

# Introduction to Cinema (COMM 274-005)

Meeting time: Friday 5pm – 7:30pm

Meeting Location: Cudahy Library - Room 318

Office Hours: Friday at 4:30pm in Cudahy Library - Room 318 OR by appointment

Instructor: Benjamin Bateman (bbateman@luc.edu)

## 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 filmic language, observational skills and theoretical/critical background for the study of film aesthetics, history, production and 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.

Students will be required to attend class on campus, with no remote learning options. The only case where this class could be converted to online would be if there were a surge in positive COVID-19 cases and the state or city restricted in-person gatherings. We will retain the current 30-minute passing schedule between classes to ensure proper safety and social distancing. The university will continue follow existing federal and state guidelines regarding mask use, social distancing, sanitation, and other protocols.

## Goals of the Course:

In order to satisfy the objectives outlined above, the work in the course will be structured so as to meet the following learning outcomes:

- Acquisition of the critical and technical vocabulary to describe and analyze cinema.
- Improved critical reading, writing, and thinking skills.
- Increased ability to evaluate cinematic works in light of aesthetic and historic precedents.
- Acquisition of the necessary skills in order to become informed and critical viewers of film.
- Increased ability to articulate and to defend your views both orally and in writing.

## Texts & Screenings:

Required: David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 11th edition. (available through Sakai)  
Film Screenings (available through Sakai)

Suggested: Articles placed on Sakai.

## Grading and Evaluation:

### Attendance Policy and Late Assignments:

**Students are expected to attend class in person.** Being absent will undermine your participation grade as well as your learning. Students will be allowed one unexcused absence for the duration of the semester. Every subsequent unexcused absence will result in a .5 deduction from their participation grade.

Students are expected to complete the assignments and readings on time. Quizzes, when assigned, will be due before class (5pm). Each quiz will cover that week's readings and screenings, i.e., you will be quizzed on material that we have not yet covered in class. Late coursework will automatically be penalized a letter grade (10%) and 10% EACH day thereafter. You will have a 24-hour window to complete quizzes (see below) and quizzes will not be accepted after the "submission due date."

### Student Accommodations:

Loyola University Chicago provides reasonable accommodations for students with disabilities. Any student requesting accommodations related to a disability or other condition is required to register with the Student Accessibility Center (SAC). Professors will receive an accommodation notification from SAC, preferably within the first two weeks of class. Students are encouraged to meet with their professor individually in order to discuss their accommodations. All information will remain confidential. Please note that in this class, software may be used to audio record class lectures in order to provide equitable access to students with disabilities. Students approved for this accommodation use recordings for their personal study only and recordings may not be shared with other people or used in any way against the faculty member, other lecturers, or students whose classroom comments are recorded as part of the class activity. Recordings are deleted at the end of the semester. For more information about registering with SAC or questions about accommodations, please contact SAC at 773-508-3700 or [SAC@luc.edu](mailto:SAC@luc.edu).

### Title IX Notice of Reporting Obligations for Responsible Campus Partners

As an instructor, I am considered a Responsible Campus Partner ("RCP") under Loyola's [Comprehensive Policy and Procedures for Addressing Discrimination, Sexual Misconduct, and Retaliation](#) (located at [www.luc.edu/equity](http://www.luc.edu/equity)). While my goal is for you to be able to share information related to your life experiences through discussion and written work, I want to be transparent that as a RCP I am required to report certain disclosures of sexual misconduct (such as sexual assault, sexual harassment, intimate partner and/or domestic violence, and/or stalking) to the University's [Title IX](#) Coordinator.

As an instructor, I also have a mandatory obligation under Illinois law to report disclosures of or suspected instances of child abuse or neglect (<https://www.luc.edu/hr/legal-notices/mandatedreportingofchildabuseandneglect/>).

The purpose of these reporting requirements is for the University to inform students who have experienced sexual/gender-based violence of available resources and support. Such a report **will not generate a report to law enforcement** (no student will ever be forced to file a report with the police). Furthermore, the University's resources and supports are available to all students even if a student chooses that they do not want any other action taken. Please note that in certain situations, based on the nature of the disclosure, the University may need to take additional action to ensure the safety of the University community. If you have any questions about this policy, you may contact the **Office for Equity & Compliance** at [equity@luc.edu](mailto:equity@luc.edu) or 773-508-7766.

If you wish to speak with a confidential resource regarding gender-based violence, I encourage you to call **The Line** at 773-494-3810. The Line is staffed by confidential advocates from 8:30am-5pm M-F and 24 hours on the weekend when school is in session. Advocates can provide support, talk through your options (medical, legal, LUC reporting, safety planning, etc.), and connect you with additional resources as needed. More information can be found at [luc.edu/coalition](http://luc.edu/coalition) or [luc.edu/wellness](http://luc.edu/wellness).

### Managing Life Crises and Finding Support:

Should you encounter an unexpected crisis during the semester (e.g., securing food or housing, addressing mental health concerns, managing a financial crisis, and/or dealing with a family emergency, etc.), I strongly encourage you to contact the Office of the Dean of Students by submitting a CARE referral ([LUC.edu/csaa](http://LUC.edu/csaa)) for yourself or a peer in need of support. To learn more about the Office of the Dean of Students, please find their websites here: [LUC.edu/dos](http://LUC.edu/dos) or [LUC.edu/csaa](http://LUC.edu/csaa); phone number 773-508-8840, email [deanofstudents@luc.edu](mailto:deanofstudents@luc.edu)

### Academic Honesty:

#### School of Communication Statement on Academic Integrity

A basic mission of a university is to search for and to communicate truth as it is honestly perceived. A genuine learning community cannot exist unless this demanding standard is a fundamental tenet of the intellectual life of the community. Students of Loyola University Chicago are expected to know, to respect, and to practice this standard of personal honesty.

Academic dishonesty can take several forms, including, but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. These examples of academic dishonesty apply to both individual and group assignments. Academic cheating is a serious act that violates academic integrity. Cheating includes, but is not limited to, such acts as:

- Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher;
- Providing information to another student during an examination;
- Obtaining information from another student or any other person during an examination;
- Using any material or equipment during an examination without consent of the instructor, or in a manner which is not authorized by the instructor;
- Attempting to change answers after the examination has been submitted;
- Taking an examination by proxy. Taking or attempting to take an exam for someone else is a violation by both the student enrolled in the course and the proxy.
- Unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom;
- Falsifying medical or other documents to petition for excused absences or extensions of deadlines; or
- Any other action that, by omission or commission, compromises the integrity of the academic evaluation process.

Plagiarism is a serious violation of the standards of academic honesty. Plagiarism is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific A more detailed description of this issue can be found at:

[https://www.luc.edu/academics/catalog/undergrad/reg\\_academicintegrity.shtml](https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml).

words and ideas of others without proper acknowledgement of the sources, and includes, but is not limited to, the following:

- Submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.;
- Submitting as one's own another person's unpublished work or examination material;
- Allowing another or paying another to write or research a paper for one's own benefit; or
- Purchasing, acquiring, and using for course credit a pre-written paper.
- Submitting the same work for credit in two or more classes, even if the classes are taken in different semesters. If a student plans to submit work with similar or overlapping content for credit in two or more classes, the student should consult with all instructors prior to submission of the work to make certain that such submission will not violate this standard.

The above list is in no way intended to be exhaustive. Students should be guided by the principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or commission, is an act of plagiarism. A more detailed description of this issue can be found at [https://www.luc.edu/academics/catalog/undergrad/reg\\_academicintegrity.shtml](https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml).

Plagiarism or any other act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. All instances of academic dishonesty must be reported by the instructor to the Associate and Assistant Deans of the School of Communication. Instructors must provide the appropriate information and documentation when they suspect an instance of academic misconduct has occurred. The instructor must also notify the student of their findings and sanction.

The Associate and Assistant Deans of the School of Communication may constitute a hearing board to consider the imposition of sanctions in addition to those imposed by the instructor, including a recommendation of expulsion, depending on the

seriousness of the misconduct. In the case of multiple instances of academic dishonesty, the Dean's office may convene a separate hearing board to review these instances. The student has the right to appeal the decision of the hearing board to the Dean of SOC. If the student is not a member of the SOC, the dean of the college in which the student is enrolled shall be part of the process. Students have the right to appeal the decision of any hearing board and the deans of the two schools will review the appeal together. Their decision is final in all cases except expulsion. The sanction of expulsion for academic dishonesty may be imposed only by the Provost upon recommendation of the dean or deans.

Students have a right to appeal any finding of academic dishonesty against them. The procedure for such an appeal can be found at: [http://www.luc.edu/academics/catalog/undergrad/reg\\_academicgrievance.shtml](http://www.luc.edu/academics/catalog/undergrad/reg_academicgrievance.shtml).

The School of Communication maintains a permanent record of all instances of academic dishonesty. The information in that record is confidential. However, students may be asked to sign a waiver which releases that student's record of dishonesty as a part of the student's application to a graduate or professional school, to a potential employer, to a bar association, or to similar organizations.

### **Student Diversity, Equity and Inclusion**

As Loyola's mission statement holds, "We are Chicago's Jesuit, Catholic University – a diverse community seeking God in all things." Together, as a community rich in diversity, we are called to "expand knowledge in the service of humanity through learning, justice and faith." The School of Communication commits itself to enriching academic experiences through the advancement of the diverse collection of identities, experiences, perspectives, and abilities of the students, faculty, staff, and community partners with whom we collaborate.

### **LUC Tech Support:**

If you have any issues with technology, please use the following cite for tech support.

<https://www.luc.edu/online/resources/technology/>

### **Recorded Synchronous Session (if necessary):**

In this class software will be used to record live class discussions. As a student in this class, your participation in live class discussions will be recorded. These recordings will be made available only to students enrolled in the class, to assist those who cannot attend the live session or to serve as a resource for those who would like to review content that was presented. All recordings will become unavailable to students in the class when the Sakai course is unpublished (i.e. shortly after the course ends, per the [Sakai administrative schedule](#)).

The use of all video recordings will be in keeping with the University Privacy Statement shown below:

### **Privacy Statement (if necessary):**

Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. As such, recordings of instructional activities occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Students will be informed of such recordings by a statement in the syllabus for the course in which they will be recorded. Instructors who wish to make subsequent use of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording. Recordings including student activity that have been initiated by the instructor may be retained by the instructor only for individual use.

### **Online Protocols (if necessary):**

For your privacy and our ability to post the audio/video of our Zoom meetings, I will mute your audio and video. If you have questions or concerns throughout our meetings, please type your comments in "Chat" so we can address them in an orderly fashion. If this process proves problematic, please let me know and we can make adjustments. If you would like to make changes to your Zoom profile to further protect your privacy, please consult

<https://www.luc.edu/its/itsr/teachingwithtechnology/zoom/> or contact the ITS Service Desk for specific technology support.

### **Grade Calculation:**

Your final grade will be based on your participation in classroom discussions, your performance on assessments, and the quality of your textual analysis assignment.

Participation – 5%

Textual Analysis (1,750-word maximum) – 10%

10 Quizzes – 5% EACH – 45% total (lowest quiz dropped)

Midterm – 15%

Final Exam – 25%

The grading scale is as follows:

A	= 93-100	B+	= 87-89	C+	= 77-79	D+	= 67-69
A-	= 90 - 92	B	= 83-86	C	= 73-76	D	= 63-66
		B-	= 80-82	C-	= 70-72	D-	= 60-62

## Participation:

Class participation encourages comprehension and memory retention, and it usually makes the class more engaging. Participation includes, but is not limited to, speaking in class, looking attentive, taking notes, and corresponding or meeting with the instructor. Doing these things will improve your performance and participation grade in the class.

### Poor participation (0-3 pts):

- Student regularly arrives to class late or misses classes
- Student sleeps in class and/or is obviously inattentive in other ways
- Student doesn't participate in class discussion or engage instructor outside of class when necessary
- Student regularly disrupts class (e.g. noisily leaving screenings, rattling food wrappers)

### Average participation (4-7 pts):

- Student regularly attends class and is on time
- Student is attentive in class, actively takes notes and clearly listens
- Student occasionally participates in class discussion, asks or answers questions.
- Student communicates with the instructor outside of class when necessary

### Excellent participation (8-10 pts):

- Student is attentive in class, actively takes notes and clearly listens
- Student regularly participates in class discussion, asks or answers questions and
- Communicates with the instructor outside of class when necessary
- Student never arrives late to or misses class

## Textual Analysis:

Each student will construct a written **textual analysis (1,750 words maximum)** of a film from among the AFI's Top-100 list (see Sakai), examining the relationship between that film's form and its content. The textual analysis (1,750 words maximum) is intended to be a formalist exercise, **NOT** a thesis-driven essay. The focus of the work should be on how meaning is created through the use of film elements in the chosen film text and be communicated through the use of relevant and accurate film vocabulary common to the study of film and appropriate for film analysis. Students should also address the sociocultural context related to the film (the immediate physical, cultural, and social setting in which the film was developed).

**The Textual Analysis is due the week after the content is covered in class and must be uploaded (as a .pdf) to Sakai before said class (Friday a 5pm) or it will be considered late.**

**The Topic of Study and Film Selection is due by \_\_\_\_\_ at 11:59pm.** The Topic and Film Selection should be emailed to [bbateman@luc.edu](mailto:bbateman@luc.edu) by 11:59pm. **Films that are screened for class or explicitly discussed in class will not be available for selection.** The films available for analysis as well as exemplar analysis are available through Sakai-Assignments-Textual Analysis Overview. Late submissions will automatically be penalized one letter grade (10%) per day.

The goal of the textual analysis is to apply the concepts covered in class the prior week to analyzing a classic, American film. The object is not just to "identify" or observe these concepts at play in the film, but also to explain how they impact your interpretation of the film's motifs and meaning in a deeper way.

The **textual analysis** should be constructed using a common page size (**A4 or US Letter**), be **typed in Times New Roman 12-point font**, and as a **.pdf**. Students **must state the number of words used at the end of the textual analysis**. If a student utilizes scholarship other than their own, all sources must be acknowledged using MLA citation and a work cited must be included with the submission. The textual analyses will be submitted electronically via Sakai (evaluated through Turnitin Plagiarism Service). You will be graded on both the organization as well as the content of your textual analysis, using the following rubric:

### Grading Rubric (25 points total)

Descriptor	Limited	Satisfactory	Excellent
Clear and thorough analysis of the film's <b>formal element</b>			
Analysis of the <b>director's intention</b>			
Analysis of place in a broader <b>sociocultural context</b>			
Use of appropriate <b>film language</b>			
<b>word count</b>	0-750	751-1,250	1,251-1,750
	3	4	5

Textual Analysis on Narrative Form, Due:

Consider the plot and story structure of the film and how it affects the meaning, mood and/or themes of the film. Consider story elements that were left out of the plot and hypothesize as to why. Consider whether, how, where and why the film follows the three-act structure. Consider how the film manipulates depth and range of story information. Address a critical scene or scenes from the film demonstrating how the narrative of the film is structured and explain how that structuring impacts your interpretation of the movie.

Textual Analysis on Mis-en-scène, Due:

Consider the mis-en-scène of the film and how it affects the meaning, mood and/or themes of the film. Consider each of the elements of mis-en-scène and how they impact the story or your understanding of the characters. Are there particular motifs in the mis-en-scène? Is there a meaningful use of color or patterns? Address a representative scene or scenes from the film demonstrating how mis-en-scène is used in the film and explain how that production design impacts your interpretation of the movie.

Textual Analysis on Cinematography, Due:

Consider the cinematography in the film and how it affects the meaning, mood and/or themes of the film. Consider the use of lighting, camera movement and camera angles. Does the film have a distinct visual style? Are there particular motifs in terms of framing or camera movement? Address a representative scene or scenes from the film demonstrating the cinematographic design of the film and explain how that design impacts your interpretation of the movie.

Textual Analysis on Editing, Due:

Consider the editing in the film and how it affects the meaning, mood and/or themes of the film. Consider the use of special fx, quick cutting, graphic matches or other distinctive editing devices. Does the film have an overall editing style? Is the pacing significant? Address a representative scene or scenes from the film demonstrating the editing style of the film and explain how that style impacts your interpretation of the movie.

Textual Analysis on Sound, Due:

Consider the sound in the film and how it affects the meaning, mood and/or themes of the film. Consider the use of music, sound fx and other distinctive uses of sound. Does the film have an overall sound style? Are there any sound or music motifs? Address a representative scene or scenes from the film demonstrating how the film uses sound and explain the impact of sound design on your interpretation of the movie.

Textual Analysis on Genre, Due:

Consider the genre and subgenre(s) of the film and how it affects the meaning, mood and/or themes of the film. Does the film directly or indirectly reference other texts (songs, books, etc.) or other films? How, where and why does it rely on or play with the audience's genre expectations? Is it a part of a genre cycle? Does its genre somehow reflect larger socio-cultural concerns of the time? Address a representative scene or scenes from the film demonstrating the film's relationship to genre and explain an understanding of genre conventions impacts your interpretation of the movie.

**Quizzes:**

There will be 10 quizzes during the course. Each quiz will cover that week's readings and screenings; i.e. you will be quizzed on material that we have not yet covered in class. The quizzes must be taken online (via Sakai) before class. Each quiz is timed, giving you only a minute or two to answer each question. So, you should complete the reading, and screening before logging on to take the assessments.

You will have ten minutes to answer ten questions. Once you answer a question you will not be allowed to go back to a previous question and are only allowed one submission, so please ensure that each response is selected as you intended it.

*Note on Sakai: use Firefox as your internet browser when working in Sakai. The quizzes (and Sakai generally) will often malfunction if you use Internet Explorer or Safari as your browser. Other than system wide failure, "technical difficulties" will not be accepted as an excuse for missed or incomplete quizzes or tests.*

## COURSE SCHEDULE –

- Jan. 20 Intro to course syllabus. Textual Analysis Assignment Rollout.  
**Readings due:** *Film Art*, chapter 1 (Film as Art) **Suggested Readings:** *The Ontology of the Photographic Image* by Andre Bazin  
**In class Screening:** Edison Primitives and *Sherlock Jr.* and *Boffo! Tinseltowns Bombs and Blockbusters.*  
**Lecture:** origins of cinema, film production, technology & industry.  
**Clips from:** *Collateral* and *Social Network* and *The Story of Film: An Odyssey.*
- Jan. 27 **Readings due:** *Film Art*, chapter 2 (Film Form) **Suggested Readings:** *Artistic Form* by Monroe Beardsley & *Making Films Mean* by David Bordwell.  
**Screening due:** *Wizard of Oz* 1939 Dir. Victor Fleming (101mins)  
**Quiz 1.** **Lecture:** approaches to cinematic form.  
**Clips from:** *Shadow of a Doubt*, *Wizard of Oz*, *The Prestige*, *North by Northwest*, and *The Game.*
- Feb. 3 **Readings due:** *Film Art*, chapter 3 (Narrative) **Suggested Readings:** *Defining Narrative* by Abbott, H. Porter & *Order, Duration, & Frequency* by Seymore Chatman.  
**Screening due:** *Citizen Kane* 1941 Dir. Orson Wells (119mins)  
**Quiz 2.** **Lecture:** narrative approaches to cinematic form.  
**Clips from:** *Up*, *Stranger Than Fiction*, *Primer*, *Rashomon*, and *Run Lola Run.*
- Feb. 10 **Reading due:** *Film Art*, chapter 4 (mise-en-scène) **Suggested Readings:** *The Elements of mise-en-scène* by John Gibbs  
**Screening due:** *Lost in Translation* 2003 Dir. Sofia Coppola (101mins)  
**Quiz 3.** **Lecture:** mise-en-scène. **Textual Analysis:** narrative structure.  
**Clips from:** *One Week*, *His Girl Friday*, *the Gruffalo*, and *Saving Private Ryan.*
- Feb. 17 **Reading due:** *Film Art*, chapter 5 (Cinematography) **Suggested Readings:** *FilmSpace* by Blain Brown  
**Screening due:** *The Third Man* 1950 Dir. Carol Reed (108mins)  
**Quiz 4.** **Lecture:** cinematography. **Textual Analysis:** mise-en-scène.  
**Clips:** *Visions of Light*, *The Cinematographer*, *O Brother Where Art Thou*, and *Side by Side.*
- Feb. 24 **Readings due:** *Film Art*, chapter 6 (Editing) **Suggested Readings:** *Methods of Montage* by Sergei Eisenstein & *In the Blink of an Eye: A Perspective on Film Editing* by Walter Murch  
**Screenings due:** *Maltese Falcon* 1941 Dir. John Huston (101mins)  
**Quiz 5.** **Lecture:** editing and montage. **Textual Analysis:** cinematography.  
**Clips from:** *Battleship Potemkin*, *There Will Be Blood*, *The Lost Weekend*, and *Maltese Falcon.*
- March. 3 **Reading due:** *Film Art*, chapter 7 (Sound) **Suggested Readings:** *Projection of Sound on Image* by Michel Chion  
**Screening due:** *Dunkirk* 2017 Dir. Christopher Nolan (106mins)  
**Quiz 6.** **Lecture:** sound in cinema. **Textual Analysis:** editing.  
**Clips:** *Moguls and Movie Stars*, *The Conversation*, *Singin' in the Rain*, and *Star Wars.*
- March. 10 **Spring Break – NO Class**
- March. 17 **Midterm – Through Sakai – Tests & Quizzes**
- March 24 **Reading due:** *Film Art*, chapter 9 (Genres) **Suggested Readings:** *Approaches to Genre* by Barry Grant & *Hollywood Genres* by Thomas Schatz & *Syntactic Approach to Film Genre* by Rich Altman  
**Screening due:** *The Godfather* 1972 Dir. Francis Ford Coppola (175mins)  
**Quiz 7.** **Lecture:** Genre. **Textual Analysis:** sound  
**Clips from:** *The Searchers*, *Scarface: Shame of a Nation*, *Footlight Parade*, and *Double Indemnity*

March 31      **Readings due:** *Film Art*, chapter 10 (Documentary) **Suggested Readings:** *Defining Documentary* by Paul Ward & *What Types of Documentary are There?* by Bill Nichols  
**Screening due:** *American Movie* 1999 Dir. Chris Smith (107mins)  
**Quiz 8.**                      **Lecture:** documentary                      **Textual Analysis:** genre.  
**Clips:** *Exit Through the Gift Shop*, *Dig!*, *Don't Look Back*, *Grey Gardens*, *Man with the Movie Camera*, *Shut Up and Play the Hits*, and *Night and Fog*.

April 7                                      **Easter Holiday – NO Class**

April 14      **Readings due:** *Film Art*, chapter 10 (Animation and Experimental Film) & *Three Hundred Men & Walt Disney* by William Stull **Suggested Readings:** *Introduction & Making Animated Cartoons* by E.G. Lutz  
**Screening due:** *Snow White & the Seven Dwarves* 1937 Dir. David Hand (83mins)  
**Quiz 9.**                      **Lecture:** film animation.  
**Clips:** *Koyaanisqatsi*, *Bambi*, *Duck Amuck*, *Rejected*, *More*, *Toy Story*, *Incredibles*, *Moana*, and *Piper*

April 21      **Readings due:** *Film Art*, chapter 12 (Film History) **Suggested Readings:** *The Hollywood Studio System* by Dixon and Foster & *New Hollywood* by Thomas Shatz.  
**Screening due:** *Jaws* 1975 Dir. Steven Spielberg (124mins)  
**Quiz 10.**                      **Lecture:** Film history and film movements. PART I  
**Clips:** Canonical films by movement and *The Story of Film: An Odyssey*

April 28      **Readings due:** *The Hollywood Studio System* by Dixon and Foster & *New Hollywood* by Thomas Shatz.  
**Screening due:** *Sherlock Jr.* 1924 Dir. Buster Keaton (45mins)  
**Lecture:** Film history and film movements PART II  
**Clips:** Canonical films by movement and *The Story of Film: An Odyssey*

May 5                                      **Final Exam – Through Sakai – Tests & Quizzes**

*\* Note: the instructor reserves the right to adjust the syllabus and schedule according to the needs of the course. Any significant changes will be announced in class and reflected in a revised syllabus posted to Sakai.*

*\*\*Screenings: all films required for screening are on reserve at Cudahy Library or available through Sakai.*