

**INTRODUCTION TO CINEMA
COMM 274**

Fall 2018

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 classes 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 5 - 6:30 (LSC), Wednesday 3 - 4, and Thursday 3 - 4 and by appointment.

REQUIRED TEXT

The Film Experience: An Introduction, 4th edition, by Timothy Corrigan

ON RESERVE

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 films screened for the class are on reserve at the LSC library. Some are

available on Netflix or Hulu.

* Indicates suggested screenings which are required for the course.

EVALUATION

Two Papers (6 page)	50%
Mid Term Exam	25%
Final Exam	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 complete assigned readings.

All written assignments *must be typed and double-spaced*. Errors in grammar, spelling and organization will be factors 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 class.**

Course Schedule
Fall 2018

***Required Screenings**

8/27

Introduction to Course

Formalist Analysis of Cinematic Texts

Screening: THE CIRCLE (2000) by Jafar Panahi (90min)*

On Reserve: CITIZEN KANE (1941) by Orson Welles *

Readings: Corrigan, Introduction

Ryan, chapter 1 (Formalism)

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

9/3 No Class

9/10

Narrative Approaches to Cinema

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

On Reserve: THE EDGE OF HEAVEN (2007) by Fatih Akin

SUNSET BOULEVARD (1950) by Billy Wilder*

AMORES PERROS (2000) Alejandro Gonzalez Inarritu

Readings: Corrigan, chapter 6

Turner, chapter 1 (Formalism)

Start First Paper Assignment

9/17

Documentary Cinema

'Kino Pravda' (film truth)

Screening: NANOOK OF THE NORTH (1922) by Robert Flaherty*

On Reserve: MAN WITH A MOVIE CAMERA (1929) by Dziga Vertov (Netflix)*

THE SPANISH EARTH (1937) by Joris Ivens (YouTube)*

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

THE GLEANERS AND I (2000) by Agnes Varda*

CHRONICLE OF A SUMMER (1961) by Edgar Morin and Jean Rouch

TARNATION (2003) by Jonathan Caouette

readings: Corrigan, chapter 7

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

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

9/24

Experimental Cinema - Non-Narrative Approaches to Cinematic Form

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)
DAISIES (1966) by Vera Chytilova
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 (optional)

10/1

Mise-en-Scene

Formalist and Realist Approaches to Cinematic Style

screening: NIGHT OF THE HUNTER (1955) by Charles Laughton (93min)*
on reserve: THE CABINET OF DR CALIGARY (1920) by Robert Wiene*
MELANCHOLIA (2011) by Lars von Trier (Netflix)
2046 (2004) by Wong Kar Wai
DAISIES (1966) by Vera Chytilova
Readings: Corrigan, chapter 2
Rushton, *Introduction (Film theory before 1960: Formalism and Realism)*
Bazin, *The Ontology of the Photographic Image* (optional)
Arnheim, *Film Art* (excerpt in Film Theory and Criticism)(optional)

First Paper Assignment Due.

10/8 Fall Break

10/15

Cinematography

The Realist Aesthetic

Screening: ROSETTA (1999) by Jean-Pierre and Luc Dardenne (95min.)*
On Reserve: BICYCLE THIEVES (1948) by Vittorio De Sica*
THE KID WITH A BICYCLE (2011) by Jean-Pierre and Luc Dardenne (Netflix)
THE DEATH OF MR. LAZARESCU (2005) Cristi Puiu (150 min.)
readings: Corrigan, chapter 3

10/22

Editing: Continuity

Screening: THE GOOD, THE BAD AND THE UGLY (1966) by Sergio Leone *
On Reserve: RUSSIAN ARK (2002) by Alexander Sukurov (Netflix)*
DOWN BY LAW (1986) by Jim Jarmusch
Reading: Corrigan, chapter 4

EXAM

10/29

Editing: Discontinuity

Film Theory: Auteur Theory

Screening: BREATHLESS (1960) by Jean Luc Godard*

OCTOBER (1928) by Sergei Eisenstein*

MENILMONTANT (1926) by Demitri Kirsanoff (Vimeo)

Readings: Corrigan chapter 11 (442 - 443)

Stam, The Soviet Montage-Theorists (pages 37 - 47)

11/5

Sound in Cinema

Screening: A MAN ESCAPED (1956) by Robert Bresson*

MY LIFE TO LIVE (1962) by Jean-Luc Godard

THE CONVERSATION (1974) by Francis Ford Coppola

Reading: Corrigan, chapter 5

11/12

Film Theory: Genres and Movements

Structuralism

Gender Studies

Screening: OUT OF THE PAST (1947) by Jacques Tourneur (97 min.)*

VERTIGO (1958) by Alfred Hitchcock *

HIGH NOON (1952) by Fred Zinnemann (85min.) (Netflix)

Ryan, chapter 2

Rushton, chapter 4 (Feminism and Film)

Turner, chapter 4 and 7 (optional)

Readings: Corrigan, chapter 9 and 10

Rushton, Introduction, chapter 1 (Structuralism and Semiotics)

Start Paper #2

11/19

Reflexive Approaches to Narrative

Post Modern Cinema

screening: ORLANDO (1992) by Sally Potter (94min.)*

On Reserve: CLEO FROM 5-7 (1964) by Agnes Varda

THE DAY I BECAME A WOMAN (2000) by Marziyeh Meshkini

Readings: Corrigan, chapter 11

Hollinger, chapters 1 and 2

Stam, The Feminist Intervention(optional)

***Required Screening Before 11/26: MISSISSIPPI BURNING**

11/26

Cultural Theory

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*

Second Paper Assignment Due.

12/3

Postmodern Cinema

Screening: RUN LOLA RUN (1998) by Tom Tykwer*

On Reserve: IN BRUGES (2008) by Martin McDonagh (107 min.) (Netflix)

BLADE RUNNER (1982) by Ridley Scott

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)