

**Sociology of Film**  
**Sociology 325**  
**Spring-2004**  
**MWF 12:50-1:40, Tarbutton Hall, 321**  
**(Film showings W 8:00, WH 103)**

**Alex Hicks**(Ahicks@emory.edu)  
Don't e-mail me at learnlink!  
**Tarbutton 215**  
**Ofc Hrs.: TS-TR**  
**10:45-11:15; 12:45-1:15**

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).

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. 1). Some long paper topics will be distributed in early February.

Readings are available from Learnlink (and often from electronic Euclid as well); and the following books should be available at the Emory University Book Store'

W. Griswold, *Culture and Societies in a Changing World*  
W. Wright, *Sixguns and Society*  
J. Wasko, *Hollywood in the Information Age*. (selections)  
F. Krutnik, *In A Lonely Street: Film Noir, Genre, Masculinity*  
R. E. Kapsis, *Hitchcock: the Making of a Reputation*  
A. Scott, *On Hollywood: Geography and Industry*(selections)

All of the above are available from Emory University Book Store.  
Also, some articles to be placed on electronic reserve via a Learnlink conference for Sociology 190 and via Woodruff Library"s Euclid Electronic reserve.

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 Classes and Readings

### January 14 – 16 Intro Soc of Culture, Soc of (Narrative) Film

W. Griswold, "Culture..." Chapter 1 in *Culture and Societies in a Changing World* (BOOK)

## Narrative Structure and Reflection Theory

### January 21 Sept. 8 Narrative and the Structural View of narrative..

What are some common events of folk tales?

How do folk tales resemble hero stories?

What do Propp's folk tales have in common with Levi-Strauss' "myths?"

What does Levi-Strauss think makes myths of basic importance?

Are their universal stories?

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

Vladimir Propp, *Morphology of the Folk Tale*, Indiana University Press, selection (proppmorph.pdf, proptale.pdf)

### Evening Showing: *Shane*

### January 23 Wright on Classical Western; discussion of Shane; intro to other subgenre's

What defines the "classical Western" in static terms?

What defines the "classical Western" in dynamic terms

Wright, Will, *Sixguns and Society*, Ch. 3, pp. 29- **Wright on Classical Western; discussion of Shane** 59 (BOOK)

How well (or poorly) does *Shane* fit (or not fit) Wright's dynamic model of "classical" Western?

How well (or poorly) does Wright's dynamic model of "classical" Western fit actual Westerns?

### January 26 Reflection Theory of narrative Structure

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

Is Wright right? What aspects of American society culture do these sub-genres reflect?

What's Wright's general theory of the Western? Broadly? More elaborated?

What are its strengths and weaknesses?

How do Reflection and Film Structure fit historically in the determination of film content and form?

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

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

Wright, Will, *Sixguns and Society*, Ch. 4-8 (BOOK)

### January 28 Reflection Theory of Western, I

Wright, Will, *Sixguns and Society*, Ch. 4-8 (BOOK)

### Evening Showing: *Stagecoach or One-Eyed Jacks*

### January 30 Reflection Theory of Western, II; discussion of Vengeance sub-genre

Wright, Will, *Sixguns and Society*, Ch. 3-8 (BOOK)

### February 2. Bordwell on Hollywood and the "Classical Hollywood Cinema" (CHC) and examples of it

How does CHC resemble classical western? Differ from it? Compare with hero story?

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)  
D. Bordwell and K. Thompson, *Film Art*, 3rd Edition, pp. 80-85, as handout.  
F. Krutnik, "Classical Hollywood: Film and Genre," Ch. 1 from  
*In A Lonely Street: Film Noir, Genre, Masculinity*, (**Presentation Option**)

#### **February 4 Film Form and the CHC**

What is a narrative (according to Buckland, according to Bordwell)?  
What is film technique "X" ("editing," "graphic matching," "continuity editing," etc) ?  
D. Bordwell and K. Thompson, *Film Art*, pp.64-74, 261-269 (Bordnarr.pdf; bordedit.pdf)

#### **Evening Showing: *Taxi Driver***

#### **Feb. 6 Disguised or Virtual Western**

What are the social and/or cultural origins of each Western sub-genre according to Wright?  
Is Wright right? What aspects of American society culture do these subgenres reflect?  
Do you believe in disguised Westerns? Why or why not? Why might they matter?

Wright, Will, *Sixguns and Society*, Ch. 6 (browse Chs. 7-8)  
R. Ray, *A Certain Tendency in the Hollywood Cinema*, Chap. 2 (Ray.pdf).

### **Culture as Collective Production**

#### **February 9 Production: the Culture Industry, Culture as Collective Production**

What is an "art world"? A "culture production system"?  
W. Griswold, "Culture as Social Creation." Pp. 44-68 in *Culture and Societies in a Changing World* (Grisw3.pdf)  
Paul Hirsch, "Processing Fads and Fashions" (CULTIND.pdf) (**Presentation Option**)

#### **February 11 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**)  
Robert L. Carringer. 1996, *The Making of Citizen Kane*, Ch. 1 (WellesCh1.pdf)  
Clips from Chaplin's *Modern Times*

#### **Evening Showing: *Citizen Kane*\***

#### **February 13 Citizen Kane**

Is it Fair to call *Kane* Welles' *Kane*? If not Welles', whose?  
What can we say about the interrelations among some candidate creators - or authors -- of *Kane*?  
Robert L. Carringer. 1996, *The Making of Citizen Kane*, Ch. 2, 4 (Wellch2.pdf, Wellch4.pdf)

### **Audience and Critic Response Theory**

## February 16. 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)

## February 18 Waldman on the Social Roots of Genre Change: the case of the Gothic

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

Romance  
Diane Waldman, "At Least I Can Tell it to Someone: Feminist Point of View and Subjectivity in The Gothic

Film of the 1940s," *Cinema Journal* (waldman.pdf) **(Presentation Option)**

*Evening Showing: Gaslight*

## February 20 Discussion of Waldman and review

## February 23 Mid-Term

## February 25 *Film Noir*, I

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

What is *film noir*? How do male 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*

*Evening Showing: Maltese Falcon*

## February 27 *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*

## March 1 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]

Feuer, Jane, *The Hollywood Musical*, pp. 23-47 (Musical.pdf) **(Presentation Options)**

## March 3 Freudian Response Theory, I

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

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

*Evening Showing: Palm Beach Story*

**March 15 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)

**Class Clips:** *Grapes of Wrath, Bicycle Thief*

**March 17 Art Film, Realist Precursors: Neo-realism and Social Realism,II**

**Class Clips:** more *Bicycle Thief The Rules of the Game*

**Showing:** *400 Blows*

**March 19 Art Film Auteur, I**

If CHC is Julie Andrew's doing "My Favorite Things," what's the art film?

**Class Showing:** Selections from *Jules and Jim, 8 & 1/2, Vivre Sa Vie*

**March 22 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* (1979) (artcinem.pdf)

**Class Showings:** Selections from *Vivre Sa Vie*

**March 24 Art Film Auteur, II**

**Class Showing:** Selections from *Vivre Sa Vie* and "*Rue Saint Denis*"

**Evening Showing:** *Blow Up*

**March 26 Discussion of *Blow-Up* and Art and Auteur**

What's a principal disagreement between Sarris and Kael? A principal agreement?

R. Haberski, "Andrew Sarris, Pauline Kael and the Duel," *It's Only a Movie*, Chapter 7 (SarrisKael.pdf)

**March 29 More Hollywood (paramount and 50s)**

What led to the commercial 1950s crisis of the Hollywood studio system? What arose from the crisis?

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

**March 31 The Package-unit System (and the New Hollywood Cinema)**

What summarizes the new production system? The new Style?

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

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

**Evening Showing:** *The Conversation* or *Klute*

## **April 2 New Hollywood Cinema**

Can you compare and contrast the "art film and the "new Hollywood" film?

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

## **April 5 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 7 Understanding the Evolution (Rollercoaster?) of the Critic's Hitchcock**

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

**Evening Showing: *Marnie***

## **April 9 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 12 Movie to Art?**

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

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

Michael Allen White and Anne E Lincoln, "Critical Discourse and the Cultural

Consecration of American Films," ([http://www.wsu.edu/~allen/Film\\_Consecration.pdf](http://www.wsu.edu/~allen/Film_Consecration.pdf))

**(Presentation Option)**

## **Contemporary Hollywood**

### **April 14 More H: Blockbuster: Spectacles and Action**

**Still CHC or even quasi-CHC?**

**How are the new action spectacles like Musicals?**

Carol Clover "Carrie and the Boys" (plus "Afterward" ) from *Men , Women and Chainsaws*

(clover.pdf) **(Presentation Option** 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" (NHCH.pdf)

"Narrative vs. Spectacle" (NHspectacle.pdf)

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

**(Presentation Options)**

**Scenes from *The Matrix***

**Evening Showing: *The Long Kiss Goodbye***

### **April 16 Nov. 19 Hollywood, computers, etc.**

J. Wasko, Chs. 4, 7, 8 from *Hollywood in the Information Age*.

**(Presentation Option**

**(Presentation Option)**

### **April 19 Hollywood, Cable and VHS**

**A longer life film life cycle?**

J. Wasko, "The Wired Nation," Ch. 5 from *Hollywood in the Information Age*.  
J. Wasko, "Home Video. Ch. 6 from *Hollywood in the Information Age*.  
**(Presentation Options)**

**April 21 Internationalization**

K. Thompson and D. Bordwell, *Film History*, 762-792 (DevCin.pdf)  
J. Wasko, "Around the World in Nanosecond," Ch. 9, *Hollywood in the Information Age*.  
**(Presentation Options)**

**Evening Screening: *The Battle of Algiers***

**April 23 Discussion of Battle of Algiers as**

CHC, Social Realism and Problem Film, Neo-Realism, Art Film, Documentary,  
Spectacle

**April 26. Wrap Up.**

**Long paper due Friday, April 30, Noon.**

**Final- Monday, May 3, 8:30 -11:00 AM**