

**INTRODUCTION TO FILM:****FS 270-01J****FALL 2015****T/TH 1:40-3:20PM  
& TUES 3:30-6:30PM  
ELIZER 157****DR. ELIZABETH VENELL****EVENELL@EMORY.EDU****OFFICE HOURS:  
602 EMORY ST.  
T/TH 10:00-11:30  
& BY APPOINTMENT****Course Description:**

How are movies made, and how do movies make meaning? These are the fundamental questions that animate film studies. This course is an introduction to the techniques and elements that comprise the art and industry of filmmaking. We will consider the language of film form alongside the historical and aesthetic contexts of filmmaking, developing and focusing our abilities to analyze cinema from *aperture* to *zoom*.

Course content gives rise to three major objectives: students learn to recognize and explain film techniques, use their educated observations to consider how those techniques produce meaning, and develop their capacities for comprehending, discussing, and writing about the significance of cinema and related media.

**Textbook:** Bordwell and Thompson's [\*Film Art\*, 10<sup>th</sup> edition](#). Supplemental readings will be distributed in class and on Blackboard.

**Format:** In general, new topics will be introduced during the seminar on Tuesdays, and class discussions on our film screenings will be on Thursdays. Please complete the reading in advance of our class meeting, so you are prepared for discussion and primed for relevant clips. Scheduled screenings are a critical component of film studies; attendance is mandatory for every film. There will be minimal lecture and discussion during the screening sessions. Students are expected to take notes during screenings for future reference in class discussion, papers, and exams.

**Evaluation:** Participation (20%) is composed of attendance as well as informed and thoughtful contributions to class discussions. Come to class prepared, on time, and stay for the whole period. You are allowed two absences without penalty, but beyond that allowance, your grade will drop with every absence. Replays and Discussion Questions (20%), and several writing assignments (50%) are scheduled throughout the semester, and make up the bulk of the students' opportunities for evaluation. A take-home final (10%) completes the requirements for the semester.

Late work is not eligible for full credit.

Inquiries about grades can usually be answered by referring to the syllabus. Specific questions about grades should be addressed during office hours.

**Honor Code:** As in all courses, students are required to abide by the Oxford College Honor Code, available for review at <http://www.oxford.emory.edu/audiences/>

*current\_students/Academic/academic-success/student-honor-code*. In film studies, common knowledge extends to basic information about a film, including its year, director, cast, and country of origin. However, plot summaries and other analyses are the unique work of particular authors, and they require citation. Content from outside sources, including specific arguments, descriptive phrases, and general information beyond the scope of our class discussions must be cited.

**Additional Policies and Etiquette:** Lololololll please don't text during our seminar or screenings. No electronic devices (included but not limited to cell phones and tablets) are permitted during classes and screenings. Exceptions must be approved by the instructor on a case-by-case basis (for example, as a formal accommodation). Violations of the electronic device policy will destroy your participation grade like Godzilla. Small snacks are permitted during screenings provided that they do not interfere with viewing or note-taking. Freshly popped popcorn, a ubiquitous signifier of attending movies for fun and amusement, is enthusiastically banned from the classroom.

This syllabus forms an implied contract. The schedule is subject to change only at the instructor's revision. Students are required to complete all of the above as scheduled. Additional assignments may be distributed in class, and additional exercises conducted in class. Significant amendments to the schedule will be made in writing (e.g. rescheduling after university cancellations).

**Note on Explicit Content:** During the lectures and screenings, students will encounter graphic content, including but not limited to nudity, explicit sexuality, vulgarity, drug use, and violence, which may be troubling to viewers. Enrollment in this course indicates the student's awareness of this fact, as well as a willingness to approach these representations in a mature and sensitive manner. If you are concerned that particular themes or images may be triggering, alternative screening arrangements can be made with the instructor at least a week in advance.

<b>Date</b>	<b>Reading</b>	<b>Screening</b>	<b>Due</b>
<b>8/27</b>			
<b>9/1</b>	458-480	Me and You and Everyone We Know (2005)	
<b>9/3</b>	480-498		
<b>9/8</b>	1-16	Collateral (2004)	
<b>9/10</b>	16-34		Rewatch/Commentary
<b>9/15</b>	34-47	Run Lola Run – <i>Lola Rennt</i> (1998)	
<b>9/17</b>	50-70		
<b>9/22</b>	72-96	North by Northwest (1959)	
<b>9/24</b>	406-410		Analysis 1
<b>9/29</b>	96-110	Citizen Kane (1941)	
<b>10/1</b>	112-131		
<b>10/6</b>	131-158	Chocolat (1988)	
<b>10/8</b>	160-188		
<b>10/13</b>	Fall break	No screening	
<b>10/15</b>	188-216		
<b>10/20</b>		Vagabond - <i>Sans Toit ni Loi</i> (1985)	Analysis 2
<b>10/22</b>	218-232		
<b>10/27</b>	232-255	Battleship Potemkin (1925)	
<b>10/29</b>	255-264, 266-277		
<b>11/3</b>	277-298	The Godfather (1972)	
<b>11/5</b>	306-307		Analysis 3
<b>11/10</b>	308-326	A Girl Walks Home Alone at Night (2014)	
<b>11/12</b>	328-348-genre		
<b>11/17</b>	350-368	Documentary (class choice)	
<b>11/19</b>	386-398		
<b>11/24</b>		No screening	Genre Project
<b>11/26</b>	Thanksgiving		
<b>12/1</b>	369-386, 429-433	Experimental Program	
<b>12/3</b>	403-406, 415-429		
<b>12/8</b>	Final guidelines	No screening	
<b>12/15</b>	10:00pm		Finals due