



INTRODUCTION TO FILM AND MEDIA STUDIES

This course is an introduction to the basic concepts of film analysis and topics in film and media studies. It operates on the premise that before you can explore more complex advanced moving image theory, criticism, and history, you must first develop expertise in analyzing the basic elements of form and style. Thus we will devote several weeks to building a precise vocabulary to describe mise-en-scene, cinematography, editing, and sound in film with the goal that you will learn to trace the function of style and form within a scene and across a film. With these skills, you can enhance your everyday viewing of film (and television), build upon this knowledge in subsequent visual media courses, and generally become a more discerning consumer and producer of visual discourse. Once we work through the nuts and bolts of film analysis, we will explore various modes of filmmaking and introductory critical methods related to genre, art and experimental cinema, the documentary and essay film, and video gaming. You will be expected to engage familiar films in unfamiliar ways and to work through films that may not be as accessible. This is a rigorous and demanding class; it is not film appreciation.

CMA 1600

MWF 11:10 am - 12 noon

Instructor: Lutz Koepnick

For questions please contact: lutz.koepnick@vanderbilt.edu

Fall 2017

Films to be discussed include:

- Run Lola Run (1997)
- Memento (2001)
- Children of Men (2006)
- Cache (2005)
- Do the Right Thing (1989)
- The Conversation (1974)
- I love Lucy (1951)
- Breaking Bad (2008)
- Game of Thrones (2011)
- Experimental films by Richter, Ruttman, Deren, and Brakhage
- Turin Horse (2012)
- Waltz with Bashir (2008)
- The Green Wave (2010)
- Existenz (1999)
- Singin' in the Rain (1952)
- Dancer in the Dark (2000)
- Transformers: Age of Extinction (2014)

Weekly screenings
Mondays at 8:30 pm.



COURSE INFORMATION

Class Time	Lecture: MW 11:10-12:00 Subsection: F 11:10-12:00
Room	Lecture: Buttrick 103 Subsection 1: Stevenson 1312 Subsection 2: Stevenson 1310 Subsection 3: Buttrick 103
Instructor	Lutz Koepnick
Email	lutz.koepnick@vanderbilt.edu
Telephone	615.875.9065
Office	Furman 121A
Office Hours	Tu 2-4, and by appointment
TAs	Kate Schaller (katherine.m.schaller@vanderbilt.edu) <ul style="list-style-type: none">Office Hours: Monday 1-3 pm (JJ's, 1912 Broadway) Nadejda Webb (nadejda.i.webb@vanderbilt.edu) <ul style="list-style-type: none">Office Hours: Thursday 4-6 pm (Atmalogy, 2320 West End)
Screenings	M 8:30-11:00 pm (Buttrick 103)
Subsections	Subsection 1: Kate Schaller [Students with last name A-E] Subsection 2: Nadejda Webb [Students with last name F-L] Subsection 3: Lutz Koepnick [Students with last name M-Z]

SCREENINGS

The films for this class have been chosen to illustrate concepts in film analysis and to introduce you to a variety of types of filmmaking. While we hope you will enjoy the screenings, their primary purpose is to help you build your skills and expand the breadth of your knowledge. Approach these films with an open and attentive mind! You are expected to watch the films carefully from beginning to end during one of the weekly designated screening times, and you will be asked to recall specific details from them. You are expected to take notes during the screenings so that you can remember specific examples related to the use of sound, camera work, mise-en-scene, editing, and narrative structure/form. Film notes will also benefit you come exam time.

REQUIRED TEXTS

Materials marked "BRSP" in the course schedule will be made available electronically. The main text book for this class is available for purchase at the Vanderbilt University Bookstore: David Bordwell, Kristin Thompson, and Jeff Smith: *Film Art: An Introduction*. Eleventh Edition. New York: McGraw-Hill, 2016.

GRADE DISTRIBUTION

Lecture Participation	5%
Subsection Participation	13%
3 Quizzes	10%
Paper 1 (due 9/22/17; 3-4 pages)	15%
Paper 2 (due 12/1/17; 5-6 pages)	15%
Mid-term (10/6/17)	10%
Final Exam (12/15/17 @ 9 am)	20%
Weekly Film Response	10%
Final Self-Assessment	2%

COURSE POLICIES

ATTENDANCE: You are expected to attend all lectures, subsections, and weekly screenings. Arrive on time to lectures, subsections, and screenings so as not to disturb others. Remain quiet during the screening. Do not talk or make other excessive noise. Students who are disruptive during the film or lecture will be asked to leave and may suffer a penalty on their final grade as a result of this behavior. A student who misses more than two classes may expect a penalty for every subsequent absence on the final grade. A student who misses six or more classes will fail based on attendance alone.

PARTICIPATION: Eighteen percent of your grade is based on your class participation. You are expected to come to class having done the reading and, on Wednesdays and Fridays, with notes from the film. Good participants are ready to jump into class discussion every day. Their comments and questions are informed by the reading and film, and they will have examples from the reading and film to support their observations. Above all, they are respectful of other students and are consistently thoughtful in their comments.

MOBILE TECHNOLOGY IN THE CLASSROOM: Laptop/tablet use in lectures is not recommended. Using your laptop or tablet to take notes often leads to checking email and social media or browsing the internet. This hinders your learning and has also been shown to distract those around you. Therefore, I highly recommend taking notes on paper. If you choose to use your laptop or tablet in class, please sit in one of the side sections of the lecture hall. **NO LAPTOP OR TABLET USE IN THE CENTER SECTION OF THE LECTURE HALL.** Also, please keep your cell phones on silent and put away in your bag or pocket. If you use laptops, tablet computers, or smart phones in class, you may only do so to take notes

and, by browsing for and retrieving relevant information, contribute productively to our discussion. Other uses of laptops, tablets, and smart phones are not allowed.

PAPERS AND EXAMS: There are four principal assignments for this class: two exams and two papers. A student who does not complete all four of these assignments will fail the class regardless of the grades earned on the other assignments. Make-up exams are ONLY possible for emergencies and for religious holidays with advance notice (see policy below). No late papers will be accepted.

QUIZZES: We will have periodic quizzes in class on the film, reading, and lecture material. There will be no make-up quizzes, but I will drop your lowest quiz when calculating final grades.

ACADEMIC INTEGRITY: I will not tolerate plagiarism or other violations of Vanderbilt's Honor System. For more information, see: http://www.vanderbilt.edu/student_handbook/the-honor-system/

READINGS: Readings should be completed as noted in the course schedule. Not everything in the reading will be covered in class and some readings can be difficult. Thus, it is important that you read closely and take notes. You are responsible for the content in the readings even when the material does not come up explicitly in class. If you do not understand elements of the reading, you should feel free to ask questions in class or in office hours.

RESERVE: All films we watch in class as well as the films for the paper assignment will be on reserve at the Main Library so that you may review the films after our initial screening. To find reserve films, go to the library website. <http://acorn.library.vanderbilt.edu> and click on the course reserves tab. You are expected to watch the films for the first time on the big screen during the designated screening nights. Clips of films shown during lecture and recommended films will not be on reserve.

SPECIAL ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: The Cinema and Media Arts Program is committed to making educational opportunities available to all students. In order for its faculty members to properly address the needs of students who have disabilities, it is necessary that those students approach their instructors as soon as the semester starts, preferably on the first day of class. They should bring an official letter from the Opportunity Development Center (2-4705) explaining their specific needs so that their instructors are aware of them early on and can make the appropriate arrangements.

WARNING: We will be watching films that contain graphic violence and nudity, and that deal with adult themes. If you think this content will offend or disturb you, you should reconsider your enrollment in this class. Please feel free to talk to me if you have questions or concerns.

RELIGIOUS HOLIDAYS: Students who expect to miss classes, examinations, or any other assignment as a consequence of their religious observance should provide me with notice of the dates of religious holidays on which they will be absent no later than Monday, September 1st, 2017.

OFFICE HOURS: I am happy to talk to you during scheduled office hours (and by appointment) about the material in this class. If you want to discuss your performance in the class or a grade earned on a paper or exam, you must bring with you your notes from lecture, readings, and screenings to the meeting.

Course Schedule

Week One: Introduction

8/23/17

Introduction

8/25/17: Subsections

PART ONE: CONCEPTS OF FORM AND STYLE

Week Two: Film Art and Form

8/28/17

Bordwell/Thompson, *Film Art* (Chapter 1: "Film as Art")

8/28/17

Screening: *Run, Lola Run* (1998, dir. Tom Tykwer, 80 min.)

8/30/17

Bordwell/Thompson, *Film Art* (Chapter 2: "Film Form")

9/1/17: Subsection

Week Three: Narrative

9/4/17

Bordwell/Thompson, *Film Art* (Chapter 3: "Narrative Form")

9/4/17

Screening: *Memento* (2001, dir. Christopher Nolan, 113 min.)

9/6/17

Kaufman, "Mindgames: Christopher Nolan Remembers *Memento*" [BRSP]

9/8/17: Subsection

QUIZ 1

Week Four: Mise-en-Scene

9/11/17

Bordwell/Thompson, *Film Art* (Chapter 4: "The Shot: Mise-en-scene")

9/11/17

Screening: *Children of Men* (2006, dir. Alfonso Cuarón, 109 min.)

9/13/17

"The Connecting of Heartbeats" (*Nashville Scene* interview with Cuarón) [BRSP]

9/15/14: Subsection

Week Five: Cinematography

9/18/17

Bordwell/Thompson, *Film Art* (Chapter 5: "The Shot: Cinematography")

9/18/17

Screening: *Caché* (2005, dir. Michael Haneke, 117 min.)

9/20/17

Osterweil, "Caché" [BRSP]

9/22/17: Subsection

PAPER 1 DUE

Week Six: Editing

9/25/17

Bordwell/Thompson, *Film Art* (Chapter 6: "The Relation of Shot to Shot")

9/25/17

Screening: *Do the Right Thing* (1989, dir. Spike Lee, 120 min.)

9/27/17

Willis, "Do the Right Thing" [BRSP]

Bordwell/Thompson, *Film Art* (pp. 410-415)

9/29/17: Subsection

Week Seven: Sound

10/2/17

Bordwell/Thompson, *Film Art* (Chapter 7: "Sound in Cinema")

10/2/17

Screening: *The Conversation* (1974 dir. Francis Ford Coppola, 113 min.)

10/4/17

Chion, "The Twelve Ears" [BRSP]

10/6/14: Midterm Exam

Week Eight: Styles of Television

10/9/17

Copeland, "A History of Television Style" [BRSP]

10/9/17

Screening: *I Love Lucy* (episode) | *Breaking Bad* (episode) | *Game of Thrones* (episode)

10/11/17

Frankel, "The Binge Bang Theory"

10/13/17: No Class—Fall break

PART TWO: MOVING IMAGES BETWEEN ART AND ENTERTAINMENT

Week Nine: What is Experimental Cinema?

10/16/17

Bordwell/Thompson, *Film Art* ("Experimental Cinema," pp. 369-386)

10/16/17

Screening: Hans Richter Program

Screening: Walther Ruttmann, *Opus I*

Screening: Maya Deren, *Meshes in the Afternoon* (1943)

Screening: Stan Brakhage Program

Screening: Hollis Frampton, *Lemon* (1969)

Screening: Apichatpong Weerasethakul, *Ashes* (2012)

Screening: Francis Alÿs, *Reel Unreel* (2011)

10/18/17

Camper, "Introduction to Stan Brakhage" [BRSP]

Brakhage, "In Defense of the Amateur" [BRSP]

10/20/17: Subsection

Week Ten: What is Art Cinema?

10/23/17

Bordwell/Thompson, *Film Art* (466-479, 483-488)

Bordwell, "The Art Cinema as a Mode of Film Practice" [BRSP]

10/23/17

Screening: *Turin Horse* (2012, dir. Bela Tarr, 146 min.)

10/25/17

Galt and Schoonover, "The Impurity of Art Cinema" [BRSP]

Flanagan, "Toward an Aesthetic of Slow in Contemporary Cinema" [BRSP]

10/27/14: Subsection

QUIZ 2

Week Eleven: Animating the Documentary

10/30/17

Bordwell/Thompson, *Film Art* (350-377)

Andrew, "[The Essay Film](#)" [BRSP]

10/30/17

Screening: *Waltz with Bashir* (2008, dir. Ari Folman, 90 min.)

Screening: *The Green Wave* (2010, dir. Ali Samadi Ahadi, 80 min.)

11/1/17

Landesman & Bendor, "Animated Recollection and Spectatorial Experience" [BRSP]

Taylor, "Iranian 'Wave' Rises To Euphoria, Crashes In Despair" [BRSP]

11/3/17: Subsection

Week Twelve: Gaming Cultures

11/6/17

Galloway, "Origins of the First Person Shooter" [BRSP]

Bogost, *How to Do Things with Videogames* (sel) [BRSP]

11/6/17

Screening: *Existenz* (1999, dir. David Cronenberg, 97 min)

11/8/17

Jenkins, "Game Design as Narrative Architecture" [BRSP]

11/10/17: Subsection

Week Thirteen: Cinema and Genre 1

11/13/17

Bordwell/Thompson, *Film Art* (Chapter 9: "Film Genres")

11/13/17

Screening: *Singin' in the Rain* (1952, dir. Stanley Donen, 103 min.)

11/15/17

Dyer, "Entertainment and Utopia" [BRSP]

Feuer, "The Self-reflective Musical and the Myth of Entertainment" [BRSP]

11/17/17: Subsection

QUIZ 3

Week Fourteen: Cinema and Genre 2

11/27/17

Dogme 95: "The Manifesto" & "The Vow of Chastity" [BRSP]

11/27/14

Screening: *Dancer in the Dark* (2000, dir. Lars von Trier, 140 min.)

11/29/17

Arroyo, "How Do You Solve a Problem Like von Trier?" [BRSP]

12/1/17: Subsection

PAPER 2 DUE

Week Fifteen: Media Convergence and Informational Overflow

12/4/17

Jenkins, "Worship at the Altar of Convergence" [BRSP]

12/4/17

Screening: *Transformers: Age of Extinction* (2014, dir. Michael Bay)

12/6/17

McCullough, *Ambient Commons: Attention in the Age of Embodied Information* (sel) [BRSP]

FINAL EXAM

12/15/17: 9:00 am

(Alternative: 12/11/17 12 noon)