

INTRODUCTION TO CINEMA - COMM 274
Spring 2020

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: Tuesday, 2 - 4 (WTC) Wednesday, 4 - 6 (WTC), and Thursday 5:30 - 6:30 (LSC) and by appointment.

Thursday office hours will be held at the IC Cafe.

REQUIRED TEXT

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

ON RESERVE and ONLINE TEXTS

A Journey Through Documentary Film by Luke Dormehl (Online)

An Introduction to Criticism: Literature-Film-Culture by Michael Ryan (Online)

Avant-Garde Film by Michael O'Pray (Online)

Documentary by David Saunders (Online)

Feminist Film Studies by Karen Hollinger (Online)

What is Film Theory? by Richard Rushton (Online)

Film Theory: An Introduction, by Robert Stam (On Reserve)

Film Theory and Criticism edited by Leo Braudy and Marshall Cohen (On Reserve)

Film as Social Practice by Graeme Turner (On Reserve)

The Story of Film: An Odyssey (2011) by Mark Cousins (Kanopy)

All films screened for the class are on reserve at the LSC library or available on Kanopy.

* indicates screenings that are required for the course.

EVALUATION

one paper (6 - 7 pages)	25%
two exams	25% each
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 prior to class.

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 the course and might carry further sanctions. (see the Loyola Undergraduate Studies Catalogue) 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.**

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) for yourself or a peer in need of support. If you are uncomfortable doing so on your own, please know that I can submit a referral on your behalf – just email me or schedule a meeting with me during office hours. To learn more about the Office of the Dean of Students, please find their websites here: LUC.edu/dos or LUC.edu/csaa. Phone number: 773-508-8840. Email is deanofstudents@luc.edu.

Tentative Course Schedule - Spring 2020

Changes may be made to the class schedule.

***Required Screenings**

Online readings are available on Kanopy through the library.

1/16

Introduction to Course

Formalist Analysis of Cinematic Texts

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

THE CIRCLE (2000) by Jafar Panahi (90min)

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

Readings: Corrigan, Introduction

Ryan, chapter 1 (Formalism) (Online)

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

1/23

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

1/30

Documentary Cinema

'Kino Pravda' (film truth)

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

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

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 (Kanopy)

TARNATION (2003) by Jonathan Caouette

readings: Corrigan, chapter 7

Dormehl, *'The Hammer and the Mirror'* and *Essayistic Documentaries* (online)

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

2/6

Experimental Cinema - Non-Narrative Approaches to Cinematic Form

Screening: MESHES IN THE AFTERNOON (1943) by Maya Deren* (Kanopy)

MOTH LIGHT (1963) Stan Brakhage*

FREE RADICALS (1958) by Len Lye (online)*

UN CHIEN ANDALOU (1928) by Luis Bunuel and Salvador Dali (Vimeo)*

LA JETEE (1962) by Chris Marker*

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 (Kanopy)

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 (online)

Turner, chapter 2 (optional)

Paper Assignment Due

2/13

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 CALIGARI (1920) by Robert Wiene*

MELANCHOLIA (2011) by Lars von Trier (Netflix)

In the Mood for Love by Wong Kar Wai (Kanopy)

DAISIES (1966) by Vera Chytilova (Kanopy)

Readings: Corrigan, chapter 2

Rushton, *Introduction (Film theory before 1960: Formalism and Realism)* (online)

Bazin, *The Ontology of the Photographic Image* (optional)

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

Exam 1

2/20

Cinematography

The Realist Aesthetic

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

On Reserve: BICYCLE THIEVES (1948) by Vittorio De Sica* (Kanopy)

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

Rushton, chapter 3 (Online)

Ryan, chapter 10

2/27

Editing: Continuity

Screening: THE GOOD, THE BAD AND THE UGLY (1966) by Sergio Leone *

On Reserve: RUSSIAN ARK (2002) by Alexander Sokurov (Netflix)*

DOWN BY LAW (1986) by Jim Jarmusch (Kanopy)

Reading: Corrigan, chapter 4

3/5 Spring Break

3/12

Editing: Discontinuity

Film Theory: Auteur Theory

Screening: BREATHLESS (1960) by Jean Luc Godard* (Kanopy)

OCTOBER (1928) by Sergei Eisenstein* (Kanopy)

MENILMONTANT (1926) by Demitri Kirsanoff (Vimeo)

Readings: Corrigan chapter 11 (442 - 443)

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

EXAM 2

3/19

Sound in the Cinema

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

MY LIFE TO LIVE - Vivre Sa Vie (1962) by Jean-Luc Godard (Kanopy)

THE CONVERSATION (1974) by Francis Ford Coppola

Reading: Corrigan, chapter 5

3/26

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)

4/2

Reflexive Approaches to Narrative

Post-Modern Cinema

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

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

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

Readings: Corrigan, chapter 11

Ryan, chapter 7

Hollinger, chapters 1 and 2

Stam, The Feminist Intervention(optional)

***Required Screening Before 4/16: MISSISSIPPI BURNING**

4/9 Easter Break - No Class

4/16

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*) chapter 2
(Apparatus Theory)

Stam, *Multiculturalism, Race, and Representation*

Hall, *The Whites of Their Eyes: Racist Ideologies and the Media*

4/23

Postmodern Cinema

Screening: ZOMBIELAND (2009) by Ruben Fleischer*

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)

4/30 Final Exam