

INTRODUCTION TO CINEMA -- COMM 274
Spring 2014

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 terminology, observational skills and theoretical/critical background for the study of film aesthetics, history, production and cultural 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.

FACULTY

Jeff Harder

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Office Hours: Monday 3:30 - 4:30, Tuesday 2:30 - 3:30, Wednesday 1 - 3, Thursday 4 -5, and by appointment.

REQUIRED TEXT

The Film Experience: An Introduction, 3rd edition, by Timothy Corrigan

ON RESERVE AND EBL TEXTS

A Journey Through Documentary Film by Luke Marmehl (EBL)

An Introduction to Criticism: Literature-Film-Culture by Michael Ryan (EBL)

Avant-Garde Film by Michael O'Pray (EBL)

Documentary by David Saunders (EBL)

Feminist Film Studies by Karen Hollinger (EBL)

Film Theory: An Introduction, by Robert Stam

Film Theory and Criticism edited by Leo Braudy and Marshall Cohen

Film as Social Practice by Graeme Turner

What is Film Theory? by Richard Rushton (EBL)

The Story of Film: An Odyssey (2011) by Mark Cousins (Documentary Series - available on Netflix)

*All film screened for the class are on reserve at the LSC library.

EVALUATION

two papers (6 page) 25% each

mid term 25%

final 25%

Grading Scale

100-94 = A, 93-91 = A-, 90-89 = B+, 88-84 = B, 83-81 = B-, 80-79 = C+, 78-74 = C,
73-71 = C-, 70-69 = D+, 68-62 = D

You are expected to be actively engaged in class discussions and to study all assigned readings. All written assignments *must be typed and double-spaced*. Errors in grammar, spelling and organization will be a factor in grading.

University standards regarding academic integrity, examinations and grading will be observed in this course. *Plagiarism in academic work or dishonest examination behavior will result in an "F" grade for the assignment or for the course, and might carry further sanctions.* (see the Loyola Undergraduate Studies Catalogue) Be sure to turn off your cell phones during class and the screenings.

ATTENDANCE

Consistent attendance is a requirement of this course. Students who miss more than three classes should expect a grade penalty of one full letter grade on the final grade for the class. Please notify me if you must miss class for a legitimate reason. Students who miss screenings are responsible for viewing the films on their own. Please monitor your university email regularly. **No texting or cell phone use during the class or screenings.**

Tentative Course Schedule **Spring 2014**

1/14 **introduction to course**

formalist analysis of cinematic texts

screening: THE CIRCLE (2000) by Jafar Panahi (90min)

on reserve: CITIZEN KANE (1941) by Orson Welles (Streamed)

readings: Corrigan, Introduction

Ryan, chapter 1 (Formalism)

THE STORY OF FILM (Ep. 1 - available on Netflix)*

1/21 **narrative approaches to cinematic form**

screening: HIROSHIMA MON AMOUR (1959) by Alain Resnais - 90min

on reserve: THE EDGE OF HEAVEN (2007) by Fatih Akin (available on Netflix)*

SUNSET BOULEVARD (1950) by Billy Wilder*

readings: Corrigan, chapter 6

Turner, chapter 1 (Formalism)*

start paper assignment #1

1/28 **non-narrative formal systems: documentary**

'kino pravda' (film truth)

screening: NANOOK OF THE NORTH (1922) by Robert Flaherty

MAN WITH A MOVIE CAMERA (1929) by Dziga Vertov (Netflix)

DON'T LOOK BACK (1967) by D.A. Pennebaker

THE GLEANERS AND I (2000) by Agnes Varda

on reserve: TARNATION (2003) by Jonathan Caouette*

readings: Corrigan, chapter 7

Dormehl, *'The Hammer and the Mirror'* and *Essayistic Documentaries*

Saunders, Chapter 1 (*The 'D' Word*)

2/4 **experimental cinema**

screening: MESHES IN THE AFTERNOON (1943) by Maya Deren
MOTH LIGHT (1963) Stan Brakhage
FREE RADICALS (1958) by Len Lye

on line: UN CHIEN ANDALOU (1928) by Luis Bunuel and Salvador Dali
(Vimeo)

BALLET MECANIQUE (1924) by Fernand Leger (Vimeo)
LE MIROIR (2012) by Antione Tinguely and Laurent Fauchere (Vimeo)
SONAR (2009) by Renaud Hallee (vimeo)
IF I COULD GO BACK IN TIME (2013) by Jacqueline Reem Salloum

and Suhel Nafar (Youtube)

readings: Corrigan, chapter 8
O'Pray, chapters 1, 2 and 5
Turner, chapter 2*

2/11 **mise-en-scene**

formalism and realism

screening: NIGHT OF THE HUNTER (1955) by Charles Laughton (93min)

on reserve: DRACULA: PAGES FROM A VIRGIN'S DIARY (2002) by Guy
Madden

MELANCHOLIA (2011) by Lars von Trier (Netflix)*
2046 (2004) by Wong Kar Wai*

Readings: Corrigan, chapter 2
Rushton, *Introduction (Film theory before 1960: Formalism and Realism)*
Bazin, *The Ontology of the Photographic Image**
Arnheim, *Film Art* (excerpt in Film Theory and Criticism)*

2/18 **cinematography** *paper #1 due

the realist aesthetic

screening: ROSETTA (1999) by Jean-Pierre and Luc Dardenne (95min.)

reserve: THE KID WITH A BICYCLE (2011) by Jean-Pierre and Luc Dardenne
(Netflix)

BICYCLE THIEVES (1948) by Vittorio De Sica *

THE DEATH OF MR. LAZARESCU (2005) Cristi Puiu (150 min.)*

readings: Corrigan, chapter 3

2/25 **EXAM**

editing: continuity

screening: THE GOOD, THE BAD AND THE UGLY (1966) by Sergio Leone

on reserve: RUSSAN ARK (2002) by Alexander Sukurov (Netflix)

DOWN BY LAW (1986) by Jim Jarmusch*

readings: Corrigan, chapter 4

3/4 **No Class - Spring Break**

3/11 **editing: montage**

- film theory: auteur theory**
screening: BREATHLESS (1960) by Jean Luc Godard
OCTOBER (1928) by Sergei Eisenstein
reading: Corrigan chapter 11 (442 - 443)
Stam, *The Soviet Montage-Theorists* (pages 37 - 47)
- 3/18 **sound in cinema**
screening: A MAN ESCAPED (1956) by Robert Bresson
readings: Corrigan, chapter 5
- 3/25 **film theory: film genres and the social context of cinematic production**
screening: CAT PEOPLE (1942) by Jacques Tourneur (73 min.)
HIGH NOON (1952) by Fred Zinnemann (85min.) (Netflix)*
readings: Corrigan, chapter 9 and 10
Rushton, Introduction, chapter 1 (Structuralism and Semiotics)
Ryan, chapter 2
Turner, chapter 4 and 7
- Start Paper #2*
- 4/1 **the construction of gender in classical Hollywood cinema**
screening: OUT OF THE PAST (1947) by Jacques Tourneur (97 min.)
reserve: PRETTY WOMAN (1990) by Garry Marshall*
readings: Corrigan, chapter 11
Rushton, chapter 4 (Feminism and Film)
Hollinger, chapters 1 and 2
* required screening: MISSISSIPPI BURNING
- 4/8 **feminist responses to classical Hollywood cinema**
reflexive narrative cinema
screening: ORLANDO (1992) by Sally Potter (94min.)
reserve: SATIN ROUGE (2002) by Raja Amari*
readings: Stam, *The Feminist Intervention*
- 4/15 **the construction race and ethnicity**
screening: MISSISSIPPI IS THIS AMERICA? (1987) by Henry Hampton
MISSISSIPPI BURNING (1988) by Alan Parker
readings: Rushton, chapter 5 (*Cinemas of the Other - Post Colonialism*)
Stam, *Multiculturalism, Race, and Representation*
Hall, *The Whites of Their Eyes: Racist Ideologies and the Media*
- paper #2 Due*
- 4/22 **postmodern theory and cinema**
Screening: IN BRUGES (2008) by Martin McDonagh (107 min.) (Netflix)

Reserve BLADE RUNNER (1982) by Ridley Scott*
 RUN LOLA RUN (1998) by Tom Tykwer*
 CABIN IN THE WOODS (2012) by Drew Goddard (Netflix)*

Readings: Stam, *The Poetics and Politics of Postmodernism*
 Postmodern Theory - Media@ESF (Sakai course resources)
 Postmodern Theory at umn.edu (Sakai course resources)
 Postmodernism - theories and tests (Sakai course resources)

4/24 Student Film Festival