



LOYOLA
UNIVERSITY CHICAGO

Preparing people to lead extraordinary lives

SCHOOL OF COMMUNICATION
COMM 274-201 (1038)--INTRODUCTION TO CINEMA
J-TERM 2017

“Seeing is in some respect an art, which must be learnt.” William Herschel

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

Email correspondence: Every effort will be made to respond to your e-mails within 24 to 48 hours of receiving the mail (the same is expected from the students when they receive e-mail from the instructor).

Course Information

Course Description: This is a hybrid 10-day course--during its first week (Tuesday, January 3 through Saturday, January 7) it is an asynchronous, entirely online class and during its second week (Monday, January 9 through Friday, January 13) the class meets on LUREC in Woodstock, IL. The course is designed as an introduction to the medium of film as a complex MEDIUM of communication and an ART form. The students are required to watch on their own time the selected films (except for the second week while at LUREC where the class will watch the required films together in the evening); the viewings are accompanied with historical, critical and theoretical readings provided by our textbook. The viewings and the readings will familiarize the students with the development of film art and provide them with the observational skills, theoretical background and critical and technical vocabulary used in film studies thus allowing them to describe, analyze and evaluate films and generate arguments about them in written or oral form. This is a Core credit course that fulfills students Artistic Knowledge and Experience requirement.

Course goals:

to recognize and apply the basic approaches to film studies such as narrative studies analysis, formalist analysis and critical practices (film critiquing, movie reviewing);

to identify the key historical periods of film history and recognize the key names and events in the development of film understood primarily as art form (cinema), but also as technology (film) and economic enterprise (movies);

to use the basic film studies vocabulary (e.g. the shot; shot/reverse shot; cut; montage; mise-en-scène; narrative/narration; plot segmentation, sequence; POV/point-of-view; diegetic sound ...) to analyze films as film texts;

to differentiate among variety of film forms (e.g. documentary, animation, experimental), variety of genres of narrative cinema (e.g. western, horror, musical, melodrama...), film styles, artistic movements 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 works/players in the field of film studies through a research project assignment to be presented in the classroom on the last day of classes.

Participants' role: Participants are expected to complete mandatory viewings, readings and assignments on time; it is the participant's responsibility to contact the instructor if s/he has questions about course content or assignments.

Instructor's role: The instructor is here to help guide participants through the materials and address any questions they might have. The instructor will respond to participants' questions in a timely manner (within 24-48 hours when possible) and will be available for face-to-face consultations at LUREC during the second week of classes.

Textbooks:

1. *Film Art: An Introduction [FA]* by David Bordwell and Kristin Thompson, 11th ed. (available for purchase at the University's bookstore or for rental in digital form at www.vitalsource.com)

Mandatory viewings:

Arrival of a Train at La Ciotat (1895) by Brothers Lumière (www.youtube.com)
The Great Train Robbery (1903) by Edwin S. Porter (Kanopy database)
Man with a Movie Camera (1929) by Dziga Vertov (Kanopy database)
Cat People (1943) by Jacques Tourneur (Swank database)
Bicycle Thieves (1948) by Vittorio de Sica (Kanopy data base)
Strangers on a Train (1951) by Alfred Hitchcock (Swank database)
Ali: Fear Eats the Soul (1974) by Rainer Werner Fassbinder (Kanopy database)
Easy Rider (1969) by Dennis Hopper (Swank database)
Alice (1989) by Jan Švankmajer (Kanopy database)
Children of Men (2006) by Alfonso Cuarón (Swank database)
A Girl Walks Home Alone at Night (2014) by Ana Lily Amirpour (Kanopy database)
Starving the Beast (2016) by Steve Mims (Kanopy database)

The links to digital streaming of films on Sakai will be available for each day's module. All the titles are available for viewing at any time on Loyola University Library's databases Swank Motion Pictures and Kanopy Streaming Video. Some of

the titles on the Swank database need special licensing and in case I do not receive it, I will provide an alternative title.

Course Policies

Attendance policy: Since during Week One we meet asynchronously, the participation is understood as your daily log in on Sakai to check the announcements and unit's materials, mandatory viewings and deadlines, and the timely postings of the assignments. At LUREC it is expected that you will attend the morning and the afternoon sessions in the classroom; the evening film screening are optional but it is assumed that you will watch the mandatory films on your own. This syllabus is our course plan, you need to check every day in the morning for that day's possible updates, assignments' formats and rubrics. All submitted assignments marked on Sakai as LATE will get the points deduction (10% for the first 24 hours, and the 10% for each day afterwards). If you know you need an extension for an assignment please contact the instructor **before** the deadline to avoid points deduction and to discuss the terms of the extension. The logical sequence of lectures and assignments is very important and means that you cannot submit the assignments **outside** their designed **order**—for example, you cannot turn in the assignments from Day One during Day Three and afterwards.

Assignments policy: Assignment deadlines (usually 11:55pm at the end of the day) are outlined in the syllabus and will be posted in each unit. Please inform the instructor **in advance** if you are unable to meet the due date.

Academic integrity: Academic dishonesty of any kind will not be tolerated. Plagiarism in your work will result in a minimum of a failing grade for that assignment, although further sanction from the School or the university may be taken. Avoid turning in work that fails to properly credit a source or in which you use someone else's ideas without clarifying that they are not yours. This is an academic community—being uninformed or naïve is not an acceptable excuse for failing to properly reference your sources. It is dishonest to turn in the same work for two classes, turn in a paper you have not written yourself, copy from another student or use a “cheat sheet” during an exam. (Please see “The Use and Misuse of Source Materials” on the English Department web page *Writing Program* for detailed description of plagiarism at <http://luc.edu/english/writing.shtml#source>; also see the LUC web page *Academic Integrity* at Undergraduate Studies Catalog/Academic Standards and Regulations for university policy on plagiarism at http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml) For LUC copyright resources check online at <http://www.luc.edu/copyright/highlights.shtml>

Students with disabilities: Any student with a learning disability that needs special accommodations during exams or written assignments 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 the student's responsibility to plan to meet their own needs and assignments due dates.

Grading: I am using the cumulative point system which means each assignment carries a certain number of points; to receive a letter grade D for the Course you will need to have 183 points out of 300 total points possible (that is 61% of the total points).

Assignments:

PARTICIPATION (one assignment per day—a Forums topic discussion or a quiz or Assignment reaction paper [written reaction to films and readings]—each worth 10 points). **Forums** topic **discussions** are interactive as they are our class's virtual discussions and are less formal than our class's **Assignments** reactions that are online reaction **papers** and require the proper spelling, grammar, punctuation and style of writing and will be graded accordingly. The rubrics for all assignments will be provided on daily modules.

RESEARCH PROJECT AND DIGITAL PRESENTATION (8-10 pages of digital text with content analysis, sources, images and links; a close analysis of a film[s], film genre, a film author or a film movement using critical and theoretical lenses made available through readings, online lectures, and class discussions—100 points; you will introduce your research during class on the last day of classes, Friday, January 13th; the full text of the project is due on Sakai at 11:55PM on Saturday, January 14th).

MIDTERM EXAM (50 points; will be given during the class time on our first day at LUREC, Monday, January 9th)

Participation (Discussion Forums, Individual and Group presentations, [Quizzes] and Assignments)	150 points
Research Project and Presentation	100 points
Midterm Exam	50 points
Total Points	300 points

Grading scale: A= 285-300; A-=273-284; B+=261-272; B=249-260; B-=240-248; C+=231-239; C=219-230; C-=213-218; D+=201-212; D=183-200; 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.

Assignments Calendar

(this is a plan; you need to check Sakai every morning during the term for that day module's details and possible updates)

DAY 1 (01/03): FILM MEDIUM AND REALITY

Film as Medium; Film and Reality—Short History of Film, Part I

Readings and Mandatory Viewings:

#Film as Technology, Creativity and Business (FA chapter 1)

#Traditions and Movements in Film History (FA chapter 12: 452-477)

Arrival of a Train at La Ciotat (1895)

The Great Train Robbery (1903)

A Man with a Movie Camera (1927)

Assignments:

#Forums topic/Introduce yourself (**complete/post on Forums topic by 11:59PM Tuesday, January 3rd**)

#Assignments paper (**complete by 11:59PM Tuesday, January 3rd**)

Day 2 (01/04): FILM LANGUAGE

Film Form: Film and Feeling; Film and Meaning; Narrative Form

Readings and Viewings:

#The Concept of Form in Film (FA chapter 2)

#Narrative as a Formal System (FA chapter 3)

Cat People (1943)

Assignments:

#Assignments/Plot segmentation (**complete by 11:55PM Wednesday, January 4**)

Day 3 (01/05): Mise-en-Scene; Style in Film

Readings and Viewings:

#The Shot: Mise-en-Scene (FA chapter 4)

#Style and Film Form (FA chapter 8)

Ali: Fear Eats the Soul (1974)

Assignments:

#Assignments paper (**complete by 11:55PM Thursday, January 5**)

Day 4 (01/06): Cinematography

#The Shot: Cinematography (FA chapter 5)

Children of Men (2006)

Assignments:

#Assignments paper (**complete by 11:55PM Friday, January 6**)

Day 5 (01/07): Editing; Sound in Film

Readings and Viewings:

#The Relation of Shot to Shot: Editing” (FA chapter 6)

#Sound in Film (FA chapter 7)

Strangers on a Train (1951)

Assignments:

#Assignments paper (**complete by 11:55PM Saturday, January 7**)

SUNDAY IN THE EARLY AFTERNOON THE SHUTTLE VAN LEAVING FROM LSC WILL TAKE US TO LUREC IN WOODSTOCK, IL

Day 6 (01/09): AT LUREC

10:00AM to 12:00NOON: MIDTERM (during class)

2:00PM to 4:00PM

Forming groups for group project; Group project format

Readings and Viewings:

#Film Genres (FA chapter 9)

A Girl Walks Home Alone at Night (2014)

Assignments:

#Assignments/Paper (**complete by 11:55PM Tuesday, January 10**)

Day 7 (01/10): AT LUREC

10:00AM to 12:00NOON

#Film Criticism (FA chapter 11; “In Critical Condition” blog at

www.davidbordwell.net/blog)

2:00PM to 4:00PM

Individual Consultations on the Final Research Project/Presentation

Imitation of Life (1959)

Assignments

Assignments/Final Research Project's topic (**complete by 11:55PM Wednesday, January 11th**)

Day 8 (01/11): AT LUREC

10:00AM to 12:00NOON

Types of Film/making

Readings and Viewings:

#Documentary (FA chapter 10, p. 350-369)

2:00PM to 4:00PM

Types of film/making (cont.)

#Experimental Film and Animated Film (FA chapter 10, p. 369-398)

Starving the Beast (2016)

Alice (1989)

Assignments:

#Assignments paper (**complete by 11:55PM Thursday, January 12**)

Day 9 (01/12): AT LUREC

Film History, Part Two

10:00 to 12:00noon

Readings and Viewings:

#Historical Changes in Film Art: Focus on Italian Neorealism and French New Wave (FA chapter 12, p. 477-482)

2:00PM to 4:00PM

#Historical Changes in Film Art: Focus on The New Hollywood and Independent Filmmaking (FA chapter 12, p. 482-488)

Bicycle Thieves (1948)

Easy Rider (1969)

Assignments:

#Assignments paper (**complete by 11:55PM Friday, January 13**)

Day 10: AT LUREC

10:00AM to 12:00NOON

GROUP and INDIVIDUAL Project Presentations

THE SHUTTLE VAN WILL TAKE US BACK TO LSC AFTER OUR MORNING CLASS PRESENTATIONS!

Assignments:

#Assignments/Final Research Project (due no later than 11:55PM on Saturday, Jan. 14th)