

FS_OX 270: Introduction to Film Studies
Spring 2007 Oxford College

Tuesdays, Thursdays, 1-2:15 PM Choir Recital Room, Few Hall
Mandatory Screening Tuesdays 3:00-6:00pm Choir Recital Room, Few Hall

Instructor: Matthew Kiesner, M.A.

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Office Hours : Tu/Th 12:00-1:00, Tu: 2:15-3:00

Office: 711 Oxford St. (office phone 678-625-3884)

Textbook

Phillips, William H. Film: An Introduction, Third Edition, 2005.

Rausch, Andrew, J. Turning Points in Film History, 2004.

Course Objectives: This course will teach the student to understand the specific formal components within film/television/media that, when combined, help create both meaning and enjoyment in the spectator. By drawing from the course readings and films screened, the student will be able to conduct similar analysis towards any film or related media. Furthermore this course will explore the variety of film form and consider filmmaking within various national, economic, aesthetic and historical contexts, giving the student a greater understanding of the richness and complexity of cinema.

Requirements: You are required to complete one introductory 3-page paper, one shot-by-shot analysis, a 5-7 page film review and two exams (midterm and final). In the first paper, pick your favorite film (or at least a film you know well.) Give a brief plot synopsis and then describe an important scene and detail how the style makes that scene effective. For the shot-by-shot analysis, the class will watch the beginning of a film that I select. The clip will have multiple shots and various framing, camera, and editing devices. You will be responsible for describing the clip (shot-by-shot) and writing briefly on how the shots cumulatively create meaning. For the analytical film review, you will select a film of your choosing (not screened in class) and write on how the film uses various devices to create meaning. You must submit a proposal beforehand so that I can approve your choice (but don't worry, I'm pretty open-minded about acceptable films).

Grade Breakdown

Attendance & Participation	10%
Introductory Paper	5%
Shot-By-Shot Analysis	15%
Midterm Exam	25%
Analytical Film Review	20%
Final Exam	25%

My grading will use the +/- system on the final grade for accuracy. Late work will not be accepted, unless you provide a letter of explanation from Oxford faculty and/or administration.

Attendance is mandatory for all scheduled classes and screenings. Attendance will be taken at all class meetings. While some of the films are available for rental, you will benefit immensely from seeing them on a large screen in a space void from distractions. If there is a conflict with the screening time and your schedule, I do not recommend taking this course at this time. The first absence is free, but any additional unexcused absences will cost you 10% of your attendance and participation grade (1% of your total grade). This can make a huge impact on your final grade, so please attend every class period. Think of in-class participation as bonus points that can prove to me that you are engaged with the course material.

Electronic Device Policy: Electronic Devices (cellular phones, PDA's, handheld games, pagers, laptops, CD/MP3 players, etc.) have become the number one classroom behavior problem. Interaction with these devices not only affects a student's ability to learn but also distracts other students. Therefore, electronic devices are not to be used in class or screenings, and all electronic devices should be turned off when entering the classroom. Students found using an electronic device during class will receive a five point penalty on their final grade for each offense. This includes any instance of an electronic device creating sound during class, the checking of the status of a device, or the wearing of headphones, earbuds or Bluetooth headsets. Laptops are not to be used for note taking unless I receive a disability waiver. If there is an unusual circumstance that necessitates an active cell phone for emergency contact, the student should notify me at beginning of class.

Please Note that this course will show films, stills and clips that include nudity, explicit sexuality, vulgar language, and graphic violence that some students may find troubling. Your enrollment in this course indicates your awareness of this and your willingness to approach these films and/or images in an adult, critical manner.

WEEKLY SCHEDULE

NOTE: The reading listed for each week should be done before class on Tuesday.

1/18

Introduction to course and film production
Phillips, appendix 613-620

1/23-1/25

Mise-en-scene
Phillips, Introduction, Ch. One,
Rausch, Ch One, Two, Seven
Screening: *The Royal Tenenbaums* (Wes Anderson, 2001)

1/30-2/1

Cinematography

Phillips, Ch. Two

Rausch, Ch. Fifteen

Screening: *Seconds* (John Frankenheimer, 1966)**2/1 Introductory Paper Due****2/6-2/8**

Editing

Phillips, Ch. Three

Rausch, Ch. Three, Ten

Screening: *The Limey* (Steven Soderburgh, 1999)**2/8 In class screening of shot by shot analysis clip****2/13-2/15**

Sound

Phillips, Ch. Four,

Rausch, Ch. Eleven

Bordwell "Diegesis and Sound" on reserve

Corrigan and White "Values and traditions in *The Conversation*" on reserveScreening: *The Conversation* (Francis Ford Coppola, 1974)**2/15 Shot-by-shot analysis due****2/20-2/22**

Understanding Film Form in action

Rausch, Ch. Fourteen

Screening: *Citizen Kane* (Orson Welles, 1941)**2/27 Midterm****3/1** Sources of Fictional Films

Phillips, Ch. Six

Screening: *Ghost World* (Terry Zwigoff, 2001)**3/6-3/8**

Narrative

Phillips, Ch. Six

Screening: *City of God* (Fernando Meirelles, 2002)**3/13-3/15****Spring Break**

3/20-3/22

Hollywood Cinema

Phillips, Ch. Seven, pp. 291-316

Rausch, Ch. Five, Six, Twelve, Twenty Three, Twenty Six

Schatz, "The New Hollywood" on reserve

Screening: *The Great Train Robbery* (Edwin S. Porter, 1903), *The Maltese Falcon* (John Huston, 1941)

3/27-3/29

Art Cinema

Phillips, Ch. Seven, pp. 317-344

Rausch, Ch. Sixteen, Seventeen, Twenty One, Twenty Nine

Bordwell, "The Art Cinema as a Mode of Film Practice" on reserve

Screening: *Breathless* (a.k.a. *A Bout de Souffle*) (Jean-Luc Godard, 1960)

4/3-4/5

Documentary

Phillips, Ch. Eight pp. 345-366

Rausch, Ch. Eight

Screening: *Grizzly Man* (Werner Herzog, 2005)

4/10-4/12

Experimental Film and Animation

Phillips, Ch. Eight pp. 367-408

Rausch, Ch. Thirteen, Twenty Seven, Twenty Eight

Brakhage, Excerpt from "Metaphors of Vision" on reserve

Screening: Experimental Film Festival

Proposal for Film Review Due 4/10

4/17-4/19

Films and Context

Phillips, Ch. Nine

Rausch, Ch Nine, Eighteen, Nineteen,

Screening: *Wild in the Streets* (Barry Shear, 1968)

4/24-4/26

Films and Meaning

Phillips, Ch. Ten

Screening: *Chinatown* (Roman Polanski, 1974)

5/1

Last Class

Surprise Screening

Analytical Film Review Due

Final Exam
Wednesday, May 9th, 2-5 PM

Oxford's Final Exam policy:

Students must have the permission of the Dean of Academic Affairs to take an exam earlier or later than scheduled. Permission is usually granted for medical reasons or for participating in educational programs.

Leaving early for rides or flights, vacations, relatives' or friends' weddings or graduation, jobs or having more than one exam on one day, are not considered valid reasons to request an earlier or later exam.

Requests must be in writing and turned in to the Records and Registration Office.