

*Film Studies Program, Fall 2017*  
*FILM/ENGL 251 501: Introduction to Film Analysis*  
*Tuesdays and Thursdays 3:55-5:10pm, HECC 105*  
*Screenings: Tuesdays 7:05-9:35pm, HECC 209*

*Ms. Lisa Ellis*  
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*Office Hours: Thursdays 1:30-2:30pm*  
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**COURSE DESCRIPTION:** This course introduces students to the critical study of cinema, including the language and methods of film analysis. The course examines elements of film form including narrative structure, mise en scène, cinematography, acting, editing, and sound and then explores how these elements come together to create film style and meaning.

**COURSE OBJECTIVES:**

- Comprehend the formal elements of film.
- Master cinematic language.
- Apply principles of film form and cinematic language to critical analysis of film.
- Develop analytical reading and writing skills that may also be applied to other mediums and subject areas.

**COURSE MATERIALS:**

- Barsam, Richard and Dave Monahan, *Looking at Movies: An Introduction to Film* (5th Ed., includes videos). New York: W.W. Norton & Company, 2015. ISBN 978-0-393-26519-4 (LAM)
- All materials listed in the Course Schedule. Additional readings are located in the READINGS section on Blackboard eCampus.
- Films listed in the Course Schedule. Film screenings are Tuesdays from 7:05-9:35pm in HECC 209. Films are also available via Media Matrix and on 4-hour reserve at Evans Annex. View analytically and take notes, as the films are a basis for lectures and discussions. Chapter 2 of *A Short Guide to Writing About Films* is a helpful chapter located in the READINGS section on Blackboard eCampus.

**COURSE POLICIES:**

***Attendance and Participation:*** Students are expected to attend class and participate. Missing more than three unexcused class sessions, including screenings, will result in a grade penalty. Excused absences are accepted. Please review the student rules on attendance for what is considered an excused absence: <http://student-rules.tamu.edu/rule07>.

**Portable Devices:** Laptops, tablets and cell phones may be used solely for note. Please silence ringers.

**Disability Accommodations:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call 979-845-1637. For additional information, visit <http://disability.tamu.edu>.

**Academic Dishonesty:** You are expected to turn in original work for this course. Your papers must provide full citations for all references: direct quotes, paraphrased, summaries, or borrowed ideas (including from class discussions). While you are encouraged to develop your thinking with peers, you cannot use their material without citing it. Taking credit for another's ideas or writing is plagiarism. Work from other courses will not be accepted in this course without explicit, prior permission of the instructor. Allowing your writing to be copied by another student is also considered cheating. Please review the Honor System Rules at: <http://aggiehonor.tamu.edu/RulesAndProcedures/HonorSystemRules.aspx#definitions>. For additional information visit: <http://aggiehonor.tamu.edu/>.

***“An Aggie does not lie, cheat, or steal, or tolerate those who do.”***

## **COURSE REQUIREMENTS:**

**Attendance/Participation:** Students are expected to attend class and participate. The attendance/participation points are determined by contribution to class discussion as well as the recorded attendance. Missing more than three unexcused class sessions, including screenings, will result in a penalty of points. The first unexcused absence over the allowable deducts a point; the second subtracts another 2 points; the third another 3 points and the fourth takes away the final 4 points. (10 points)

**Film Responses:** You are responsible for submitting a minimum 500-word reaction to seven of the film screenings. Submit the responses on Blackboard eCampus in the FILM RESPONSES section. Responses for each film are due Sundays at 11:59pm. (21 points – 3 per response)

**Film Analysis:** You will select a film from an approved list and compose a concise, analytical, and insightful 5-6 page double-spaced paper. The paper must be original work for this course. (29 points)

**Exams:** There are two online exams. The second is not cumulative. Exams are designed to assess the student's mastery of class materials and concepts. Any anticipated excused absences on exam day should be discussed with the instructor prior to the exam date. Unexcused absences will result in a failing grade for the exam. (40 points – 20 per exam)

## EVALUATION:

A grade and/or critical feedback will be given throughout the session as you complete work. No late work will be accepted. The final course grade will reflect evaluation of individual assignments, contribution to class discussion, and attendance. The following is a breakdown of grading percentages and scale:

<u>Percentage</u>		<u>Scale</u>	
Attendance/Participation	10%	A	90 – 100
Film Responses	21%	B	80-89
Exam 1	20%	C	70-79
Film Analysis	29%	D	60-69
Exam 2	20%	E	Below 60

## COURSE SCHEDULE

*Screenings are Tuesdays, 7:05-9:35pm in HECC 209*

*Film Responses are due by 11:59pm every Sunday.*

### **8/29-8/31 No Class Meeting**

*View: Lone Star (via MediaMatrix)*

*Assignment: Complete Questionnaire*

### **9/5 Introduction to Course/History**

*Read: Looking at Movies (LAM), Ch. 10 (pages 409-417)*

*Discuss: Lone Star (via MediaMatrix)*

*Screening: City Lights*

### **9/7 Production**

*Read: [City Lights New York Times Review, 1931](#)*

*Audio: NPR – The Little Tramp: Frequently Down Never Out*

*<http://www.npr.org/templates/story/story.php?storyId=18659688>*

*Discuss: City Lights*

### **9/12 Looking at Movies**

*Read: LAM, Ch. 1 (with corresponding video tutorials – Juno and Hunger Games)*

*Screening: Citizen Kane*

### **9/14 Principles of Film Form**

*Read: LAM, Ch. 2 (with corresponding video tutorial)*

*View: BBC Monitor Orson Welles Interview Clip*

*[https://www.youtube.com/watch?v=xKra6\\_NAey8](https://www.youtube.com/watch?v=xKra6_NAey8)*

*Discuss: Citizen Kane*

- 9/19**      **Classic Hollywood/Narrative**  
*Read:* LAM, Ch. 4 (with corresponding video tutorials – *Narrators....Narrative; Diegetic and Nondiegetic*)  
*Screening:* *The Lady Eve*
- 9/21**      **Narrative**  
*View:* Criterion Introduction - Peter Bogdanovich on *The Lady Eve*  
[https://www.youtube.com/watch?v=yJ\\_yDLUaviQ](https://www.youtube.com/watch?v=yJ_yDLUaviQ)  
*Discuss:* *The Lady Eve*
- 9/26**      **Mise En Scène**  
*Read:* LAM, Ch. 5 (with corresponding video tutorial)  
*Screening:* *In the Mood for Love*
- 9/28**      **Mise En Scène**  
*Read:* Wong Kar-Wai Interview with Liza Bear  
*Discuss:* *In The Mood for Love*
- 10/3**      **Cinematography**  
*Reading Due:* LAM, Ch. 6 (with corresponding video tutorial)  
*Screening:* *Do the Right Thing*
- 10/5**      **Cinematography**  
*Discuss:* *Do the Right Thing*
- 10/10-12**      **Reading and Exam Days – No Class Meeting or Screening**  
**Exam 1 – Available Online from 10/12 @ 7:00am – 10/13 @ 5:00pm**
- 10/17**      **Acting**  
*Read:* LAM, Ch. 7  
*Screening:* *Winter's Bone*
- 10/19**      **Acting**  
*Audio:* NPR On Location – The Frozen Ozarks of *Winter's Bone*  
*Discuss:* *Winter's Bone*
- 10/24**      **Film Analysis**  
*Read:* Gocsik, Monahan and Barsam. *Writing About Movies*, Ch.4-6.  
*Screening:* *Rear Window*
- 10/26**      **Film Analysis**  
*Read:* Belton, John. "The Space of Rear Window"  
*Discuss:* *Rear Window*  
*Film Analysis Assignment:* **Proposal – Due 11/10 @ 11:59pm via Turnitin; Conference (Extra Credit) by 11/21; Analysis – Due 12/3 @ 11:59pm via Turnitin.**

- 10/31**      **Editing**  
*Read:* LAM, Ch. 8 (with corresponding video tutorials – *Technique*; *180 Degree*; and *The Evolution of Editing Continuity/Classical*)  
*Screening:* *Carol*
- 11/2**      **Editing**  
*Audio:* Affonso Goncalves – Editing Carol  
[http://www.aotg.com/index.php?page=cuttingroom\\_183](http://www.aotg.com/index.php?page=cuttingroom_183)  
*Discuss:* *Carol*
- 11/7**      **Sound**  
*Reading Due:* LAM, Ch. 9  
*Screening:* *The Conversation*
- 11/9**      **Sound**  
*Read:* “The Making of the Conversation”  
*Discuss:* *The Conversation*
- 11/14**      **Types of Films**  
*Read:* LAM, Ch. 3 (with corresponding video tutorial)  
*View:* “La Jetée” (via Kanopy Streaming)  
*Screening:* *Ex-Machina*
- 11/16**      **Genre**  
*Discuss:* *Ex-Machina*
- 11/21**      **No Class Meeting**
- THANKSGIVING BREAK*
- 11/28**      **Documentary**  
*Screening:* *The Queen of Versailles*
- 11/30**      **Documentary**  
*Discuss:* *The Queen of Versailles*
- 12/5**      *Discuss:* *Upstream Color* (view via MediaMatrix)

**Exam 2– Available Online from 12/11 @ 7:00am – 12/12 @ 5:00pm**

*The instructor may amend this syllabus. Students will be notified of any changes.*

## SCREENING LIST

- N/A** *Lone Star* (1996), John Sayles – 138’ (no screening – view via MediaMatrix)
- 9/5** *City Lights* (1931), Charlie Chaplin – 87’
- 9/12** *Citizen Kane* (1941), Orson Welles – 119’
- 9/19** *The Lady Eve* (1941), Preston Sturges – 94’
- 9/26** *In the Mood for Love* (2000), Wong Kar Wai – 98’
- 10/3** *Do the Right Thing* (1989), Spike Lee – 120’
- 10/10** *No Screening*
- 10/17** *Winter’s Bone* (2010), Debra Granik – 100’
- 10/24** *Rear Window* (1954), Alfred Hitchcock – 112’
- 10/31** *Carol* (2015), Todd Haynes – 118’
- 11/7** *The Conversation* (1974), Francis Ford Coppola – 113’
- N/A** “La Jetée” (2003), Chris Marker – 29’ (no screening – view via Kanopy)
- 11/14** *Ex-Machina* (2015), Alex Garland – 110’
- 11/21** *No Screening*
- 11/28** *The Queen of Versailles* (2012), Lauren Greenfield – 100’
- N/A** *Upstream Color* (2013), Shane Carruth – 96’ (no screening – view via MediaMatrix)