

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 3-4 and 7-8, Tuesday 5-6:30, Wednesday 1-3, 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 films screened for the class are on reserve at the LSC library. Some are available on Netflix or Hulu.

* indicates suggested screenings which are not required for the course.

EVALUATION

two papers (6 page) - 20% each

mid term exam - 30%

final exam - 30%

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 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 the class or screenings.

Tentative Course Schedule

Spring 2015

1/19 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)*

1/26 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*

AMORES PERROS(200) Alejandro Gonzalez Inarritu*

readings: Corrigan, chapter 6

Turner, chapter 1 (Formalism)*

start paper assignment #1

2/2 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)

2/9 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)

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)*

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2/16 mise-en-scene

formalism and realism

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*

Arnheim, Film Art (excerpt in Film Theory and Criticism)*

2/23 cinematography *paper #1 due

the realist aesthetic

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

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

3/1 EXAM

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*

readings: Corrigan, chapter 4

3/8 No Class - Spring Break

3/15 editing: montage

film theory: auteur theory

screening: BREATHLESS (1960) by Jean Luc Godard

OCTOBER (1928) by Sergei Eisenstein

MENILMONTANT (1926) by Demitri Kirsanoff (Vimeo)

reading: Corrigan chapter 11 (442 - 443)

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

3/22 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*

readings: Corrigan, chapter 5

3/29 film theory: film genres, movements, and the social context of cinematic production.

myth studies and structuralism

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

SHANE (1957) by George Steven

readings: Corrigan, chapter 9 and 10

Rushton, Introduction, chapter 1 (Structuralism and Semiotics)

Start Paper #2

4/5 the construction of gender in Classical Hollywood Cinema (CHC)

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

VERTIGO (1958) by Alfred Hitchcock

PRETTY WOMAN (1990) by Garry Marshall*

Ryan, chapter 2

Rushton, chapter 4 (Feminism and Film)

Turner, chapter 4 and 7

4/12 reflexive approaches to narrative

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

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

reserve: CLEO FROM 5-7 (1964) by Agnes Varda*

readings: Corrigan, chapter 11

Hollinger, chapters 1 and 2

Stam, The Feminist Intervention*

* required screening before 4/23: MISSISSIPPI BURNING

4/19 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

4/26 postmodern theory and cinema

Screening: RUN LOLA RUN (1998) by Tom Tykwer

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)

Postmodernism - theories and tests (Sakai course resources)