

**Sociology of Film**  
**Sociology 325**  
**Spring-2013 Tarbutton 215**  
**TTh 10:00-11:15; White hall 103**  
**(Film showings W 8:00, WH 111)**

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**Ofc Hrs.:** MF: 11:00-11:15n  
**TR:** 11:15-11:30

## **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 be carried out as a combination of lecture course and seminar, with all students expected to contribute some from time to time in discussion. It will be enlivened by frequent film clips and nearly weekly films. Attendance at all but two films (of a student's choice) will be required except where there is a documented basis for not attending a particular film).

Evaluation will be based on (a) a class presentation *or* short paper (worth 20% toward class grades), (b) a short midterm test (20%), (c) a final exam, probably a take home (25%), (d) a long paper (25%), 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 (and by all means at least a week before the class date below in syllabus) for particular presentation materials and any presentation on it). Some long paper topics will be distributed in early February.

Readings are available from -Euclid Reserve and some e-mailings and BIB postings; the following book from the Emory University Book Store'

W. Wright, *Sixguns and Society*

Also, readings are on E-Euclid Reserve Direct have self-apparent titles; and will be listed at Reserve Direct in alphabetic order by author. 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 optimal appreciation of lectures and participation in discussion.

## **SCHEDULE**

### **Sociology, Culture, Narrative, Film, Structure**

- Jan. 15**      **Sociology of Culture**  
W. Griswold, "Culture and the Cultural Diamond." Pages 1-19  
from *Culture and Societies in a Changing World*
- Jan. 16**      *Star Wars*

- Jan. 17 Hero Narrative**  
 D. Bordwell and K. Thompson, *Film Art*, pp.64-74  
 J. Campbell, *The Hero with a Thousand Faces*, pp.30-41 (campbell.pdf)?  
 Vladimir Propp, *Morphology of the Folk Tale*,
- Jan. 22 Structuralism: the Structural View of narrative.**  
 W. Wright, *Sixguns and Society*, Chaps. 1-2
- Jan. 23 Shane**
- Jan. 24 Wright on Classical and Vengeance Western,**  
 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. 29 Reflection Theory**  
 W. Griswold, "Cultural Meaning." Ch. 2, *Culture and Societies in a Changing World*  
 A Hicks, "Societal violence and Film Violence"
- Jan. 30 Stagecoach**
- Jan. 31 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. 5 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*
- Feb. 6: Gaslight**
- Feb. 7 12 Hollywood Narrative-Centered Cinema: Classical Hollywood Cinema**  
 D. Bordwell and K. Thompson, *Film Art*, pp.64-74, 261-269  
 K.Th 233-240.  
**Review:** D.Bordwell and K. Thompson, *Film Art*, pp. 81-84 (Handout)

### **Film Production and Audience Response**

- Feb. 12 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)  
 Paul Hirsch, "Processing Fads and Fashions" (**Presentation Option**)
- Feb. 13 The Double Indemnity or Detour**

**Feb. 14 *Film Noir***

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. Krutnik, "Masculinity and its Discontents," Chaps. 4-5, 6 from *In A Lonely Street*

**Feb. 19 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"  
D. Bordwell, et al, "The Producer-unit System" from *The  
Classical Hollywood Cinema* "

**Feb. 20 Evening Showing: *Citizen Kane*\***

**Feb. 21 Discussion of *Citizen Kane***

Is it fair to call *Kane* Welles' *Kane*? If not Welles', whose?  
What can we say import of some candidate creators of *Kane*?  
Robert L. Carringer. 1996, *The Making of Citizen Kane*, Ch. 2, 4

**Feb. 26 Review**

**Feb. 28 Test**

**Mar. 5. New Hollywood: Spectacle over Narrative?**

Blockbuster: Spectacles and Action  
Still CHC or even quaisi-CHC?  
G. King, *New Hollywood Cinema*, "New Hollywood, Version II" (NHCII.pdf)  
"Narrative vs. Spectacle"

**Mar. 6. *Long Kiss Goodnight***

**Mar. 7. New Hollywood and Spectacle**

Blockbuster: Spectacles and Action  
G. King, *Spectacular narratives*, "Maximum Impact" (**Presentation Option**)

**Mar. 19 Response Theory**

W. Griswold. 1994. Chapter 4, esp. pp. 80-88  
J.E. Shively, "Cowboys and Indians" ASR  
(**Presentation Option!**)

**Mar. 20 *Blond Venus***

**Mar. 21 Freudian Response Theory**

L. Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* (1975)  
(**Presentation Option!**)

**Mar. 26 Women's Movie**

Basinger, Jeanine, *A Woman's View*, Hanover, NH: Wesleyan University Press, pp. 2-24

**Mar. 27** *Gentlemen Prefer Blondes*

**Mar. 28** Discussion of *Wednesday film* and discussion of non-narrative film forms

A short selection on “NonNarrative Form” from Bordwell’s *Film Art* to be handed out.  
Film

**Apr. 2** Critical Response to Hitchcock,I

Robert Kapsis, “Reputation and the Film Art World”  
(Presentation Option)

**Apr. 3.** *Evening Showing: Marnie*

**Apr. 4:** Critical Response to Hitchcock, Discussion of *Marnie*

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

**Apr. 9** Hollywood:The 50’s and after

K .Thompson and D. Bordwell, *Film History*, pp. 371-389 (*Fifties.pdf*),  
D. Bordwell, et al. “The Package-unit System” (Fpackdun.pdf), from *The Classical  
Hollywood Cinema*  
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)  
(Presentation Options)

**Apr. 10** *400 Blows*

**Apr. 11** Hollywood labor markets

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

**Apr. 16** Art Film, Realist Precursors: Neo-realism and Social Realism,II

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

**Apr. 17.** *Blowup*

**Apr. 18** Discussion of *400 Blows & Blowup*

**Apr. 23** Movie to Art, (and long paper due)

Shyron Bauman, “Intellectuals and Art World Development  
Michael Allen and Anne E Lincoln, "Critical Discourse and the Cultural  
Consecration of American Films,"

**Apr. 24** *The Conversation*

**Apr. 25** Discussion of *The Conversation* and Hollywood Reflections of the Art Film (New  
American/Hollywood Cinema)

D., Bordwell et al., "Since 1960: the Persistence of a Mode of Film Practice," Ch. 30,*he Classical Hollywood Cinema*.

**Long Paper Due**

**Apr. 30** Optional review

