

Sociology of Film
Sociology 325
Spring-2008
MWF 10:40-11:30, Tarbutton Hall, 218
(Film showings W 8:00, WH 111)

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Tarbutton 215
Ofc Hrs.: TS, TR 11:00-11:30
W: 11:30-Noon, F 1:30-2:00:

Syllabus

This course will introduce students to social aspects causes and consequences of the production, distribution, content, form and reception of film. The course will carried out as a combination of lecture course and seminar, enlivened by frequent film clips and nearly weekly films (required unless otherwise indicated).

Evaluation will be based on (a) a class presentation or short paper (worth 15% toward class grades), (b) a midterm quiz (20%), (c) a final exam (25%), (d) a long paper (30%), and (e) **participation** (10 points, 5 of them for movie attendance, 5, ranging from 0 to 5, for the rest.).

There will be only a dozen or so options for presentations (see course Schedule below), so choose between a presentation and paper early (within a week of distribution of some short paper topics around Feb.2). Some long paper topics will be distributed in early February.

Readings are available from E-Euclid Reserve and Learnlink Conference; and the following books should be available at the Emory University Book Store'

W. Wright, *Sixguns and Society*

R. E. Kapsis, *Hitchcock: the Making of a Reputation*

All of the above are available from Emory University Book Store.

Also, readings are on E-Euclid Reserve have self-apparent titles. For those already at Learnlink Conference for Sociology 325, Pdf file names are provided in parentheses.

Readings are dated below for the dates on which they will be discussed, along with related topics, and for the date by which they should have been read for a proper appreciation of lectures and participation in discussion.

Schedule of Topics, Readings and Film Showings

Jan. 16 Sociology, Culture, Narrative, Film

Jan. 18 Culture: Various conceptions of Culture and Our Own

W. Griswold, "Culture..." Chapter 1 in *Culture and Societies in a Changing World* (Euclid as presumed and, in LL, Grisw1.pdf)

D. Bordwell and K. Thompson, Film Art, pp.64-74 (Bordnarr.pdf)

Jan 21. MLK Day, no class

Jan 23. Structuralism: the Structural View of narrative.

W. Wright, *Sixguns and Society*, Chaps. 1-2 (BOOK)

A. Vladimir Propp, *Morphology of the Folk Tale*, selections (proppmorph.pdf, proptale.pdf)

Jan. 23: Evening Film: *Star Wars*

Jan. 25: Narrative, Film Style and a Narrative Mode: the Classical Hollywood Cinema

K. Thompson and D. Bordwell, *Film History*, selections (pp.40-49, 69- 73, 156-161, **233-240** (Hist4049.pdf; hist6873.pdf; hist156-61.pdf; t&BCH19.pdf)

A. Scott, "Origins and Early Growth," *On Hollywood: the place, the industry*, Ch. 2., esp. pp. 11-14, 25-34. (Scott2.pdf)

D. Bordwell and K. Thompson, *Film Art*, pp. 261-269 (bordedit.pdf)

D. Bordwell and K. Thompson, *Film Art*, 3rd Edition, pp. 80-85, as handout

Discussion of narrative, focus on Star Wars

Jan. 28- 30 Wright on Classical and Vengeance Western,II:

What defines the "classical" and "vengeance" Western" in static terms?

What defines them in dynamic terms?

Wright, Will, *Sixguns and Society*, Ch. 3, pp. 29-74.

Jan. 30: Evening Film: *Shane* or *One Eyed Jacks* or *Stagecoach*

Feb. 2 Discussion of Wednesday film as Classical or Vengeance Western

W. Reed, "Problems with a Poetics of the Novel" (reedpoet.pdf)

Presentation Option

Feb. 4 Reflection Theory

W. Griswold, "Cultural Meaning." Ch. 2, *Culture and Societies in a Changing World*

A Hicks, "Societal violence and Film Violence" (filmviol.pdf)

Feb. 6 Reflection Theory of Western

What are the social and/or cultural origins of each Western sub-genre according to Wright?

Will, *Sixguns and Society*, Ch. 4-8

Feb. 6 Evening Film: *Taxi Drive*

Feb. 8 *Taxi Driver* as Disguised or Virtual "Western" and as Illustration of Poetics vs. History.

What are the social and/or cultural origins of each Western sub-genre?

W. Wright, *Sixguns and Society*, Ch. 3 (review)

R. Ray, *A Certain Tendency in the Hollywood Cinema*, Chap. 2 (Ray.pdf).

W. Reed, review

J. Rosenbaum, "Hell on Wheels" (Orosentaxi.pdf)

Feb. 11 Production: the Culture Industry, Culture as Collective Production

What is an "art world"?

W. Griswold, "Culture as Social Creation." Pp. 44-68 in *Culture and Societies in a Changing World* (Grisw3.pdf)

Presentation Option for joint, 2-person presentation

Feb. 13: Production: the Culture Industry, Culture as Collective Production

What is a "culture production system"?

J. M. Mezias and S. J. Mezias, "Resource Partitioning, the Founding of Specialist Firms and Innovation, The American Feature Industry, 1912-1929." (mezias.pdf) **(Presentation Option)**

Paul Hirsch, "Processing Fads and Fashions" (CULTIND.pdf) **(Presentation Option)**

Feb. 13: Evening Film: Evening Showing: Gaslight

Feb. 15 Waldman on the Social Roots of Genre Change: the case of the Gothic

Gothic as an instance of Women's Film

What defines the "gothic" genre in film? Before WWII? During WWII and just after? Post-1950?

Diane Waldman, "At Least I Can Tell it to Someone: Feminist Point of View and Subjectivity in The Gothic Romance Film of the 1940s," *Cinema Journal* (waldman.pdf) **(Presentation Option)**

Feb 18. Production: the Culture Industry, Culture as Collective Production

How do mass and craft production systems differ? How would you sketch relations of control and cooperation in a producer-unit system?

D. Bordwell, et al. "The Hollywood Mode of Production" (FModeofp.pdf),

D. Bordwell, et al, "The Producer-unit System" (Fprodun.pdf), from *The Classical Hollywood Cinema* "

(Presentation Option)

A. Scott, "Origins and Early Growth," A. J. Scott. *On Hollywood: the place, the industry*, Ch. 2., esp. pp. 11-14, 25-34. (Euclid Reserve, ER;...)

Feb. 20 Intro to Orson Welles

R. Carringer. 1996, *The Making of Citizen Kane*, Ch. 1 (WellesCh1.pdf)

R. Carringer. 1996, *The Making of Citizen Kane*, Ch. 2, 4 (Wellch2.pdf, Wellch4.pdf)

Feb. 20 Evening Showing: Citizen Kane*

Feb. 22 Citizen Kane

Is it fair to call *Kane* Welles' *Kane*? If not Welles', whose?

What can we say about the among some candidate creators - or authors -- of *Kane*?

Robert L. Carringer. 1996, *The Making of Citizen Kane*, Ch. 2, 4

(Wellch2.pdf, Wellch4.pdf)

Feb 25. Response Theory

What is response or reception theory?

Is there 'art' without reception? Is all art in the response?

How do "cowboys" and "Indians" differ and not differ in their responses to *The Searchers*.

W. Griswold. 1994. Chapter 4, esp. pp. 80-88

J.E. Shively, "Cowboys and Indians" ASR (cowboy.pdf)

Feb 27 Melodrama and Women's Film

J. Bassinger, *The Woman's Film*, Ch. 1 (melogenr.pdf) (Presentation Options)

Feb 27 *Now Voyager*

Feb. 29 Discussion of *Now Voyager* and discussion of non-narrative film forms

A short selection on "NonNarrative Form" from Bordwell's *Film Art* to be handed out.

Film clips

Mar. 3 Review

Mar. 5 short test, I

Mar. 5 *The Bicycle Thief*

Mar. 17 *Film Noir*, I

What, briefly, are the Freudian foundations of Krutnik's male gender anxieties?

What is *film noir*? How do males anxieties help define *film noir*?

What audiences and film makers make them appear in World-War II and Post-War *film noirs*? (What does *noir* reflect?)

F. Krutnick, "Masculinity and its Discontents," Chaps. 4-5 from *In A Lonely Street ...*)

Mar. 19 *Noir* Subgenres

What are the *noir* subgenres? What of post-50s noir?

F. Krutnick, "Masculinity and its Discontents," Chaps. 6 from *In A Lonely Street* (noirch6.pdf)

Mar. 19: Evening Showing: *Maltese Falcon*

Mar. 21 Freudian Response Theory, I

What are the principle revisions of Mulvey?

Do movies really center about looking and being looked at? What does gaze theory reflect?

L. Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* (1975) [Mulvey.pdf]

(Presentation Option –careful!)

Mar. 24: Freudian Response Theory, II

J. Stacey, *Star Gazing: Hollywood Cinema and Female Spectatorship*, Ch 2 [jsgaze.pdf]

Mar. 26 Art Film, Realist Precursors: Neo-realism and Social Realism,II

How does the balance between narrative foreground and social background shift with the realist art film? The shift between narrative foreground and character foreground?

P. Roffman, et al., Hollywood Social Problem Film, selection (socprob.pdf)

D. Bordwell, "The Art Cinema as a Mode of Practice" *Film Criticism* (1979), (artcinem.pdf)

Mar. 26. 400 Blows or Shoot the Piano Player

Mar. 28 Art Film Auteur, I

If the CHC is defined by CHC criteria 1-5, what defines the "art" film?

D. Bordwell, "The Art Cinema as a Mode of Practice" *Film Criticism* (artcinem.pdf)

Ma. 31 Kapsis theory: A Theory of critical reception

What are the main explanatory variables in Kapsis's theory?

What do they mean?

R. Kapsis, *Hitchcock: the Making of a Reputation*, Ch.1

April 2 Understanding the Evolution (Rollercoaster?) of the Critic's Hitchcock

R. Kapsis, *Hitchcock: the Making of a Reputation*, Ch.2-3, Film clips

April 2 Evening Showing: Marnie

April 4 More on "the critic's Hitchcock (Presentation Option)

What led to the decline of "Master Entertainer"? What led to the rise of Hitchcock *auteur*, "great artist"? What have feminists said about Alfred?

Kapsis, *Hitchcock: the Making of a Reputation*, Ch.4-5

April 7 Post-Studio Hollywood production

K. Thompson and D. Bordwell, *Film History*, pp. 371-389 (*Fifties.pdf*),

A. Scott, "Dream Factory," *On Hollywood*, Ch. 5, pp. 79-83 (Handout)

D. Bordwell, et al. "The Package-unit System" (Fpackdun.pdf), from *The Classical Hollywood Cinema*

Presentation Option:

A. Scott, "A New Map Of Hollywood," *On Hollywood*, Ch.3, esp. pp. 35-46, 56-59 (ER; **SR**).

April 9 The New Hollywood Cinema

D. Bordwell, et al, *The Classical Hollywood Cinema* " (60smode.pdf)

April 9 The Conversation, Petulia, or Three Women

April 11 The New Hollywood Cinema, and Movie to Art, I

What led to the consideration of film as not just entertainment, but art?

Shyron Bauman, "Intellectuals and Art World Development" (Bauman.pdf)

April 14 Movie to Art, II

Michael Allen and Anne E Lincoln, "Critical Discourse and the Cultural Consecration of American Films,"

A. Hicks and V. Pavlova, "Auteur Theory and Cultural Consecration" papers to be electronically distributed

PresentationOptions

April 16 Hollywood labor markets, I

A. Scott, "Local Labor Markets in Hollywood," *On Hollywood*, Ch. 7, pp. 119-20 (...)

PresentationOptions

A. Lincoln and M. P. Allen, "Double Jeopardy in Hollywood: Age and Gender in the Career of Film Actors, 1926-1999." (Paper to be electronically distributed)

PresentationOptions

April 18 Hollywood labor markets, I

W. T. Bielby and D. D. Bielby, "Organizational Mediation of Project Based Labor Markets: Talent Agencies and the Career of Screenwriters" (...)

April 21-23 New Hollywood

Blockbuster: Spectacles and Action

Still CHC or even quaisi-CHC?

D. Cook. "The American Film Industry in the Age of 'Kidpix'" from

A History of the Narrative Cinema (70sinCook.pdf)

G. King, *New Hollywood Cinema*, "New Hollywood, Version II" (NHCII.pdf)

"Narrative vs. Spectacle" (NHspectacle.pdf)

G. King, *Spectacular narratives*, "Maximum Impact" (NHaction.pdf)

(Presentation Options)

Scenes from *The Matrix*

April 23: *Long Kiss Goodnight*

April 25; Review and all time favorites

T. Shone, Blockbuster, Chaps. 1 (and further selections)

April 28 New World Cinema

A. Scott, "Hollywood in America and in the World," *On Hollywood*, Ch. 8. (ER: ...)

A. Scott, "Cinema, Culture, Globalization," *On Hollywood*, Ch. 9. (ER;...)

K. Thompson and D. Bordwell, *Film History*, 762-792 (DevCin.pdf)

Optional Film: Whatever you choose!

Long paper due Noon, Monday, May 5

Last test: Official period: Wednesday, May 7, 8;30-11:00 (actually like 9:30-11:00)