**Introduction to Film**

English 282: Fall 2003
2:35-4:25 Tuesday/Thursday

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**Dr. Devin Orgeron**  
**Office Hours:** 1:25-2:35 Tu/Th (or by appt.)

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**e-mail:** opyr@worldnet.att.net / Tompkins G116 / **Office Hours:** Tu: 1:00-2:00

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**FILM STUDIES AT NCSU:**
Yes, there is a film major at NCSU...even a minor. Plus, we offer a vast array of exciting courses on individual filmmakers, popular genres, major international cinematic movements, film history, screenwriting and production. If you are interested in pursuing the major or minor, contact Dr. Pramaggiore, our Film Studies chair at: maria_p@unity.ncsu.edu, or go to [www.ncsu.edu/chass/film](http://www.ncsu.edu/chass/film) for more information.

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**Required Text:**  

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**Course Description:**
This course was designed with two very simple goals in mind: 1) To give students a forum to think actively and seriously about film 2) To give students the tools necessary to intelligently articulate (verbally and in written form) their ideas about film and its place within culture.

The course is divided into seven basic units. The first six will introduce students to important “ways into” film and to the major areas of film studies. In the final unit, students will synthesize what they’ve learned and apply a variety of critical tools to one cinematic text (chosen by the students themselves).

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**Course Requirements:**

**Screenings:**  
You are required to be present for all screenings. If you have a *documented emergency* and must skip a screening, you are responsible for viewing the film(s) screened on your own time prior to class discussion.

**Reading:**  
You are required to complete all reading for each class session. Read carefully and closely, making comments in the margins of the text and taking notes in order to help your oral responses in class and prepare you for the papers and final examination. You must also ACTIVELY work through the assigned CD-ROM units so *give yourself enough time*.

**Class Discussion/Oral Participation:**  
Discussions will revolve around the materials we’ve seen and read so always bring the text to class along with the notes that you have taken during or after the screenings. I frequently call on students to respond to questions or to provide topics for discussion, so be ready to participate on a daily basis.
While I do not officially quantify oral participation in determining your grade, participation influences borderline grades. An avid participator with a high “B” (mathematically) will often receive an “A” in the course, while someone who does not participate regularly with a borderline “B”/“C” will receive a “C” in the course.

Administrative:
If you have a documented disability and wish to discuss academic accommodations please contact me as soon as possible. In order to take advantage of these accommodations, students must register with Disability Services at 1900 Student Health Center, Campus Box 7509, 515-7653. If you will be participating in a sport or other University sponsored event this semester you should provide me with documentation so that we can make arrangements for you to make up for any missed class sessions.

Written Work:
There are two formal papers in this course, both about 5 pages. The due dates for both papers are noted on your syllabus. You are encouraged to discuss paper topics or any other assignment with us in advance via email or during our office hours. Proofreading and revision are essential to good writing and getting another person to read your work often reveals problems that you might miss. Papers are due at the beginning of class on the day that they are due. Late papers drop a grade per class day that they are late.

Please consider about using NCSU’s free Writing Tutorial Services. Call 515-3162 or visit http://www.ncsu.edu/tutorial_center/writespeak/index.htm for more information.

Midterm and Final Examination:
This class also includes a midterm and a final exam that will be cumulative. There are no make-up exams. You are responsible for all material covered in the readings, screenings, lectures, and discussions.

Quizzes/In-Class Writing/Homework:
Quizzes will be given regularly and almost always at the beginning of class. Be prepared and be on time (quizzes cannot be made up). In-class writing assignments function in much the same way (some will be on major course topics, others will be screening-based). You will also occasionally be assigned short homework assignments. THESE ARE NOT NOTED ON YOUR SYLLABUS!

Academic Integrity:
Academic dishonesty of any kind will not be tolerated. This includes plagiarism, cheating on assignments or exams, turning in work that has been written (partially or entirely) by someone else, fabricating information or citations, submitting work previously submitted in other courses, or helping another student commit an act of academic dishonesty. In addition to failing the assignment and the course, you will be referred to the Office of Student Conduct should you commit any form of academic dishonesty.

Attendance:
Attendance is required. If you miss a class, please ask another student for class notes and find out if you missed any assignments. More than two absences will result in the lowering of your grade by 1/3rd for every additional day (an “A” student with four absences will receive a “B+” for the course).

Grades:
20% Quizzes/In-Class Writing/Homework 20% Final Paper
20% Midterm 20% Final
20% Paper #1

Please Note: Some of the films screened in this class contain profanity, nudity and/or sexual situations, drug use, violence, etc. If this poses a problem, you should meet with me as soon as possible so that we might make alternate arrangements.
**English 282: Introduction to Film**

*Note: This syllabus is subject to change. You are responsible for all changes announced in class. Always read the assigned text for the class session on which the assignment appears and don’t forget the CD-ROM…*

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tr>
<td>Th 8/21</td>
<td><strong>INTRODUCTION</strong></td>
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<td></td>
<td><strong>PART I. – Image and Reality: Representation and The Cinematic Impulse</strong></td>
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| T 8/26 | **Screening:** Early Film Selections: Eadweard Muybridge, Thomas Edison, The Lumière Brothers + A short exercise using clips from Alfred Hitchcock’s *The Birds* (1963) and Francis Ford Coppola’s *The Conversation* (1974).  
  **Reading:** Introduction (x-xxiii)  
  **CD-ROM:** Introduction |
| Th 8/28| **Screening:** *Voyage dans la lune* (1902) Georges Méliès (12 min.) + Other selections |
| T 9/2  | **Screening:** *Natural Born Killers* (1994) Oliver Stone (121 min.) |
| Th 9/4  | **Reading:** Ch. 1 (1-17)  
  *Natural Born Killers* ctd. |
|        | **PART II. – Film Language**                  |
| T 9/9  | **Screening:** *Jaws* (1975) Steven Spielberg (125 min.) |
| Th 9/11| **Reading:** Ch. 2 (18-36)  
  **CD-ROM:** Continuity Editing, Point of View, Mise-en-scène  
  *Jaws* ctd. |
| T 9/16 | **Screening:** *Psycho* (1960) Alfred Hitchcock (109 min.) |
| Th 9/18| **Reading:** Ch. 2 (36-65)  
  **CD-ROM:** The Long Take, Montage |
|        | **PART III. – Cinematic Authorship**          |
| T 9/23 | **Screening:** *Bottle Rocket* (1996) Wes Anderson (91 min.) |
| Th 9/25| **Reading:** Ch. 3 (66-82)  
  **CD-ROM:** Camera  
  *Authorship PAPER Assigned* |
| T 9/30 | **Screening:** *Rushmore* (1998) Wes Anderson (93 min.) |
| Th 10/2| **Reading:** Ch. 3 (82-114)  
  **CD-ROM:** Sound and Music |
| T 10/7 | **Screening:** *The Royal Tenenbaums* (2002) Wes Anderson (110 min.) |
| Th 10/9| **NO CLASSES – FALL BREAK**                   |
| T 10/14| **Authorship PAPER Due* / Review / Clips**    |
PART IV. – Film and Culture
T 10/21 Screening: *The Graduate* (1967) Mike Nichols (106 min.)

Th 10/23 Reading: Chapter 4 (115-130)

T 10/28 Screening: *Taxi Driver* (1976) Martin Scorsese (114 min.)

Th 10/30 *Film Analysis PAPER Assigned*

PART V. – The Stories Told by Film
T 11/4 Screening: *The Big Sleep* (1946) Howard Hawks (114 min)

Th 11/6 Reading: Chapter 5 (153-171)
CD-ROM: Lighting


Th 11/13 Reading: Chapter 5 (171-196)
CD-ROM: Genre

PART VI. – European and Other National Cinemas
T 11/18 Screening: *The 400 Blows* (1959) François Truffaut (99 min.)

Th 11/20 Reading: Chapter 5 (196-206)
*Film Analysis PAPER Due*


Th 11/27 – NO CLASSES – THANKSGIVING RECESS

T 12/2 Reading: Chapter 6 (209-234)
*Amelie ctd.*

PART VII. – SYNTHESIS
Th 12/4 Screening: YOU CHOOSE THE FILM (a list will be provided)

Final Examination: Thursday, Dec. 11 – 1-4pm / Bring examination booklet & pen