Film 1: Introduction to Cinema Studies  
Fall 2011  
Wednesdays, 1pm-3:50pm  
LAC-C101

Instructor: Eli Daughdrill  
Office Hours: Tuesdays & Thursdays, 10:30-11:30am  
Wednesdays 11:30-12:30pm & 4-5pm  
Fridays 12-1pm  
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Required Texts:  
Film Art by David Bordwell and Kristin Thompson (9th ed)  
A Short Guide to Writing About Film by Timothy Corrigan (7th Edition)  
Supplemental required reading will either be handed out or put on reserve in the library.

Course Description:  
This course is meant to serve as an introduction to film, its languages, aesthetics, genres and histories. By analyzing the expressive techniques, forms, and styles of a variety of films, we will try to assess the ways in which films produce meaning and the status of that meaning in the broader political, cultural, and aesthetic sphere. Students will be expected to articulate these new perspectives in lab discussion, analytical writing, and for exams.

Student Learning Objectives:  
Broader understanding of film language  
Thorough understanding of Hollywood Narrative Paradigm and Style  
Introduction to significant films and figures from Film History  
Ability to construct cogent analysis of a film text  
Basic understanding of Generic Forms and History  
Introduction to cinematic styles outside of dominant narrative form

Class Attendance:  
Attendance is absolutely mandatory. Please be on time. We only have a short time for lecture and late arrivals disrupt the entire class. Attending the lecture and screening is crucial to your success in the class. Material from the lecture will absolutely be on final. You will also be expected to demonstrate a thorough grasp of the films.

Two or more absences will result in a grade deduction of a full letter grade.  
Three or more absences will result in an “F” in the class.
**Classroom/Screening Rules:**
All cell phones must be turned off before entering class. Laptops are allowed for note taking during lecture only. Laptops should be turned off during screenings, they are distracting to others. Anyone discovered using a laptop for other purposes besides note taking (internet etc.) will be asked to leave the classroom and will not be allowed to bring a laptop to class again.

You are required to attend both the screening and lecture, even if you have seen the film before. Watching the films at home is a different experience than seeing them in a classroom setting. Post-screening discussion is a big part of the class and counts for 10% of your grade.

**Drops:**
It is the student’s responsibility to drop from the course. The instructor does not drop students who stop coming to class. If you are still on the roster at the end of the semester but haven’t been attending class you will receive an F, not a W. Inform yourself of the university final drop dates so this isn’t an issue.

**Readings:**
You are expected to complete all reading assignments upon their listed due date. These assignments are imperative to your understanding of the ideas we will be discussing in class. Also, they will be necessary to inform your analytical work for your papers.

This class may also require additional fees for xeroxed materials.

**Exams:**
There will be a midterm exam and a final exam, which will cover material from the lecture, screenings, and assigned reading. These will be multiple choice exams.

**Papers:**
You will also be required to write two 4-5 pg analytical papers, due on 9/14 and 11/16 respectively. Topics will be distributed at a later date.

*A note about Plagiarism-* Any student caught using another student’s work and representing that work as their own, will receive a 0 on that assignment, with the possibility of expulsion from the course and possibly the College. It will not be tolerated.

**Grading Breakdown**
Midterm Exam.............................................20%
Final Exam..................................................25%
Attendance/Participation...............................10%
Paper #1.....................................................20%
Paper #2.....................................................25%

Total 100%
90-100%........A
80-89%..........B
70-79%..........C
60-69%..........D
0-59%..........F

Screenings & Readings

8/17       Introduction: Film Form
            Screening: *Sullivan’s Travels* (Sturges, 1941)

8/24:      Topic: Narratives and Meaning
            Reading: Bordwell & Thompson, Ch. 2 & 3, pp 2-8 & 16-53
            Screening: *The Bourne Supremacy* (Greengrass, 2004)

8/31:      Topic: Visual Design/Mise-en-Scene
            Reading: Bordwell & Thompson, pp. 118-138, 147-166; Corrigan Ch. 1
            Screening: *Women on the Verge of a Nervous Breakdown* (Almodovar, 1988)

9/7:       Topic: Visual Design/Cinematography
            Reading: Bordwell & Thompson, Ch. 5 & pp. 8-16; Corrigan Ch. 2
            Screening: *George Washington* (Green, 2000)

9/14:      Topic: Editing
            Reading: Bordwell & Thompson, Ch. 6; Corrigan Ch. 3
            Screening: *Point Blank* (Boorman, 1967)
            1st paper Due

9/21:      Topic: Sound Design
            Reading: Bordwell & Thompson, Ch. 7
            Screening: *Punch Drunk Love* (Anderson, 2002)

9/28:      Topic: Performance
            Reading: Bordwell & Thompson, pp. 138-146
            Screening: *Half Nelson* (Boden & Fleck, 2006)

10/5:      Midterm Exam
            The Classical Gangster Film
            Required Screening after the midterm: *Public Enemy* (Wellman, 1931)

10/12:     The Post-Classical Gangster Film
            Reading: Bordwell & Thompson, Ch. 9
            Screening: *High Sierra* (Walsh, 1941)

10/19:     The Modern Gangster Film
            Reading: Handout & Corrigan Ch. 4
Screening: *Bonnie & Clyde* (Penn, 1967)

10/26: The Postmodern Gangster Film  
Reading: Senses of Cinema Article (Link TBA)  
Screening: *Ghost Dog: The Way of the Samurai* (Jarmusch, 1999)

11/2: International Cinema-Italian Neorealism  
Reading: Bordwell & Thompson, Ch. 12 & Corrigan Ch 5  
Screening: *Bicycle Thieves* (De Sica, 1948)

11/9: International Cinema-The Iranian New Wave  
Reading: Garcia, Maria “Through a Kurdish Lens”  
Screening: *Turtles Can Fly*, (Ghobadi, 2004)

11/16: American Independent Cinema  
Reading: none  
Screening: *Lovely & Amazing* (Holofcener, 2000)  
**2nd Paper Due**

11/23: The Digital Age  
Reading: none  
Screening: YouTube clips, short clips from *Russian Ark* (Sokurov, 2002), *Waking Life* (Linklater, 2001)

11/30: Topic: Documentary  
Reading: Bordwell & Thompson, pp 349-365  
Screening: *Food Inc.* (Kenner, 2008)

12/7: Animated & Experimental Film  
Reading: Bordwell & Thompson, pp. 366-394  
Screening: *Mothlight* (Brakhage, 1963)  
*Meshes of the Afternoon* (Deren, 1943)  
*Fantastic Mr. Fox* (Anderson, 2009)

12/14: Final Exam  
1pm