

**ART K186**  
**Introduction to Film**  
**12879**

**Three Rivers Community College**  
**Spring 2014**

Monday and Wednesday 2:00pm – 3:15pm  
Room B-125

Instructor: Jason M. Sheldon  
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Office Hours: Wednesday 3:30pm – 5:00pm  
Room D-205E

**Prerequisites**

Eligibility to enroll in ENG K101.

**Course Description**

An aesthetic and a critical approach to film study, this course helps students develop a cinematic vocabulary and apply analytic skills. Classroom screenings provide texts for discussion and analysis; they are supplemented by lectures, readings, and writing assignments. Representative international films from the early years of the industry to the present will be taught.

**Learning Goals**

At the end of the course, students will understand, articulate, analyze, and synthesize the medium of film.

**Learning Objectives**

Actively engage in the learning process through demonstrated success on writing assignments:

- Identify topics
- Read, assess, summarize, and synthesize material
- Articulate themes

Actively engage in the learning process through demonstrated success on a research project:

- Employ correct research skills
- Synthesize information to demonstrate knowledge of subject matter
- Select, design, and present data which demonstrates knowledge of the subject matter

Demonstrate a knowledge of twentieth-century cinema:

- Its films, directors, actors, actresses, photographers and writers, and art and culture generally.

Demonstrate an introductory knowledge of twentieth-century achievements in visual and literary form.

Via the cultural, political, social, racial, architectural, topographical and human content of the films viewed and discussed, demonstrate a new and/or enhanced knowledge of the cultures, histories, politics, and the human experience of many other countries at various times in the last century's history.

### **Texts**

Corrigan, Timothy and Patricia White. *The Film Experience: An Introduction*. 3<sup>rd</sup> edition. 2012. Bedford/St. Martin's. ISBN9780312681708.

There will be additional readings assigned which will be announced and available on Blackboard.

### **Blackboard**

This course uses Blackboard which is accessible through your MyCommNet account. I will use Blackboard for general announcements. Additionally, you can find copies of the syllabus, all handouts, and all homework assignments on the site. Please check Blackboard before e-mailing me questions about the class.

### **Digication Portfolios**

As a student you will maintain an online learning portfolio using a college-designed template in Digication (<https://digication.ct.edu/>). Through this electronic tool you will have the opportunity to monitor your own growth in college-wide learning. It may even help you determine a major that is best suited to you. You will be able to keep and maintain your learning portfolio after graduation. A Three Rivers General Education Assessment Team will select and review random works to improve the college experience for all. If your work is selected and reviewed for assessment purposes, it will remain anonymous and private. Digication provides a "place" where you will connect your learning from the classroom, college, and life in general. Sometimes when you review all of the work you have done and think about it, you end up learning something different and perhaps unexpected. Please review your course outlines to determine what assignments to upload into the TRCC Digication template and please post your own choices as well.

More information, including tutorials, may be found at:

[http://www.trcc.commnet.edu/Div\\_IT/EducationalTechnology/Digication.shtml](http://www.trcc.commnet.edu/Div_IT/EducationalTechnology/Digication.shtml)

## **Responsibilities**

You are expected to regularly attend class and actively participate in discussions. These discussions will occur not only in class, but also online through Blackboard. A participation rubric will be handed out to further detail expectations.

## **Attendance**

Your attendance is mandatory. I will allow for two absences, however, subsequent absences will drop your final grade by a full letter grade for each additional absence.

Be on time. Lateness will not be tolerated and will also negatively affect your final grade. If you are tardy more than three times your final grade will drop by a full letter grade for each additional tardy. You should also stay for the entire class meeting. Leaving early will also negatively affect your grade.

There will be 3 or 4 screenings that will take place in the evenings in addition to our time in class. I will announce details as the semester progresses concerning these special screenings in class. You are expected to participate not only as an audience member, but in their organization as well.

## **Student Conduct**

Demonstrate respect for others by: refraining from conduct that constitutes a danger to the personal health or safety of one's self or other members of the College community and guests or licensees of the College, including intentionally causing or attempting to cause injury; refraining from conduct that obstructs or seriously impairs or attempts to obstruct or seriously impair College-sponsored or College-authorized activities; and refraining from harassment, which is defined as conduct that is abusive or which substantially interferes with a person's pursuit of his or her customary or usual affairs.

## **Technology Statement**

Any student using a cell phone, laptop, or other portable device for a purpose not related to the class in progress will be asked to turn it off or leave the class.

## **Academic Dishonesty**

Any form of cheating or plagiarism will be reported to the Academic Dean and Student Services Dean and may result in the failure of an assignment or the entire course.

Plagiarism is the unacknowledged use of another person's work or ideas in your writing. It is often known as copying word for word. However, even paraphrasing without acknowledgement or using the ideas of peers garnered from class discussion or study groups are considered plagiarism. Whether it is conscious or unconscious, plagiarism is a serious academic offense. Your writing for this course, and any other course, is expected to be original; the product of your own thinking.

## Disabilities Statement

If you have a disability that may affect your progress in this course, please meet with a Disability Service Provider (DSP) as soon as possible. Please note that accommodations cannot be provided until you provide written authorization from a DSP.

TRCC Disability Service Providers  
Counseling & Advising Office  
Room A-119

Contact Matt Liscum at (860) 215-9265 for physical, sensory, medical, and mental health disabilities.

Contact Chris Scarborough (860) 215-9289 for learning disabilities, ADD/ADHD, and autism spectrum.

## Method of Evaluation

*Participation/Discussion* – Your participation in the classroom and on Blackboard is expected. There will be discussion threads with guided questions posted on Blackboard every week. Only mindful comments should be included. Please respect your fellow classmates' opinions, thoughts, and ideas in these conversations. You must involve yourself in these dialogues every week with at least 3 significant contributions. I will post questions or comments to help not only initiate the dialogue, but to move it along as well. The discussion will begin on Monday and you must contribute to the discussion no later than Friday of that week by 5:00pm. After that point discussion will be closed. Participation in discussions, both in class and on Blackboard, will compose 20% of your final grade.

*Film Journals* – These personal thoughts should reflect not only on your initial reactions to the film(s), but are intended to be used as a place to think critically, analyze, and synthesize the material we have discussed and that you have read in your textbook and supplemental material. They will be collected regularly. I will announce when I intend to collect them from you. Each weekly entry should be between 1-2 pages in length. Film Journals will compose 20% of your final grade.

*Weekly Quizzes* – There will be weekly quizzes on Blackboard covering material in the assigned readings and handouts. They will be available on Friday and must be completed no later than Wednesday by 5:00pm. The quizzes will be comprised of multiple choice, true/false, matching, and short answer questions. These quizzes will be timed and must be completed when started. There will be no make-ups allowed. Plan accordingly. I will drop your two lowest quiz grades. Weekly Quizzes will compose 10% of your final grade.

*Tests* – There will be 3 tests administered throughout the semester. These will focus on vocabulary and concepts we will be discussing throughout the course and included in the reading. They will be composed mainly of film identification, multiple choice, true/false, matching, and short answer questions. These tests will compose 20% of your final grade.

*Papers* – There will be 3 papers assigned throughout the semester. Papers will be a minimum of 3 pages and will focus on different facets of content we have covered. Additional film viewings may be required. These papers will compose 20% of your final grade.

*Public Screenings* – There will be 3 or 4 screenings that will take place outside of our usual class meeting times. The intention is not only to allow us to look at a film uninterrupted, but also to involve you, in a direct and hands-on way, in aspects of promotion, exhibition, and the reception of film. It is my hope to involve not only you, but the college community and the greater Norwich area in hosting these screenings. Feel free to bring family members, friends, and significant others to these screenings. If this project proves to be too difficult or costly, I plan to arrange to have a room on campus for us to meet for these films. This is intended to act as a group project, with each group hosting a different screening. If we watch the films on our own, there will be a different assignment to take the place of this grade. Public Screenings will compose 10% of your final grade.

## **Grading**

A /94-100  
A-/90-93  
B+/89-90  
B / 84-88  
B-/80-83  
C+/78-79  
C/74-77  
C-/70-73  
D+/68-69  
D/64-67  
D-/60-63  
F/Below 60

## **Cancellation of Class**

If the college is closed due to inclement weather, or for any other reason, you can find out by going to the TRCC webpage at <http://www.trcc.commnet.edu> or calling the main phone number to the college, 860-886-0177. If I need to cancel class for other reasons, I will inform you via e-mail and on Blackboard. Be sure to have accurate contact information in MyCommNet.

## **MyCommNet Alert**

MyCommNet Alert is a system that sends text messages and emails to anyone signed up in the event of a campus emergency. Additionally, TRCC sends messages when the college is delayed or closed due to weather. All students are encouraged to sign up for myCommNet Alert.

For more information on MyCommNet alerts:

[http://www.trcc.commnet.edu/Div\\_IT/EducationalTechnology/Tutorials/myCommNetAlert/MIR3.html](http://www.trcc.commnet.edu/Div_IT/EducationalTechnology/Tutorials/myCommNetAlert/MIR3.html)

## **College Withdrawal Policy**

The deadline for students to withdraw is a week before classes end. Before withdrawing please speak with me. I encourage you to also speak with Financial Aid (if you are using Financial Aid). Non-attendance does not constitute dropping or withdrawing from class.

## **Submitting Work**

All assignments are due by the beginning of class. Please leave them on the corner of my desk BEFORE the start of class. In the event an assignment is late, your grade will be reduced by two full letter grades. No assignments will be accepted that are turned in more than two days after their due date. For example, if an assignment is due Monday and would have received a 'B' then I will still accept it on Wednesday, but it will receive a 'D.' Assignments left in my mailbox after our class has met on Wednesday must be received by 1:50pm on Friday in order to be graded. Please let me know if you are leaving an assignment in my mailbox.

If you find yourself in a situation where you anticipate that an assignment will be late then you need to inform me at least 3 days prior to the due date, explain the reasons why, and when you plan to hand the assignment in. The decision to allow extensions is done on a case-by-case basis. Simply telling me will not guarantee that I will accept your work late or not penalize it.

All assignments that are done outside of class are expected to be typed, printed, and stapled. Your grade will be reduced by a full letter grade for each transgression committed. Repeated offenses may result in failure of an assignment.

I will not accept work sent via e-mail; only hard copies of assignments will be accepted. There may be times when I require an electronic and a hard copy to be submitted.

Microsoft Office 365, which includes helpful programs such as Word, Excel, and PowerPoint is available free to all students.

For more information on Microsoft Office 365:

[http://www.trcc.commnet.edu/Div\\_StudentServices/admissions/Student\\_email.shtml](http://www.trcc.commnet.edu/Div_StudentServices/admissions/Student_email.shtml)

## **Communication**

For this course you will need to use your TRCC student e-mail account. I will not read or respond to e-mails sent from your personal e-mail accounts. All my communications and announcements regarding the course will be sent to your TRCC student e-mail accounts and posted on Blackboard.

For more information on student e-mail accounts:

[http://www.trcc.commnet.edu/Div\\_StudentServices/admissions/Student\\_email.shtml](http://www.trcc.commnet.edu/Div_StudentServices/admissions/Student_email.shtml)

## **Nota Bene**

I understand other obligations (work, family, etc.) may infringe upon your ability to be present in class and to turn in assignments on time. Please contact me in advance if you anticipate problems or issues with your responsibilities (homework, tests, projects, attendance, etc.) for this course.

Also, due to the nature of the course (including the screenings with lecture) we may run over our allotted time. I will try to notify you in advance of these times and I ask that you stay to finish the material we are covering. I will try to limit these occurrences to no more than 10 additional minutes of class time.

## **Schedule**

This schedule is tentative. The readings, screenings, papers, and test dates are subject to change. Any amendments will be announced in class and posted on Blackboard.

### WEEK 1

#### **1/27 – Class Overview / Studying Film: Culture, Practice, Experience**

READING: None

TOPIC: Syllabus / Screenings / Digication / Introduction to Film

SCREENING:

*CAMERA* (Canada, 2000), Dir. David Cronenberg, 6 min.

*THE STORY OF FILM: AN ODYSSEY* (UK, 2011), Dir. Mark Cousins, Clips

#### **1/29 – Encountering Film: From Preproduction to Exhibition**

READING: Introduction & Chapter 1

TOPIC: Production / Distribution / Exhibition

SCREENING:

*SIDE BY SIDE* (USA, 2012), Dir. Christopher Kenneally, Clips

*LOST IN LA MANCHA* (UK/USA, 2002), Keith Fulton & Louis Pepe, Clips

### WEEK 2

#### **2/3 – Exploring a Material World: Mise-en-Scène**

READING: Chapter 2 & Plato, “The Allegory of the Cave”

TOPIC: Mise-en-Scène

SCREENING:

*MULHOLLAND DR.* (USA/France, 2001), Dr. David Lynch, Clip

*ZODIAC* (USA, 2007), Dir. David Fincher, Clips

**2/5 – Exploring a Material World: Mise-en-Scène, continued**

READING: None

TOPIC: Mise-en-Scène, continued

SCREENING:

*THE CABINET OF DR. CALIGARI* (Germany, 1920), Dir. Robert Wiene, Clips  
*IVAN THE TERRIBLE, Parts I & II* (Russia, 1944 & 1958), Dir. Sergei Eisenstein, Clips  
*ON THE WATERFRONT* (USA, 1954), Dir. Elia Kazan, Clips  
*DEAD RINGERS* (Canada, 1988), Dir. David Cronenberg, Clips  
*THE THIRD MAN* (UK, 1949), Dir. Carol Reed, Clips  
*L'ECLISSE* (Italy, 1962), Dir. Michelangelo Antonioni, Clips  
*THE RULES OF THE GAME* (France, 1939), Dir. Jean Renoir, Clips

WEEK 3

**2/10 – Framing What We See: Cinematography**

READING: Chapter 3

TOPIC: Cinematography

SCREENING:

*CITIZEN KANE* (USA, 1941), Dir. Orson Welles, 119 min.

**2/12 – Framing What We See: Cinematography, continued**

READING: None

TOPIC: Cinematography, continued

SCREENING:

*CITIZEN KANE* (USA, 1941), Dir. Orson Welles, 119 min., continued

WEEK 4

**2/17 – No Class (President's Day)**

**2/19 – Relating Images: Editing**

READING: Chapter 4

TOPIC: Editing / Development of Narrative Filmmaking

SCREENING:

*THE KISS* (USA, 1896), Dir. Thomas Edison, 1 min.  
Films of the Lumière brothers, Clips  
Films of Georges Méliès, Clips  
*THE STORY OF FILM: AN ODYSSEY* (UK, 2011), Dir. Mark Cousins, Clips

*THE POLICEMEN'S LITTLE RUN* (France, 1907), Dir. Ferdinand Zecca, 6 min.  
*THE GREAT TRAIN ROBBERY* (USA, 1903), Dir. Edwin Porter, 11 min.  
*BLUE VELVET* (USA, 1986), Dir. David Lynch, Clips  
*BATTLESHIP POTEMKIN* (Russia, 1925), Dir. Sergei Eisenstein, Clips  
*STRIKE* (Russia, 1925), Clips  
*MAN WITH THE MOVIE CAMERA* (Russia, 1929), Dir. Dziga Vertov, Clips  
*QUANTUM OF SOLACE* (UK/USA, 2008), Dir. Marc Foster, Clips  
*THE SOCIAL NETWORK* (USA, 2010), Dir. David Fincher, Clips  
*BREATHLESS* (France, 1960), Dir. Jean-Luc Godard, Clips  
*FUTURAMA* (USA, 1999-2013), Clips  
*A CHRISTMAS STORY* (USA, 1983), Dir. Bob Clark, Clips

## WEEK 5

### **2/24 – Relating Images: Editing, continued / Listening to the Cinema: Film Sound**

READING: Chapter 5

TOPIC: Editing, continued / Sound

SCREENING:

*REQUIEM FOR A DREAM* (USA, 2000), Dir. Darren Aronofsky, 102 min.

### **2/26 – Listening to the Cinema: Film Sound, continued**

READING: None

TOPIC: Editing, continued / Sound, continued

SCREENING:

*REQUIEM FOR A DREAM* (USA, 2000), Dir. Darren Aronofsky, 102 min., continued

## WEEK 6

### **3/3 – Telling Stories: Narrative Films**

READING: Chapter 6

TOPIC: Narrative Film

SCREENING:

*RASHOMON* (Japan, 1950), Dir. Akira Kurosawa, 88 min.

\*Test #1\*

### **3/5 – Telling Stories: Narrative Films, continued**

READING: None

TOPIC: Narrative Film, continued

SCREENING:

*RASHOMON* (Japan, 1950), Dir. Akira Kurosawa, 88 min., continued

WEEK 7

**3/10 – Representing the Real: Documentary Films**

READING: Chapter 7

TOPIC: Documentary Film

SCREENING:

*WELFARE* (USA, 1975), Dir. Frederick Wiseman, Clips

*THE FOG OF WAR* (USA, 2003), Dir. Errol Morris, 95 min.

**3/12 – Representing the Real: Documentary Films, continued**

READING: None

TOPIC: Documentary Film, continued

SCREENING:

*THE FOG OF WAR* (USA, 2003), Dir. Errol Morris, 95 min., continued

WEEK 8

**3/17 – No Class (Spring Break)**

READING: Chapter 12

**3/19 – No Class (Spring Break)**

READING: None

WEEK 9

**3/24 – Challenging Form: Experimental Film and New Media**

READING: Chapter 8

TOPIC: Experimental Film and New Media

SCREENING:

*MANHATTA* (USA, 1921), Dir. Paul Strand; 11 min.

*BALLET MÉCANIQUE* (France, 1924), Dir. Fernand Léger and Dudley Murphy; 19 min.

*FANTASMAGORIE* (France, 1908), Dir. Émile Cohl, 2 min.

*UN CHIEN ANDALOU* (France, 1929), Dir. Luis Buñuel; 16 min.

*THE SEASHELL AND THE CLERGYMAN* (France, 1928), Dir. Germaine Dulac; Clips

*MESHES OF THE AFTERNOON* (USA, 1943), Dir. Maya Deren and Alexander Hammid; 14 min

*WINDOW WATER BABY MOVING* (USA, 1962), Dir. Stan Brakhage; 13 min.

*KINDERING* (USA, 1987), Dir. Stan Brakhage; 3 min.

*NIGHT MUSIC* (USA, 1986), Dir. Stan Brakhage; 1 min.

*THE ALPHABET* (USA, 1968), Dir. David Lynch; 4 min.

*THE CREMASTER CYCLE* (USA, 1995-2002), Dir. Matthew Barney; Clips

*DECASIA* (UK, 2002), Dir. Bill Morris; Clips

**3/26 – Rituals, Conventions, Archetypes, and Formulas: Movie Genres**

READING: Chapter 9

TOPIC: Movie Genres / Film Noir

SCREENING:

None

\*Paper #1 Due\*

WEEK 10

**3/31 – Rituals, Conventions, Archetypes, and Formulas: Movie Genres, continued**

READING: None

TOPIC: Film Noir

SCREENING:

*MURDER, MY SWEET* (USA, 1944), Dir. Edward Dmytryk, 95 min.

**4/2 – Rituals, Conventions, Archetypes, and Formulas: Movie Genres, continued**

READING: None

TOPIC: Film Noir, continued

SCREENING:

*MURDER, MY SWEET* (USA, 1944), Dir. Edward Dmytryk, 95 min., continued

\*Test #2\*

WEEK 11

**4/7 – Rituals, Conventions, Archetypes, and Formulas: Movie Genres, continued**

READING: None

TOPIC: Neo-Noir

SCREENING:

*THE GAME* (USA, 1997), Dir. David Fincher, 129 min.

**4/9 – Rituals, Conventions, Archetypes, and Formulas: Movie Genres, continued**

READING: None

TOPIC: Neo-Noir, continued

SCREENING:

*THE GAME* (USA, 1997), Dir. David Fincher, 129 min., continued

WEEK 12

**4/14 – History and Historiography: Hollywood and Beyond**

READING: Chapter 10

TOPIC: Italian Neo-Realism

SCREENING:

*BICYCLE THIEVES* (Italy, 1948), Dir. Vittorio De Sica, 93 min.

**4/16 – History and Historiography: Hollywood and Beyond, continued**

READING: None

TOPIC: Italian Neo-Realism, continued

SCREENING:

*BICYCLE THIEVES* (Italy, 1948), Dir. Vittorio De Sica, 93 min., continued

\*Paper #2 Due\*

WEEK 13

**4/21 – Reading About Film: Critical Theories and Methods**

READING: Chapter 11

TOPIC: Race and Representation

SCREENING:

*BAMBOOZLED* (USA, 2000), Dir. Spike Lee, 135 min.

**4/23 – Reading About Film: Critical Theories and Methods, continued**

READING: None

TOPIC: Race and Representation, continued

SCREENING:

*BAMBOOZLED* (USA, 2000), Dir. Spike Lee, 135 min., continued

WEEK 14

**4/28 – Reading About Film: Critical Theories and Methods, continued**

READING: TBD

TOPIC: Camp / Kitsch

SCREENING:

*A DIRTY SHAME* (USA, 2004), Dir. John Waters, 89 min.

**4/30 – Reading About Film: Critical Theories and Methods, continued**

READING: None

TOPIC: Camp / Kitsch, continued

SCREENING:

*A DIRTY SHAME* (USA, 2004), Dir. John Waters, 89 min., continued

WEEK 15

**5/5 – Reading About Film: Critical Theories and Methods, continued**

READING: TBD

TOPIC: Postmodernism

SCREENING:

*FUNNY GAMES* (Austria, 1997), Dir. Michael Haneke, 108 min.

**5/7 – Reading About Film: Critical Theories and Methods, continued**

READING: None

TOPIC: Postmodernism, continued

SCREENING:

*FUNNY GAMES* (Austria, 1997), Dir. Michael Haneke, 108 min., continued

\*Test #3\*

WEEK 16

**5/12 – Reading About Film: Critical Theories and Methods, continued**

READING: Phillips, “A Sample Description and Analysis: *THE PLAYER*”

TOPIC: The Film Industry / Hollywood

SCREENING:

*THE PLAYER* (USA, 1992), Dir. Robert Altman, 124 min.

**5/14 – Reading About Film: Critical Theories and Methods, continued**

READING: None

TOPIC: The Film Industry / Hollywood, continued

SCREENING:

*THE PLAYER* (USA, 1992), Dir. Robert Altman, 124 min., continued

\*Paper #3 Due\*

PUBLIC SCREENINGS:

*M* (Germany, 1931), Dir. Fritz Lang, 117 min.

*THE CONVERSATION* (USA, 1974), Dir. Francis Ford Coppola, 113 min.

*BLOW-UP* (UK/USA/Italy, 1966), Dir. Michelangelo Antonioni, 111 min.

*8½* (Italy, 1963), Dir. Federico Fellini, 138 min.