

Film Analysis 0530
CRN #30524
Spring Term (03-2)
Thursday 1-4:50
CL 249

EngLit 0530
Spring 2003
Och, D.

LIT 0530
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FILM ANALYSIS

Course Description: Film Analysis is designed as an intensive course introducing students to the critical study of cinema as an artform. It presents the vocabulary and concepts necessary for the analysis of film. Film majors are required to take Film Analysis, and are urged to do so as early as possible in their course work. Students unsure about their investment in film studies are urged to seek out "Introduction to Film" as an alternative course. We will be looking closely at technique, with a full week of class devoted to each technical element of film. Throughout the course, we will see film styles from varying eras in filmmaking and an international selection of films. At all times, though, we will question the images, investigating the ways in which technique and representation are often naturalized, or made "invisible," to the audience and the effects of this typically unthought relation to the film product. Thus, this work will highlight that mainstream Hollywood cinema is only one option of making film among many, as well as make visible the outside influences which have been adopted and naturalized over the years.

Required Text: David Bordwell and Kristen Thompson. *Film Art: An Introduction*, Sixth Edition (New York: McGraw Hill, 2001). Be sure to buy the Sixth Edition – do not use other editions. Bring your book to every class.

Attendance Policy Attendance is required and will be checked daily. You are expected to arrive *on time*, stay the whole class, and participate in discussions. You are allowed one absence, though it is your responsibility to view the film, obtain class notes from a fellow classmate, and turn in your weekly response. Each late arrival or early departure will be considered an absence. Missing even a single class will adversely affect your ability to understand lectures, contextualize readings, participate in discussions, and complete assignments. Thus, the attendance policy will be strictly enforced. More than two unexcused absences may result in automatic failure of the course.

Assigned Readings: Readings must be completed before the related class. Be sure to read critically and actively. Come to each class prepared with questions and comments.
Note: You should be reading the texts and watching the films critically and carefully.
Take notes. An *excellent* resource for information on any given film is www.imdb.com, which supplies character names, cast, crew, production information, box office earnings, reviews, etc

Plagiarism: No plagiarism or academic dishonesty of any kind will be tolerated – any such activity will result in automatic failure of the course and possible expulsion from the university.

Response Papers: After each class you are required to compose a short (1-2 paragraph) response to the class screening and reading. Each response should make at least one analytic assertion about a scene from the film in terms of technique. For example, you may wish to write about the opening shot of a film, the way violence is handled, or how deep focus in a shot creates meaning that differs from the surface dialogue. In other words, do not try to account for the entire film. Most importantly, do **not** write a summary. If you find yourself simply recounting the plot, stop writing and start over. These assignments not only offer the chance to exhibit your amazing intellect, but also serve as wonderful source material from which to review for the midterm or revisit before writing the final paper. All responses must be emailed to dcost7@yahoo.com by noon the Monday following the class.

Grading: Responses 10%, Midterm 20%, Sequence Analysis 20%, Final 30%, Attendance and Participation 20%

Course Schedule

Week 1, Jan 9 – Introduction

Screening: *The Bicycle Thief* (De Sica, 1948, 93m)

Reading: (Chapter 1)

Week 2, Jan 16 – Film Production

Screening: *The Player* (Altman, 1992, 124m)

Reading: Chapter 12, review Chapter 1

Week 3, Jan 23 – Film Form

Screening: *Run, Lola, Run* (Tykwer, 1998, 80m)

Reading: Chapter 2

Week 4, Jan 30 – Narrative

Screening: *Citizen Kane* (Welles, 1941, 119m)

Reading: Chapter 3

Week 5, Feb 6 – *Mise en Scene*

Screening: *Edward Scissorhands* (Burton, 1990, 100m)

Reading: Chapter 6

Week 6, Feb 13- Cinematography

Screening: *Do the Right Thing* (Lee, 1989, 120m)

Reading: Chapter 7 and pgs. 361-366

Week 7, Feb 20 – IN CLASS MIDTERM

Week 8, Feb 27 – Editing

Screening: *Breathless* (Godard, 1960, 87m)

Reading: Chapter 8 and pgs. 366-371

Week 9. March 6 – Spring Break

Week 10, March 13 – Sound

Screening: *Wings of Desire* (Wenders, 1987, 127m)

Reading: Chapter 9

Week 11, March 20 – Types of Film: Documentary, Experimental, Animated

Screening: TBA

Reading: Chapter 5

SEQUENCE ANALYSIS DUE

Week 12, March 27 – Genre: Horror

Screening: *Frankenstein* (Whale, 1931, 71m)

Reading: Chapter 4

Week 13, April 3 – The Monster Comes Home

Screening: *Rosemary's Baby* (Polanski, 1968, 136m.)

Reading: TBA

Week 14, April 10: Style as Meaning

Screening: *Safe* (Haynes, 1995, 119m)

Reading: Chapter 10

Week 15, April 17: Bringing it all Together

Screening: *Buffalo 66* (Gallo, 1998, 110m)

TAKE HOME FINAL DUE