



LOYOLA
UNIVERSITY CHICAGO

Preparing people to lead extraordinary lives

COMM 274-001 (2968)—INTRODUCTION TO CINEMA
SCHOOL OF COMMUNICATION, LAKE SHORE CAMPUS, FALL 2017

Instructor: Milan Pribisic, Ph.D. (mpribis@luc.edu)

Class meetings: Mondays 07:00PM -10:00PM, Cuneo Hall 002

Office: Water Tower Campus, Lewis Tower, room 900; phone: 312/915-7755

Office hours: By appointment

TEXTS: *Film Art: An Introduction (FA)* by Bordwell/Thompson/Smith 11th ed.

D. Bordwell's film blog <www.davidbordwell.net/blog>.

Required films: see p. 7 below

COURSE DESCRIPTION: This course is an introduction to the study of cinema as a complex medium of communication. It will provide students with the basic terminology, observational and critical skills and theoretical background for the study of film aesthetics and language, history, cultural and formal analysis and the production of cinematic texts. The class will watch each week (with screenings done outside of the classroom) a selection of key works from the field of cinema studies that will engage us with a series of questions starting with a couple of basic ones: What is cinema? What elements are (or not) making each selected film a work of cinema art? How are films made? Why are they made? We will approach these and other questions by performing a close analysis of each film that will explore its cinematic (as opposed to literary, theatrical, painterly/photographic) elements and properties such as mise-en-scene, cinematography and camera angles, editing, sound and image relation, narrative and other structures of organization, etc. and, furthermore, explore how different modes of composition and style develop over time. The weekly viewings will be accompanied with theoretical, critical, and historical readings provided by our textbook in which some of the key issues of cinema art and development (e.g. relation of form and content, spectator's positioning, politics and economics, genre, etc.) have been confronted. The viewings and the readings should familiarize the students with the development of film art and the critical and technical vocabulary used in cinema studies allowing them to describe, analyze and formulate arguments (orally or in written form) about cinematic productions.

COURSE GOALS:

to get familiar with and apply the basic approaches to film studies such as narrative studies analysis, formalist analysis and critical practices (e.g. film critique, film review);

to acquire the basic film vocabulary (e.g. shot/reverse shot, sequence, lighting, editing, narrative/narration, point of view/POV, sound ...) and tools for analyzing films as film texts;

to familiarize with and differentiate among variety of film forms (e.g. documentary, animation, experimental film), film genres (e.g. horror, western, musical, melodrama...), film movements and styles, and national cinemas;

to analyze and evaluate verbally or in written form [to engage in close readings] films from different eras and cultures;

to determine and reflect upon, using critical thinking skills, the relevance of the major cinematic texts/genres/players from the field of film studies through a group research project assignment to be presented in class at the end of the semester

;

to become sophisticated viewer of films.

ATTENDANCE: All students are expected to **attend** class regularly and to be prepared to actively **participate** in discussions and activities. Since you get points for attendance and active participation in this class, the regular attendance is essential for this element of your final grade. If you miss an assignment (online assignments that count toward your participation points, or an exam, presentation, paper) you will be given opportunity to make up for it only if you provide a medical doctor's excuse or proper documentation showing you were representing Loyola in intercollegiate athletics, debate, model government organizations on those dates. More than three absences for any reason and/or excessive lateness will cause participation grade damage.

ACADEMIC HONESTY: Academic dishonesty can take several forms, including but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. Academic cheating is a serious violation of academic integrity. **Cheating** includes, but is not limited to, obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher; providing information to another student during 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; 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, compromise the integrity of the academic evaluation process.

Plagiarism is a serious violation of the standards of academic honesty; it 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 words and ideas of other without proper acknowledgement of the sources, and includes, but is not limited, to 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. 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 <http://www.luc.edu/english/aboutthewritingprogram/theuseandmisuseofsourcematerials/#d.en.238783>

In addition, a student may not submit the same paper or other work for credit in two or more classes. A student who submits the same work for credit in two or more classes will be judged guilty of academic dishonesty, and will be subject to sanctions described below. This applies even if the student is enrolled in the classes during 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.

Plagiarism or any 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 appropriate area head and to the Office of the Dean of the School of Communication.

The Office of the Dean 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

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 a similar organization.

STUDENTS WITH DISABILITIES: Any student with a learning disability that needs special accommodations during exams or class periods should provide documentation from Services for Students with Disabilities confidentially to the instructor. The instructor will accommodate that student's needs in the best way possible, given the constraints of course content and processes. It is student's responsibility to plan in advance in order to meet their own needs and assignment due dates.

GRADING ASSIGNMENTS (cumulative point system):

Participation (attendance, quizzes; in-class and online assignments)	100 pts
Paper	50 pts
Group Project [in-class presentation plus a written component]	50 pts
Exam	100 pts

TOTAL: 300 POINTS

A=285-300; A-=273-284; B+=270-272; B=246-269; B-=243-245; C+=240-242;
C=216-239; C-=213-215; D+=210-212; D=183-209; F= below 183

Statement of intent: By remaining in this course, students are agreeing to accept this syllabus as a contract and to abide by the guidelines outlined in this document.

COURSE OUTLINE BY WEEK

(Required films should be seen [VIEWED] by the Monday class)

WEEK 1 (August 28): Introduction

FILM AS ART—FILM, CINEMA, MOVIES (TECHNOLOGY, CREATIVITY, BUSINESS)

READ: **FA PART 1:** Chapter 1

FILM HISTORY—FILM INVENTION/EARLY CINEMA (1893-1903)

READ: **FA** Chapter 12, p. 452-460

In-class viewing of early films (Edison, Lumière brothers, Méliès, Porter ...)

CLASSICAL CINEMA: HOLLYWOOD AND ELSEWHERE (1908-1930)

READ: FA Chapter 12, p. 460-463

Broken Blossom (1919)

Man with a Movie Camera (1929)

SOVIET MONTAGE (1924-1930)

READ: FA Chapter 12, p. 470-473

WEEK 2 (September 4): LABOR DAY—NO CLASS

WEEK 3 (September 11): VIEWED: *Cat People* (1943)

THE SIGNIFICANCE OF FILM FORM (elements, functions)

READ: FA Chapter 2

NARRATIVE AS A FORMAL SYSTEM

READ: FA Chapter 3

WEEK 4 (September 18): VIEWED: *Ali: Fear Eats the Soul* (1974)

FILM STYLE

READ: FA Chapter 4: THE SHOT: MISE-EN SCENE and
Chapter 8: STYLE AS A FORMAL SYSTEM

WEEK 5 (September 25): VIEWED: *The Whip and the Body* (1963)

THE SHOT: CINEMATOGRAPHY

READ: FA Chapter 5

WEEK 6 (October 2): VIEWED: *Le Samourai* (1967)

THE RELATION OF SHOT TO SHOT: EDITING

READ: FA Chapter 6

WEEK 7: (October 9): NO CLASSES ON MONDAY-TUESDAY/FALL BREAK

WEEK 8 (October 16): VIEWED: *Oldboy* (2003)

SOUND IN THE CINEMA

READ: FA Chapter 7

THE CLASSICAL HOLLYWOOD CINEMA AFTER THE COMING OF SOUND

READ: FA Chapter 12, p. 474-477

WEEK 9 (October 23): VIEWED: *Bicycle Thieves* (1948)
Breathless (1960)

ITALIAN NEOREALISM (1942-1951)
READ: FA Chapter 12, p. 477-479
THE FRENCH NEW WAVE (1959-1964)
READ: FA Chapter 12, p. 479-482

WEEK 10 (October 30): VIEWED: *Vertigo* (1958)

WRITING ABOUT FILM
READ: FA Chapter 11 plus “In Critical Condition” blog at
www.davidbordwell.net/blog

WEEK 11 (November 6): VIEWED: *A Girl Walks Home Alone* (2014)

FILM GENRES
READ: FA Chapter 9

PAPER DUE (NOVEMBER 6)

WEEK 12 (November 13): VIEWED: *Starving the Beast* (2016);
Alice (1989)
WR—The Mysteries of Organism (1971)

TYPES OF FILMS: DOCUMENTARY, EXPERIMENTAL, AND
ANIMATED FILMS
READ: FA Chapter 10

WEEK 13 (November 20): VIEWED: *Easy Rider* (1969)

AMERICAN CINEMA AFTER WW2
READ: FA Chapter 12, p. 482-488

WEEK 14 (November 27): GROUP PRESENTATIONS

WEEK 15 (December 4): GROUP PRESENTATIONS

**Final exams are from December 11 through 16. Our final exam is Monday,
December 11, 7:00PM-9:00PM**

REQUIRED FILMS:

Arrival of a Train at La Ciotat (1895) by Pierre and August Lumière (youtube.com)

The Great Train Robbery (1903) by Edwin S. Porter (Kanopy database)
Broken Blossoms (1919) by David Wark Griffith (Kanopy)
Man with the Movie Camera (1929) by Dziga Vertov (Kanopy)
Cat People (1943) by Jacques Tourneur (Swank database)
Bicycle Thieves (1948) by Vittorio de Sica (Swank)
Vertigo (1958) by Alfred Hitchcock (Swank)
Breathless (1960) by Jean-Luc Godard (Kanopy)
The Whip and the Body (1963) by Mario Bava (Kanopy)
Le Samourai (1967) by Jean-Pierre Melville (Kanopy)
Easy Rider (1969) by Dennis Hopper (Swank)
WR—Mysteries of the Organism (1971) by Dušan Makavejev (Kanopy)
Ali: Fear Eats the Soul (1974) by Rainer Werner Fassbinder (Kanopy)
Alice (1989) by Jan Švankmajer (Kanopy)
Oldboy (2003) by Chan-wook Park (Kanopy)
A Girl Walks Home Alone (2014) (Kanopy)
Starving the Beast (2016) by Steve Mims (Kanopy)

I will use the films assigned for each class as illustrations for the lectures; we will also discuss the films in class which means that they need to be seen by the class time on Monday (there may be several facts/content-based quizzes about that day's assigned viewing). **All of the assigned films are available for viewing on the LUC Library's data bases Swank and Kanopy.**

GROUP IN-CLASS MULTI-MEDIA PRESENTATION (50 POINTS): You will be divided in ten groups of five students. You will choose a film made in the last 25 years (from 1992 onwards) that you think would be a good choice to introduce in this class. Your group will watch the film and conduct a research on the it; using clips, stills, slides you will, in preparation for your presentation, explore the following elements: the film's plot analysis, the levels of meaning in the film, why was the film made?, the relationship of form and content in the film, the film's stylistic aspects, its genre; the film's relation to the other films made in the same period, the box-office and the critical reception of the film, why should this film be included on the course's syllabus, and any other relevant aspect you think should be covered. This is a group, 30-minute in-class presentation; the presentation's outline plus a bibliography of sources used during the research is to be submitted in hard copy at the presentation time. Each group member must speak during the presentation.

PAPER (50 POINTS): Paper guidelines will be assigned two weeks prior to due date (see weekly schedule for exact due date). Papers must be typed, proof-read, double-spaced, use a standard font (12pt. Times New Roman). Margins, headings and citations must be in correct MLA format. Errors in grammar, spelling, and organization will be a factor in grading. You also need to post your paper on Sakai under Assignments so I can check its originality using Turnitin. **Analytical/academic approach** (5-page paper; close analysis of a film, its elements and how is a film assimilated and processed by spectators using critical and theoretical lenses made available through readings and class discussions).