

# Introduction to Cinema (COMM274)

Meeting time: Thursday 5:30pm – 8:00pm (attendance optional, lectures posted on Sakai)  
Meeting Location: Zoom Meeting (<https://www.luc.edu/its/itrs/teachingwithtechnology/zoom/>)

Instructor: Benjamin Bateman  
Office Hours: by appointment  
Contact info: bbateman@luc.edu

## COURSE DESCRIPTION AND OBJECTIVES:

Introduction to Cinema will study cinema as a complex medium of global communication. The objectives of this course are to provide the student with the basic filmic language, observational skills and theoretical/critical background for the study of film aesthetics, history, production and criticism. The format of the course will consist of lecture, screening, and discussion. Assigned readings must be completed on time to facilitate the analysis and discussion of films screened in class.

## ASYNCRONOUS COURSE SPECIFICS

This course is being offered asynchronously. As a result, how students engage the course material, meet specifics deadlines, etc. will be at the student's discretion. Although the course will be delivered asynchronously, we will be following the original Thursday schedule for due dates, deadlines, the Midterm, and the Final Exam. **Live sessions will be offered Thursdays 5:30-8pm for students who can attend, but attendance is not compulsory. Students will not be penalized if they are unable to attend the live sessions. The recorded lectures will be available through Sakai the following day.** Students will have the option of completing coursework, assessments, textual analysis, etc. throughout the week, but the deadline for said coursework will be Thursdays at 5:30pm of said week. Please consult Sakai for specific due dates and deadlines.

## Goals of the Course:

In order to satisfy the objectives outlined above, the work in the course will be structured so as to meet the following learning outcomes:

- Acquisition of the critical and technical vocabulary to describe and analyze cinema.
- Improved critical reading, writing, and thinking skills.
- Increased ability to evaluate cinematic works in light of aesthetic and historic precedents.
- Acquisition of the necessary skills in order to become informed and critical viewers of film.
- Increased ability to articulate and to defend your views both orally and in writing.

## Texts & Screenings:

Required: David Bordwell and Kristin Thompson, Film Art: An Introduction, 11th edition.  
Film Screenings (films on reserve in Cudahy Library OR Kanopy).

Suggested: Articles placed on Sakai.

## Grading and Evaluation

Attendance Policy and Late Assignments:

**Live sessions will be offered Thursdays 5:30-8pm for students who can attend, but attendance is not compulsory. Students will not be penalized if they are unable to attend the live sessions. The recorded lectures will be available through Sakai the following day.**

Students are expected to complete the assignments and readings on time. Late coursework will automatically be penalized a letter grade (10%) and 10% EACH day thereafter. You will have a 24-hour window to complete quizzes (see below) and quizzes will not be accepted after the “submission due date.”

## STUDENTS WITH DISABILITIES:

Loyola University provides reasonable accommodations for students with disabilities. Any student requesting accommodations related to a disability or other condition is required to register with Student Accessibility Center (SAC), located in Sullivan Center, Suite 117. Students will provide professors with an accommodation notification from SAC, preferably within the first two weeks of class. Students are encouraged to meet with their professor individually in order to discuss their accommodations. All information will remain confidential. Please note that in this class, software may be used to record class lectures in order to provide equal access to students with disabilities. Students approved for this accommodation use recordings for their personal study only and recordings may not be shared with other people or used in any way against the faculty member, other lecturers, or students whose classroom comments are recorded as part of the class activity. Recordings are deleted at the end of the semester. For more information about registering with SAC or questions about accommodations, please contact SAC at 773-508-3700 or [SAC@luc.edu](mailto:SAC@luc.edu).

## **Academic Honesty:**      School of Communication Statement on Academic Integrity

Plagiarism is a serious violation of the standards of academic honesty. Plagiarism is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific words and ideas of others without proper acknowledgement of the sources, and includes, but is not limited to, the following:

- Submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.;
- Submitting as one's own another person's unpublished work or examination material;
- Allowing another or paying another to write or research a paper for one's own benefit; or
- Purchasing, acquiring, and using for course credit a pre-written paper.
- Submitting the same work for credit in two or more classes, even if the classes are taken in different semesters. If a student plans to submit work with similar or overlapping content for credit in two or more classes, the student should consult with all instructors prior to submission of the work to make certain that such submission will not violate this standard.

The above list is in no way intended to be exhaustive. Students should be guided by the principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or commission, is an act of plagiarism. A more detailed description of this issue can be found at:

[https://www.luc.edu/academics/catalog/undergrad/reg\\_academicintegrity.shtml](https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml).

## **Recorded Synchronous Session:**

In this class software will be used to record live class discussions. As a student in this class, your participation in live class discussions will be recorded. These recordings will be made available only to students enrolled in the class, to assist those who cannot attend the live session or to serve as a resource for those who would like to review content that was presented. All recordings will become unavailable to students in the class when the Sakai course is unpublished (i.e. shortly after the course ends, per the [Sakai administrative schedule](#)).

The use of all video recordings will be in keeping with the University Privacy Statement shown below:

## **Privacy Statement:**

Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. As such, recordings of instructional activities occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Students will be informed of such recordings by a statement in the syllabus for the course in which they will be recorded. Instructors who wish to make subsequent use of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording. Recordings including student activity that have been initiated by the instructor may be retained by the instructor only for individual use.

## **Online Protocols:**

For your privacy and our ability to post the audio/video of our Zoom meetings, I will mute your audio and video. If you have questions or concerns throughout our meetings, please type your comments in "Chat" so we can address them in an orderly fashion. If this process proves problematic, please let me know and we can make adjustments. If you would like to make changes to your Zoom profile to further protect your privacy, please consult <https://www.luc.edu/its/itrs/teachingwithtechnology/zoom/> or contact the ITS Service Desk for specific technology support.

## **LUC Tech Support:**

If you have any issues with technology, please use the following cite for tech support.

<https://www.luc.edu/online/resources/technology/>

## **Grade Calculation:**

Your final grade will be based on your participation in classroom discussions, your performance on assessments, and the quality of your textual analysis assignment.

Participation – 5%

Textual Analysis (1,750-word maximum) – 10%

10 Quizzes – 5% EACH – 45% total (lowest quiz dropped)

Midterm – 15%

Final Exam – 25%

The grading scale is as follows:

A = 93-100	B+ = 87-89	C+ = 77-79	D+ = 67-69
A- = 90 - 92	B = 83-86	C = 73-76	D = 63-66
	B- = 80-82	C- = 70-72	D- = 60-62

### Participation:

Class participation encourages comprehension and memory retention and it usually makes the class more engaging. Participation includes, but is not limited to, speaking in class, looking attentive, taking notes, and corresponding or meeting with the instructor. Doing these things will improve your performance and participation grade in the class.

#### Poor participation (0-3 pts):

- Student regularly arrives to class late or misses classes
- Student sleeps in class and/or is obviously inattentive in other ways
- Student doesn't participate in class discussion or engage instructor outside of class when necessary
- Student regularly disrupts class (e.g. noisily leaving screenings, rattling food wrappers)

#### Average participation (4-7 pts):

- Student regularly attends class and is on time
- Student is attentive in class, actively takes notes and clearly listens
- Student occasionally participates in class discussion, asks or answers questions.
- Student communicates with the instructor outside of class when necessary

#### Excellent participation (8-10 pts):

- Student is attentive in class, actively takes notes and clearly listens
- Student regularly participates in class discussion, asks or answers questions and
- Communicates with the instructor outside of class when necessary
- Student never arrives late to or misses class

### Textual Analysis:

Each student will construct a written **textual analysis (1,750 words maximum)** of a film from among the AFI's Top-100 list (see Sakai), examining the relationship between that film's form and its content. The textual analysis (1,750 words maximum) is intended to be a formalist exercise, **NOT** a thesis-driven essay. The focus of the work should be on how meaning is created through the use of film elements in the chosen film text and be communicated through the use of relevant and accurate film vocabulary common to the study of film and appropriate for film analysis. Students should also address the sociocultural context related to the film (the immediate physical, cultural, and social setting in which the film was developed).

**The Textual Analysis is due the week after the content is covered in class and must be uploaded (as a .pdf) to Sakai before said class (Thursday at 5:30pm) or it will be considered late.**

The area of focus and film selection will take place during Week 2. Fifteen minutes prior to class the opportunity to select an area of focus and a film will be made available in class. **Films that are screened for class or explicitly discussed in class will not be available for selection.** Each student will analyze a different film within their area of film focus, so you will have to indicate your film choice when your film focus is selected (you can find your textual analysis submission date on Sakai). Late submissions will automatically be penalized one letter grade (10%) per day.

The goal of the textual analysis is to apply the concepts covered in class the prior week to analyzing a classic, American film. The object is not just to "identify" or observe these concepts at play in the film, but also to explain how they impact your interpretation of the film's motifs and meaning in a deeper way.

The **textual analysis** should be constructed using a common page size (**A4 or US Letter**), be **typed in Times New Roman 12-point font**, and as a **.pdf**. Students **must state the number of words used at the end of the textual analysis**. If a student utilizes scholarship other than their own, all sources must be acknowledged using MLA citation and a work cited must be included with the submission. The textual analyses will be submitted electronically via Sakai (evaluated through Turnitin Plagiarism Service). You will be graded on both the organization as well as the content of your textual analysis, using the following rubric:

#### Grading Rubric (25 points total)

Descriptor	Limited	Satisfactory	Excellent
Clear and thorough analysis of the film's <b>formal element</b>			
Analysis of the <b>director's intention</b>			
Analysis of place in a broader <b>sociocultural context</b>			
Use of appropriate <b>film language</b>			
<b>word count</b>	0-750	751-1,250	1,251-1,750
	1	3	5

### Textual Analysis on Narrative Form, Due:

Consider the plot and story structure of the film and how it affects the meaning, mood and/or themes of the film. Consider story elements that were left out of the plot and hypothesize as to why. Consider whether, how, where and why the film follows the three-act structure. Consider how the film manipulates depth and range of story information. Address a critical scene or scenes from the film demonstrating how the narrative of the film is structured and explain how that structuring impacts your interpretation of the movie.

### Textual Analysis on Mis-en-scène, Due:

Consider the mis-en-scène of the film and how it affects the meaning, mood and/or themes of the film. Consider each of the elements of mis-en-scène and how they impact the story or your understanding of the characters. Are there particular motifs in the mis-en-scène? Is there a meaningful use of color or patterns? Address a representative scene or scenes from the film demonstrating how mis-en-scène is used in the film and explain how that production design impacts your interpretation of the movie.

### Textual Analysis on Cinematography, Due:

Consider the cinematography in the film and how it affects the meaning, mood and/or themes of the film. Consider the use of lighting, camera movement and camera angles. Does the film have a distinct visual style? Are there particular motifs in terms of framing or camera movement? Address a representative scene or scenes from the film demonstrating the cinematographic design of the film and explain how that design impacts your interpretation of the movie.

### Textual Analysis on Editing, Due:

Consider the editing in the film and how it affects the meaning, mood and/or themes of the film. Consider the use of special fx, quick cutting, graphic matches or other distinctive editing devices. Does the film have an overall editing style? Is the pacing significant? Address a representative scene or scenes from the film demonstrating the editing style of the film and explain how that style impacts your interpretation of the movie.

### Textual Analysis on Sound, Due:

Consider the sound in the film and how it affects the meaning, mood and/or themes of the film. Consider the use of music, sound fx and other distinctive uses of sound. Does the film have an overall sound style? Are there any sound or music motifs? Address a representative scene or scenes from the film demonstrating how the film uses sound and explain the impact of sound design on your interpretation of the movie.

### Textual Analysis on Genre, Due:

Consider the genre and subgenre(s) of the film and how it affects the meaning, mood and/or themes of the film. Does the film directly or indirectly reference other texts (songs, books, etc.) or other films? How, where and why does it rely on or play with the audience's genre expectations? Is it a part of a genre cycle? Does its genre somehow reflect larger socio-cultural concerns of the time? Address a representative scene or scenes from the film demonstrating the film's relationship to genre and explain an understanding of genre conventions impacts your interpretation of the movie.

## **Quizzes:**

There will be 10 quizzes during the course. Each quiz will cover that week's readings and screenings; i.e. you will be quizzed on material that we have not yet covered in class. The quizzes must be taken online (via Sakai) before class. Each quiz is timed, giving you only a minute or two to answer each question. So, you should complete the reading, and screening before logging on to take the assessments.

You will have ten minutes to answer ten questions. Once you answer a question you will not be allowed to go back to a previous question and are only allowed one submission, so please ensure that each response is selected as you intended it.

*Note on Sakai: use Firefox as your internet browser when working in Sakai. The quizzes (and Sakai generally) will often malfunction if you use Internet Explorer or Safari as your browser. Other than system wide failure, "technical difficulties" will not be accepted as an excuse for missed or incomplete quizzes or tests.*

## COURSE SCHEDULE -

Aug. 27	Intro to course syllabus. Textual Analysis Assignment Rollout. <b>Readings due:</b> <i>Film Art</i> , chapter 1 (Film as Art) <b>Suggested Readings:</b> <i>The Ontology of the Photographic Image</i> by Andre Bazin <b>In class Screening:</b> Edison Primitives and <i>Sherlock Jr.</i> and <i>Boffo! Tinseltowns Bombs and Blockbusters</i> . <b>Lecture:</b> origins of cinema, film production, technology & industry. <b>Clips from:</b> <i>Collateral</i> and <i>Social Network</i> and <i>The Story of Film: An Odyssey</i> . The link to our Zoom meeting is: <a href="https://luc.zoom.us/j/95768593467">https://luc.zoom.us/j/95768593467</a>
Sept. 3	<b>Readings due:</b> <i>Film Art</i> , chapter 2 (Film Form) <b>Suggested Readings:</b> <i>Artistic Form</i> by Monroe Beardsley & <i>Making Films Mean</i> by David Bordwell. <b>Screening due:</b> <i>Wizard of Oz</i> 1939 Dir. Victor Fleming (101mins) <b>Quiz 1.</b> <b>Lecture:</b> approaches to cinematic form. <b>Clips from:</b> <i>Shadow of a Doubt</i> , <i>Wizard of Oz</i> , <i>The Prestige</i> , <i>North by Northwest</i> , and <i>The Game</i> . The link to our Zoom meeting is: <a href="https://luc.zoom.us/j/91160686759">https://luc.zoom.us/j/91160686759</a>
Sept. 10	<b>Readings due:</b> <i>Film Art</i> , chapter 3 (Narrative) <b>Suggested Readings:</b> <i>Defining Narrative</i> by Abbott, H. Porter & <i>Order, Duration, &amp; Frequency</i> by Seymour Chatman. <b>Screening due:</b> <i>Citizen Kane</i> 1941 Dir. Orson Wells (119mins) <b>Quiz 2.</b> <b>Lecture:</b> narrative approaches to cinematic form. <b>Clips from:</b> <i>Up</i> , <i>Stranger Than Fiction</i> , <i>Primer</i> , <i>Rashomon</i> , and <i>Run Lola Run</i> . The link to our Zoom meeting is: <a href="https://luc.zoom.us/j/96186832816">https://luc.zoom.us/j/96186832816</a>
Sept. 17	<b>Reading due:</b> <i>Film Art</i> , chapter 4 (mise-en-scène) <b>Suggested Readings:</b> <i>The Elements of mise-en-scène</i> by John Gibbs <b>Screening due:</b> <i>Lost in Translation</i> 2003 Dir. Sofia Coppola (101mins) <b>Quiz 3.</b> <b>Lecture:</b> mise-en-scène. <b>Textual Analysis:</b> narrative structure. <b>Clips from:</b> <i>One Week</i> , <i>His Girl Friday</i> , <i>the Gruffalo</i> , and <i>Saving Private Ryan</i> . The link to our Zoom meeting is: <a href="https://luc.zoom.us/j/92296780162">https://luc.zoom.us/j/92296780162</a>
Sept. 24	<b>Reading due:</b> <i>Film Art</i> , chapter 5 (Cinematography) <b>Suggested Readings:</b> <i>Filmspace</i> by Blain Brown <b>Screening due:</b> <i>The Third Man</i> 1950 Dir. Carol Reed (108mins) <b>Quiz 4.</b> <b>Lecture:</b> cinematography. <b>Textual Analysis:</b> mise-en-scène. <b>Clips:</b> <i>Visions of Light</i> , <i>The Cinematographer</i> , <i>O Brother Where Art Thou</i> , and <i>Side by Side</i> . The link to our Zoom meeting is: <a href="https://luc.zoom.us/j/99604640345">https://luc.zoom.us/j/99604640345</a>
Oct. 1	<b>Readings due:</b> <i>Film Art</i> , chapter 6 (Editing) <b>Suggested Readings:</b> <i>Methods of Montage</i> by Sergei Eisenstein & <i>In the Blink of an Eye: A Perspective on Film Editing</i> by Walter Murch <b>Screenings due:</b> <i>Maltese Falcon</i> 1941 Dir. John Huston (101mins) <b>Quiz 5.</b> <b>Lecture:</b> editing and montage. <b>Textual Analysis:</b> cinematography. <b>Clips from:</b> <i>Battleship Potemkin</i> , <i>There Will Be Blood</i> , <i>The Lost Weekend</i> , and <i>Maltese Falcon</i> . The link to our Zoom meeting is: <a href="https://luc.zoom.us/j/96463744742">https://luc.zoom.us/j/96463744742</a>
Oct. 8	<b>Reading due:</b> <i>Film Art</i> , chapter 7 (Sound) <b>Suggested Readings:</b> <i>Projection of Sound on Image</i> by Michel Chion <b>Screening due:</b> <i>Dunkirk</i> 2017 Dir. Christopher Nolan (106mins) <b>Quiz 6.</b> <b>Lecture:</b> sound in cinema. <b>Textual Analysis:</b> editing. <b>Clips:</b> <i>Moguls and Movie Stars</i> , <i>The Conversation</i> , <i>Singin' in the Rain</i> , and <i>Star Wars</i> . The link to our Zoom meeting is: <a href="https://luc.zoom.us/j/99267549176">https://luc.zoom.us/j/99267549176</a>
Oct. 15	<b>Midterm Exam</b>

Oct. 22	<b>Reading due:</b> <i>Notes on the Auteur Theory</i> by Andrew Sarris & <i>The Whole Equation of Pictures</i> by Thomas Schatz <b>Suggested Readings:</b> <i>Film Art</i> , chapter 8 (Style) <b>Screening due:</b> <i>The Big Sleep</i> 1946 Dir. Howard Hawks (114mins)
	<b>Lecture:</b> style <b>Textual Analysis:</b> sound.
	<b>Clips:</b> Wes Anderson films, <i>To Have and Have Not</i> , and <i>His Girl Friday</i> . <b>The link to our Zoom meeting is:</b> <a href="https://luc.zoom.us/j/91529028452">https://luc.zoom.us/j/91529028452</a>
Oct. 29	<b>Reading due:</b> <i>Film Art</i> , chapter 9 (Genres) <b>Suggested Readings:</b> <i>Approaches to Genre</i> by Barry Grant & <i>Hollywood Genres</i> by Thomas Schatz & <i>Syntactic Approach to Film Genre</i> by Rich Altman <b>Screening due:</b> <i>The Godfather</i> 1972 Dir. Francis Ford Coppola (175mins)
	<b>Quiz 7.</b> <b>Lecture:</b> Genre. <b>Clips from:</b> <i>The Searchers</i> , <i>Scarface: Shame of a Nation</i> , <i>Footlight Parade</i> , and <i>Double Indemnity</i> <b>The link to our Zoom meeting is:</b> <a href="https://luc.zoom.us/j/92836175050">https://luc.zoom.us/j/92836175050</a>
Nov. 5	<b>Readings due:</b> <i>Film Art</i> , chapter 10 (Documentary) <b>Suggested Readings:</b> <i>Defining Documentary</i> by Paul Ward & <i>What Types of Documentary are There?</i> by Bill Nichols <b>Screening due:</b> <i>American Movie</i> 1999 Dir. Chris Smith (107mins)
	<b>Quiz 8.</b> <b>Lecture:</b> documentary <b>Textual Analysis:</b> genre. <b>Clips:</b> <i>Exit Through the Gift Shop</i> , <i>Dig!</i> , <i>Don't Look Back</i> , <i>Grey Gardens</i> , <i>Man with the Movie Camera</i> , <i>Shut Up and Play the Hits</i> , and <i>Night and Fog</i> . <b>The link to our Zoom meeting is:</b> <a href="https://luc.zoom.us/j/91353652794">https://luc.zoom.us/j/91353652794</a>
Nov. 12	<b>Readings due:</b> <i>Film Art</i> , chapter 10 (Animation and Experimental Film) & <i>Three Hundred Men &amp; Walt Disney</i> by William Stull <b>Suggested Readings:</b> <i>Introduction &amp; Making Animated Cartoons</i> by E.G. Lutz <b>Screening due:</b> <i>Snow White &amp; the Seven Dwarves</i> 1937 Dir. Ben Sharpsteen (83mins)
	<b>Quiz 9.</b> <b>Lecture:</b> film animation. <b>Clips:</b> <i>Koyaanisqatsi</i> , <i>Bambi</i> , <i>Duck Amuck</i> , <i>Rejected</i> , <i>More</i> , <i>Toy Story</i> , <i>Incredibles</i> , <i>Moana</i> , and <i>Piper</i> <b>The link to our Zoom meeting is:</b> <a href="https://luc.zoom.us/j/99461064233">https://luc.zoom.us/j/99461064233</a>
Nov. 19	<b>Readings due:</b> <i>Film Art</i> , chapter 12 (Film History) <b>Suggested Readings:</b> <i>The Hollywood Studio System</i> by Dixon and Foster & <i>New Hollywood</i> by Thomas Shatz. <b>Screening due:</b> <i>Jaws</i> 1975 Dir. Steven Spielberg (124mins)
	<b>Quiz 10.</b> <b>Lecture:</b> Film history and film movements. <b>Clips:</b> Canonical films by movement and <i>The Story of Film: An Odyssey</i> <b>The link to our Zoom meeting is:</b> <a href="https://luc.zoom.us/j/96190145496">https://luc.zoom.us/j/96190145496</a>
Nov. 26	<b>Thanksgiving Break</b> No Class
Dec. 3	<b>Readings due:</b> <i>Contemporary Film Studies and the Vicissitudes of Grand Theory</i> by David Bordwell & <i>The Death of the Author?</i> By Roland Barthes & <i>Visual Pleasure and Narrative Cinema</i> by Laura Mulvey <b>Screening due:</b> <i>The Graduate</i> 1967 Dir. Mike Nichols (105mins)
	<b>Lecture:</b> Film criticism <b>Clips:</b> <i>Road House</i> , <i>The Critic</i> and <i>Vertigo</i> , <i>Cool Hand Luke</i> , and <i>Do the Right Thing</i> <b>The link to our Zoom meeting is:</b> <a href="https://luc.zoom.us/j/98298569258">https://luc.zoom.us/j/98298569258</a>
Dec. 10	<b>Final Exam</b>

\* Note: the instructor reserves the right to adjust the syllabus and schedule according to the needs of the course. Any significant changes will be announced in class and reflected in a revised syllabus posted to Sakai.

\*\*Screenings: all films required for screening are on reserve at Cudahy Library.