

**Class meets:**

Tu/Th 11:00-12:15 Arts & Science 308 – Section 01C

Tu/Th 2:00-3:15 Strickland Hall 223 - Section 01B

**Screening:** Mon 6:00-8:30 p.m. Middlebush Hall 12

**Instructor:** Svitlana Matviyenko,

PhD Candidate in Film and New Media Theory

**Office Hours:** 12:15 –2:00 p.m. Tu/Th; appt.

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**Website:** <http://smatviyenko.com/>

## Course Description

This course covers the history of film from 1945 to the present. We will see both foreign and American movies from this time period in the range from Hitchcock to Tarantino and Lynch. On our screening list, there are films by Japanese, Italian, French, Mexican, Polish, and Czech directors. During our course, we will examine how these films developed in dialogue with national cinemas and the international context. Though the course's emphasis is on film history, we will also study film language closely. You will learn, for example, about lighting, camera angles, editing, mise-en-scene, slow motion, and film narrative. Our journey will begin from the post-war American cinema, through the French New Wave, Western and Eastern European cinema, American underground and experimental film, New Hollywood, origin of blockbuster to so-called "Third World" cinema. We will discuss the development of different genres such as crime film, sci-fi, horror film, *film noir* among others. We will touch upon the issues of production, since the films we will see are very different not only from the point of view of the style, but also in their budgets. We will finish the course discussing the arrival of digital filmmaking and the challenges it has brought.

## Course Texts

Cook, David. *A History of Narrative Film*. 4<sup>th</sup> Edition. New York: W. W. Norton and Co., 2004. (HNF)

In addition to these this book, you will be provided additional articles available on ERes and weekly handouts on the film scheduled for the screening. These handouts provide brief contextual information on the movie and include questions designed to structure class discussion. They will be available for downloading from the Blackboard; you are responsible for getting and reading them by Monday screening.

## Selected Sources

- Brady, Leo and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings*. London: Oxford, 2004. (FTC)
- Geiger, Jeffrey and R. L. Rutsky, eds. *Film Analysis. A Norton Reader*. New York: W. W. Norton & Co., 2005. (FA)

## Course Objectives

1. To provide you with a historical overview of film from 1945 to the present, paying particular attention to continuities between national cinemas.
2. To introduce you to (or help you expand your knowledge of) key terms, ideas and topics of film studies.
3. To examine films as cultural artifacts and how they function as social and historical documents.
4. To give you the tools so that you can watch films *actively*, paying attention to how each frame is composed, in addition to the film's narrative content.

## Course Mechanics

Attendance is **required** for the screenings on Monday nights and for the classes on Tuesdays and Thursdays. **Anyone missing more than four classes may have his or her grade reduced by one letter grade; anyone missing more than six classes may be dropped from the course.** Also note that persistent tardiness will be counted as absences. If you ever have any personal issues or extenuating circumstances that lead to absences, please let me know **immediately**—not when grading time comes around. I will consider any such matters on a case-by-case basis.

Students who miss discussion classes are responsible for the material covered in those classes. Students who miss film showings on Monday evenings must make arrangements on their own to see the films they have missed. **DO NOT MISS SCREENINGS.** *Remember that if you miss a screening you are likely to fail the Tuesday quiz (see below).*

However, should you need to re-view a film in preparation for writing a paper or taking an exam, it may be available at one of the following locations: Ellis Library (on reserve at the Circulation Desk), the Academic Support Center (882-3601), 9<sup>th</sup> Street Video (875-4112), Blockbuster (online or at one of their Columbia locations) or through Netflix. We have reserved the films at Ellis library for an overnight checkout. The Academic Support Center is open 8:00 a.m. until 5:00 p.m. M-F, and requires that you view the films in their screening rooms; checkouts are allowed only at the cost of \$10.00 (or more) per night.

Monday screenings start promptly at 6:00 p.m. PLEASE ARRIVE ON TIME. Each week, a brief lecture will be presented prior to the screening, given either by myself, my colleague Jess Bowers, or a guest speaker. Information from this lecture, and from the handout, may be on your Tuesday quiz.

#### Auditorium Etiquette.

- (1) Avoid the need to leave your seat during the film.
- (2) Laptop use is discouraged, as it is distracting to other viewers.
- (3) Keep snack noise to a minimum and take your trash away with you.
- (4) Turn off all phones, pagers, watches, and other sources of extraneous noise.
- (5) Stay seated quietly until the house lights come back on.

#### Conflicts with Other Classes

According to the regulations of the College of Arts and Science, attendance at regularly scheduled classes takes absolute precedence over any other exams or activities. If a professor in another course schedules an exam during one of our Monday evening film screenings, that instructor is required to give you a makeup exam. If there is any problem with this policy, please see your dean. It is your obligation to make sure that your other class meetings and exams do not conflict with any of those for English 1820. You should check the complete schedules of all your classes at once for any conflicts. Remember, **SCREENINGS ARE MANDATORY.**

#### Other Course Requirements

There will also be ten quizzes on the readings and films, given on Tuesdays. Each is worth 5 points, for a total of 50 points, or 1/4 of your total grade. The quizzes will include questions about the film you just saw, as well as questions from the handout, and reading you read for that week, and/or the lecture given prior to the screening.

There will be a midterm and a final examination in this course. Both will be worth 50 points each, and together will comprise 1/2 of your total grade. The midterm will be held during a regular class period, and the final will be held during our scheduled final-taking time. Study guides for both exams will be provided a few weeks in advance, and there will be review sessions during regular class time. The exams will include material related to the featured “films of the week,” as well as the material/films covered in class through clips, lecture, and discussion, AND the material covered in the assigned readings.

**Components of the Grade**

<i>10 Tue Film Quizzes x 5 pts. = 50 pts.</i>		<i>185 (A)</i>	<i>180 (A-)</i>
<i>10 Thu Reading Discussions x 5 pts. = 50 pts.</i>		<i>175 (B+)</i>	<i>165 (B) 160 (B-)</i>
<i>Midterm Exam = 50 pts.</i>		<i>155 (C+)</i>	<i>145 (C) 140 (C-)</i>
<i>Final Exam = 50 pts.</i>		<i>135 (D+)</i>	<i>125 (D) 120 (D-)</i>

**Academic Dishonesty**

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor.

**Students with Disabilities**

To request academic accommodations (for example, a note taker), students must also register with the Office of Disability Services, S5 Memorial Union, 882-4696. It is the campus office responsible for reviewing documentation provided by students requesting academic accommodations, and for accommodations planning in cooperation with students and instructors, as needed and consistent with course requirements. For other MU resources for students with disabilities, click on "Disability Resources" on the MU homepage.

**Note on Technology**

Cell phones, Blackberries, and related technologies are **strictly prohibited** in the classroom. This includes texting under your desk. Students found using any of the above will be asked to leave, and counted as absent for that day's class.

**Schedule of screenings and readings**

Week 1: Introduction

Tuesday JAN 19

TOPIC: Introduction to Course

Thursday JAN 21

TOPIC: Film Studies with Platform Studies

READING: from Tryon, Chuck. *Reinventing Cinema: Movies in the Age of Media Convergence* (pp. TBA)

Week 2: Hitchcock and 1950s Hollywood

Monday JAN 25

SCREENING: Hitchcock *Rear Window* (1954)

Tuesday JAN 26

TOPIC: Hollywood in the 50s

READING: Cook, David. "1950s Genres" (HNF, 406 – 429); Walker, Michael. "Exhibitionism / Voyeurism / The Look" (*Hitchcock's Motifs*, 164 – 178)

Thursday JAN 28

TOPIC: Hitchcock

READING: Cowie, Elizabeth. "Rear Window Ethics" (FA, 475 – 493); Rosenbaum, Jonathan. "Backyard Ethics : Hitchcock's *Rear Window*" (*Essential Cinema : On the Necessity of Film Canons*, 26 – 31)

Week 3: Japanese Cinema

Monday FEB 1

SCREENING: Kurosawa *Rashomon* (1950)

Tuesday FEB 2

TOPIC: *Rashomon's* influences on Western cinema

READING: Cook, David. "Wind from the East" (HNF, Ch. 18, 731 - 743)

Thursday FEB 4

TOPIC: The post-war Renaissance and beyond. Japan and India

READING: Kauffman, Stanley. "Rashomon" (*Perspectives on Akira Kurosawa*, 92-98); Cook, David. "Wind from the East" (HNF, Ch. 18, 743 – 776)

Week 4: The French New Wave

Monday FEB 8

SCREENING: Godard *Breathless* (1960)

Tuesday FEB 9

TOPIC: Godard

READING: Cook, David. "The French New Wave and Its Native Context" (HNF, Ch. 13, 438 – 450; 456 – 473)

Thursday FEB 11

TOPIC: French New Wave and the context

READING: Cook, David. "The French New Wave and Its Native Context" (HNF, Ch. 13, 450 – 456); Neupert, Richard. "Godard Jumps Ahead" (FA, 567 - 581)

Week 5: Western European Cinema

Monday FEB 15

SCREENING: Fellini *8 1/2* (1963)

Tuesday FEB 16

TOPIC: Federico Fellini and the Second Italian film Renaissance

READING: Cook, David. "The Second Italian Film Renaissance" (*HNF*, Ch. 15, 531 – 554)

Thursday FEB 18

TOPIC: Fellini's 8 ½

READING: Ravetto-Biagioli, Kriss. "The Circus of the Self" (*FA*, 583 - 501)

Week 6: British Cinema and Antonioni

Monday FEB 22

SCREENING: Antonioni *Blow-Up* (1966)

Tuesday FEB 23

TOPIC: The new cinemas in Britain

READING: Cook, David. "Great Britain" (*HNF*, Ch. 14, 481 – 508); Frank P. Tomasulo. "'You're Tellin' Me You Didn't See': Hitchcock's *Rear Window* and Antonioni's *Blow-Up*" (*After Hitchcock*)

Thursday FEB 25

TOPIC: Antonioni

READING: Brunnette, Peter. "*Blow-Up*" (*The Films of Michelangelo Antonioni*, 109 – 126) <link>

Week 7: Camp, Underground and Experimental Film

Monday MAR 1

SCREENING: Selection of short films including Andy Warhol's *Kiss* (1963), fragment from *Empire*(1964), *Chelsea Girls* (1966), Stan Brakhage *Mothlight* (1963), George Kuchar's *Hold Me While I Am Naked*(1966), Hollis Frampton *nostalgia* (1971)

Tuesday MAR 2

TOPIC: Camp and experimental film

READING: Sontag, Susan. "Notes on 'Camp'" <link>; from Tyler, Parker. *Underground Film* (pp. TBA)

Thursday MAR 4

TOPIC: Andy Warhol's Factory

READING: from Koch, Stephen. *Stargazer. The Life, World & Films of Andy Warhol* (pp. TBA)

Week 8: New Hollywood

Monday MAR 8

SCREENING: Penn *Bonnie and Clyde* (1967)

Tuesday MAR 9

TOPIC: New Hollywood

READING: Cook, David. "New Hollywood." (*HNF*, Ch. 20, 845-850).

Thursday MAR 11

TOPIC: The impact of *Bonnie and Clyde*

READING: Harris, Mark. "Pictures at a Revolution: Five Movies and the British of the New Hollywood" (pp. TBA); Levinson, Jerrold. "Films Music and Narrative Agency" (*FTC*, 482-512)

Week 9: Independent Cinema, American Horror

Monday MAR 15

SCREENING: Romero *Night of the Living Dead* (1968)

Tuesday MAR 16

TOPIC: Independent cinema and American horror

READING: Abramson, Leslie. "Movies and the Failure of Nostalgia" (*American Cinema of the 1960s*, 193 - 216)

Thursday MAR 18  
TOPIC: **MIDTERM**

Week 10: European Cinema  
Monday MAR 22  
SCREENING: Polanski *The Tenant* (1976)

Tuesday MAR 23  
TOPIC: Roman Polanski, "wanted and desired"  
READING: Williams, Linda. "Film Madness: The Uncanny Return of the Repressed in Polanski's 'The Tenant'." *Cinema Journal*, Vol. 20, No. 2 (Spring, 1981). 63-73.

Thursday MAR 25  
TOPIC: Roman Polanski, "wanted and desired"  
READING: TBA

Week 11: SPRING BREAK

Week 12: 1970s-80s Corporate Hollywood  
Monday APR 5  
SCREENING: Lucas *Star Wars* (1977)

Tuesday APR 6  
TOPIC: Hollywood in the 70s and 80s  
READING: Cook, David. "Hollywood, 1965 – 1995" (*HNF*, Ch. 20, 850 – 871)

Thursday APR 8  
TOPIC: Lucas' *Star Wars*  
READING: Massod, Paula. "Movies and a Nation in Transformation" (*American Cinema of the 70s*, 182 – 204)

Week 13: Eastern European Cinema  
Monday APR 12  
SCREENING: Svankmajer *Alice* (1988)

Tuesday APR 13  
TOPIC: "The Other Europe" from the 60s to the collapse the Soviet Union  
READING: Biró, Yvette. "Landscape after Battle: Films from "The Other Europe." *Daedalus*, Vol. 119, No. 1 (Winter 1990), 161-182.

Thursday APR 15  
TOPIC: Animation of Jan Svankmajer. His influence: Brothers Quay, Tim Burton.  
READING: from Homes, Peter. *Dark Alchemy: The Films of Jan Svankmajer* (pp. TBA)

Week 14: Cult Directors  
Monday APR 19  
SCREENING: Lynch *Blue Velvet* (1997)

Tuesday APR 20  
TOPIC: Cult film and cult directors  
READING: from Choin, Michel. "Welcome to Lynchtown." *David Lynch* (pp. TBA)

Thursday APR 22  
TOPIC: David Lynch's *Blue Velvet*

READING: Kuzniar, Alice. "Ears Looking at You: E. T. A. Hoffmann's 'The Sandman' and David Lynch's 'Blue Velvet'." *South Atlantic Review*, Vol. 54, No. 2 (May, 1989). 7-21.

Week 15: Hollywood in the 90s

Monday APR 26

SCREENING: Tarantino *Pulp Fiction* (1994)

Tuesday APR 27

TOPIC: Hollywood in the 90s

READING: Cook, David. "Hollywood, 1965 – 1995" "Hollywood Enters Digital Domain" (*HNF*, Ch. 20, 871 – 879; Ch. 21, 881 - 927)

Thursday APR 29

TOPIC: Tarantino's *Pulp Fiction*

READING: Conard, Mark. "Symbolism, Meaning, and Nihilism in *Pulp Fiction*" (*The Philosophy of Film Noir*, 125 – 138)

Week 16: "Third World" Cinema

Monday MAY 3

SCREENING: Cuarón *Children of Men* (2006)

Tuesday MAY 4

TOPIC: Cuarón's *Children of Men* and the "Third World" cinema

READING: Handout

Thursday MAY 6

TOPIC: The end of cinema?

READING: Dixon, Wheeler Winston. "Twenty-five Reasons Why It's All Over" (*The End of Cinema*, 356 – 366)

**FINAL EXAM TIME AND LOCATION TBA**

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