



**HON 3183: Introduction to Film**  
**M/W 2-3:15**  
**Screening lab: Tues 2-4pm**  
**Dr. Andrea Spain**  
**Spring 2019**

In our seminar, we will focus on the development of the language of cinema – the accumulation of artistic tools for the filmmaker’s toolkit over the course of the 20<sup>th</sup> & 21<sup>st</sup> century – and how this toolkit makes possible a “filmic” experience. We will ask: How does film make meaning? Is it fundamentally different to other art and media forms? How do all its elements work together to affect us on a bodily level? Rather than trying to understand what film *is*, this course will examine what it *does*: to us.

Through analyses of innovations in global cinema, we will analyze how film sets up expectations for viewers – expectations precipitated by and circulating social imaginaries – as well as how particular films disrupt those expectations. Over the course of the semester, we’ll read and analyze theories of editing and cinematography, film authorship, genre, the gaze and so on. In particular, we think through the studio system, state sponsored cinema, and film in relationship to race/class/gender, and sexuality. Through a combination of screenings, critical readings, papers, and especially in-class discussion, we will start to understand *how we see* when we view images on screen and perhaps even learn to think like filmmakers as we engage with this extraordinary phenomenon of perception.

Films contending for our screenings include:

*The Wizard of Oz*

*Modern Times*

*Triumph of the Will*

*Cabaret*

*Do the Right Thing*

*Inglorious Bastards*

*Blade Runner (1982)*

*Moonlight*

*Breakfast at Tiffany’s*

*The Princess and the Warrior*

*Battleship Potemkin*

*The Beguiled*