Hall. Lecture and screening attendance are mandatory. A few of the screenings may last over two hours (see class schedule). Please plan accordingly.

Course Description:  
FILM 270 is an introductory-level course designed to familiarize you with the fundamental concepts and tools of film and media analysis. We will focus on stylistic elements of film, as well as film/media narrative and narration. By the end of the course, students will be able to:  
- identify the major stylistic elements in cinema, including mise-en-scène, cinematography, editing, and sound, using the correct terminology  
- identify stylistic patterns across a single film and explain how these patterns have narrative, expressive, thematic, and/or aesthetic functions  
- explain how a film uses film style and narration to communicate narrative information and elicit emotions

Required Books:  
- PDF files of other readings on Canvas  
- A digital copy of two films from the course that you will write about in your final paper. (See below.)

Grade Distribution:  
Screening Reports 10%  
Midterm Exam 25%  
Final Exam 25%  
Film Analysis Paper 30%  
Informed Participation 10%
Written Work:
At the end of the course you will write a 5-6 page comparative analysis of two films we have watched in class. Your paper must focus on one element of film style (mise-en-scène, cinematography, editing, sound) and compare how this element is used differently in the two films you choose. Using correct and precise terminology, and with reference to specific scenes and sequences, your paper should describe how this stylistic element is used in each film, as well as the differences and similarities. We will discuss this paper assignment in greater length after the midterm.

I am always available to help you with your written work. At some point, you may want the help of others. Please utilize the services of the Writing Center, an excellent resource for writing both papers and essay exams. If you go to seek help writing your papers, make sure you bring your paper assignment with you, as it will help the Writing Center staff tailor their advice to your particular project. The Writing Center is located in Pierce Hall (website: https://inside.oxford.emory.edu/academics/writing-center/).

Exams:
You will take a midterm and a final exam. They are designed to test your knowledge of material covered in readings, lectures, and discussion, as well as your familiarity with the films and extended clips we view in class. The exam will consist of combination of multiple-choice questions, identification questions, and essay questions. You must take both exams at the assigned time.

Screening Reports:
Weekly screening reports will be assigned at the end of lecture on Tuesday and are due at the beginning of class on Thursday. Unless otherwise instructed, these are one page, typed, double-spaced responses to the question(s) posed at the end of class on Tuesday. Your absence from class is not an adequate excuse for not handing in your screening report on time. I do not accept late screening reports.

Attendance:
Diligent attendance is absolutely required, both in lecture and for the screenings. I will take attendance in every lecture and screening, and more than three absences will result in a letter grade reduction of your final grade. These three allowed absences are for medical and family emergencies. You do not get three “free” absences in addition to emergency circumstances. Consistent tardiness is not tolerated. Three late arrivals to lecture/screenings constitutes one full absence. If you are more than ten minutes late to class, you will be marked absent.

Participation:
Simply being present in class is not sufficient to receive an excellent participation and attendance grade. In addition to being present, you must also make informed, meaningful, and consistent contributions to class discussion. Watching and discussing films are group activities and your conscientious participation in both activities will be factored into your final grade. You are also expected to be attentive throughout the course and not violate any of the classroom policies.
**Readings:**
It is imperative that you keep up with the reading in this class. I recommend that you take notes on your readings from *Film Art*. They will come in handy when studying for the exams. The readings are designed to help you understand the films and lectures more effectively, so please complete the reading listed for each day before coming to class. You can expect to see material from the readings that we do not cover in class on the exams. Also, please bring readings to class so that you may reference them in discussion.

**Classroom Policies:**
Please do not use laptops, cell phones, iPads, etc. in lecture or during the class screenings. Please do not bring in food during lecture or screenings. There is no talking allowed during our screenings, and all laptops and cell phones must be off. Students enrolled in this class deserve the best screenings possible, so please be respectful.

**Late Assignments:**
All assignments must be turned in when specified. All exams must be taken only at the time offered. There are no opportunities for makeup exams or alternative exam times. There will be no extra credit assignments. Do not send me assignments as attachments via email. If you are not present when an assignment is due, you are still required to hand in the assignment before class begins. Feel free to put it in my mailbox on the first floor of Pierce Hall.

**Academic Accommodations:**
Office of Accessibility Services (OAS) works with students who have disabilities to provide reasonable accommodations. In order to receive consideration for reasonable accommodations, students must contact OAS and complete the registration process. Faculty may not provide disability accommodations until an accommodation letter has been processed; accommodations are not retroactive. Students registered with OAS who receive a letter outlining specific academic accommodations are strongly encouraged to coordinate a meeting time with their professor to discuss a protocol to implement the accommodations as needed throughout the semester. This meeting should occur as early in the semester as possible. Additional information is available at the OAS website at http://accessibility.emory.edu/

**Religious Holidays:**
Professors are encouraged, not required, to accommodate students’ academic needs related to religious holidays. Please make every effort to negotiate your religious holiday needs within the first two weeks of the semester; waiting longer may compromise your professor’s ability to extend satisfactory arrangements. If you need guidance negotiating your needs related to a religious holiday, the College Chaplain, Rev. Lyn Pace, ppace@emory.edu, Candler Hall 202, is willing and available to help. Please be aware that Rev. Pace is not tasked with excusing students from classes or writing excuses for students to take to their professors. Emory’s official list of religious holidays may be found at http://www.religiouslife.emory.edu/faith_traditions/holidays.html.

**Academic Misconduct:**
I do not tolerate plagiarism, cheating, or any form of academic misconduct, which includes conferring with classmates on graded assignments or exam answers. Unless explicitly stated by
the professor and the assignment, you are not to collaborate in any way with anyone on your coursework. The penalty for any academic misconduct is a zero on the assignment and perhaps the semester. You will also be brought to the Oxford Honor Council. Ignorance of the rules is not an excuse. For more information on academic misconduct, see the Oxford College Student Honor code website at http://oxford.emory.edu/academics/divisions-degrees/policies/code-of-conduct/student-honor-code/.

**Course Schedule**

**Week 1**  
**Introduction (1/14 & 1/16)**  
Reading: Tom Gunning, “The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde”  
Screening: *The Great Train Robbery* (Edwin S. Porter, USA, 1903, 12min) and *Lucy* (Luc Besson, France, 2014, 90min)

**Week 2**  
**On Studying Film Art (1/21 & 1/23)**  
Reading: *Film Art* Chapters 1 and 2  
Screening: *Citizen Kane* (Orson Welles, USA, 1941, 119min)

**Week 3**  
**Style: Mise-en-scène (1/28 & 1/30)**  
Reading: *Film Art* Chapter 4  
Screening: *In the Mood for Love* (Wong Kar-wai, Hong Kong, 2000, 98min)

**Week 4**  
**Style: Cinematography (2/4 & 2/6)**  
Reading: *Film Art* Chapter 5  
Screening: *Do the Right Thing* (Spike Lee, USA, 1989, 120min)

**Week 5**  
**Style: Editing (2/11 & 2/13)**  
Reading: *Film Art* Chapter 6  
Screening: *Zero Dark Thirty* (Kathryn Bigelow, USA, 2012, 157min)

**Week 6**  
**Style: Sound (2/18 & 2/20)**  
Reading: *Film Art* Chapter 7  
Screening: *Blow Out* (Brian De Palma, USA, 1981, 108min)

**Week 7**  
**Style: Special Effects (2/25 & 2/27)**  
Screening: *Spider-Man: Far from Home* (Jon Watts, USA, 2019, 129min)

**Week 8**  
**Midterm (3/3 & 3/5)**  
Tuesday: course review  
Thursday: in-class exam

* Spring Break*
Week 9  **Narrative Form (3/17 & 3/19)**  
Reading: *Film Art* Chapter 3  
Screening: *Contagion* (Steven Soderbergh, USA, 2011, 106min)

Week 10 **Form and Style (3/24 & 3/26)**  
Reading: *Film Art* Chapter 8  
Screening: *Vertigo* (Alfred Hitchcock, USA, 1958, 128min)

Week 11 **Form as Puzzle (3/31 & 4/2)**  
Reading: Thomas Elsaesser, “The Mind-Game Film”  
Screening: *Donnie Darko* (Richard Kelly, USA, 2001, 113min)

Week 12 **Animation (4/7 & 4/9)**  
Reading: *Film Art* Chapter 10, pages 371-400  
Screening: *Ballet Mécanique* (Fernand Léger and Dudley Murphy, France, 1924, 19min) and *Spirited Away* (Hayao Miyazaki, Japan, 2001, 125min)

Week 13 **Digital Cinema (4/14 & 4/16)**  
Screening: *Gravity* (Alfonso Cuarón, USA, 2013, 91min)

Week 14 **Course Review (4/21 & 4/23)**  
☆ ☆ *Film Analysis paper* due 4/21 at the beginning of lecture ☆ ☆

Week 15 **Final Exam (4/30)**