

Class meets: **Tu/Th 3:30 -4:45 Strickland 221**
Screening: **Mon 6:00 - 8:30 p.m. Schlundt 103**

Instructor: Svitlana Matviyenko
Office Hours: 2:30 - 3:30 p.m. Tu/Th **by appt.**
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Course description

This course introduces students to the basics of film aesthetics, including *mise-en-scène*, cinematography, editing, narrative, sound, narrative and genre. Balancing our focus on technical elements with broader frameworks, we will also consider various critical, theoretical, ideological, and historical approaches to film studies and to the practice of writing about film. Our main Monday screening will include feature films and one documentary from different time periods and countries, while our in-class viewing aims at familiarizing the students with the variety of experimental, independent, and underground short films that will help students learning about film analysis and becoming advanced film viewers.

Course requirements and grades

Course requirements (200 points total) consist of 10 chapter quizzes (closed-book/open note, 5 points each for 50 points), a participation grade that includes regular attendance and active participation in class discussion (70 points), a midterm and a final exam (30 and 50 pts.). If you have to miss a class or screening, please let me know ahead of time by email. Students arriving more than 15 minutes late for class will be considered absent. After two absences from class, you will lose 5 points from your participation grade per absence. After six absences you will be dropped from the course for non-attendance before the last day to withdraw from a course. After that, a grade of F will be entered for students with eight or more absences. To pass this course, you must attend and participate in all class sessions and screenings, take and pass all quizzes, lead and participate in class presentations, and complete the course readings and all assigned essays.

Components of the Grade

10 Quizzes x 5 pts. = 50 pts.
Midterm = 30 pts.
Class participation: 14 weeks x 5 pts = 70 pts.
Final exam = 50 pts.

185 (A) 180 (A-)
175 (B+) 165 (B) 160 (B-)
155 (C+) 145 (C) 140 (C-)
135 (D+) 125 (D) 120 (D-)

Required text

Corrigan, Timothy and Patricia White. *The Film Experience: An Introduction*. Second Edition. New York: Bedford/St. Martin's, 2009.

Course policies

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.

The University community welcomes diversity and intellectual debate and respects the rights of all students, faculty and staff. If you have questions or concerns about our class, please see me privately before or after class.

If you need accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please inform me immediately. Please see me privately before or after class.

To request academic accommodations, students must also register with the Office of Disability Services, (<http://disabilityservices.missouri.edu>), 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.

Film Viewing:

We will view films on Mondays at 6 p.m. in Schlundt 103. If you would like to view the films again for a paper or presentation, or if you are doing further research on a particular director or subject, you can find most of the titles for this course on reserve at Ellis Library and/or (for on-site viewing) at the Academic Services Center Media Library, 505 East Stewart Road, 882-3601. Some of the films we will see are not widely available at video stores, but some can be rented at 9th Street Video, 10 Hitt Street, 875-4112.

Schedule
subject to modification

Readings are to be completed by the following TUESDAY. Please outline the chapter and take careful notes to bring to class on Tuesday. You can use these notes (but not the textbook) as a resource when taking Tuesday quizzes in class.

Week One: Course introductions

Tuesday, Jan 18: Requirements, assignments

Thursday, Jan 20: Intro lecture; view and discuss short films.

Week Two: Introduction to the Film Experience

Monday, Jan 24: **Screening: *Rear Window* (Hitchcock, 1954)**

Tuesday, Jan 25: Discuss *Rear Window* and Chapter 1

Thursday, Jan 27: Film Experience: Film Spectators and Film Cultures

Week Three: Preparing Viewers and Views: Production, Distribution, Promotion, and Exhibition.

Monday, Jan 31: **Screening: *Citizen Kane* (Orson Welles, 1941)**

Tuesday, Feb 1: **Quiz 1:** Chapter 2, Private and Public Tastes; Producing Views: How Films Are Made. Discuss *Citizen Kane*

Thursday, Feb 3: Distribution: What We Can See; Marketing and Promotion: What We Want to See; Movie Exhibition: The Where, When, and How of Movie Experiences. ***Four Eyed Monsters* (Buice and Crumley, 2005)**

Week Four: Exploring a Material World: *Mise-en-Scene*

Monday, Feb 7: **Screening: *Do the Right Thing* (Lee, 1989)**

Tuesday, Feb 8: **Quiz 2:** Chapter 3, The Elements of *Mise-en-Scene*. Discuss *Do the Right Thing*

Thursday, Feb 10: The Significance of *Mise-en-Scene*. ***Rashomon*, *Bicycle Thieves*.**

Week Five: Cinematography

Monday, Feb 14: **Screening: *Eve's Bayou* (Lemmons, 1987)**

Tuesday, Feb 15: **Quiz 3:** Chapter 4, Elements of Cinematography

Thursday, Feb 17: The Significance of the Film Image.

Week Six: Editing

Monday, Feb 21: **Screening: *Bonnie & Clyde* (Penn, 1967)**

Tuesday, Feb 22: **Quiz 4:** Chapter 5, Editing Narrative Space; Editing Narrative Time. Discuss *Bonnie & Clyde*.

Thursday, Feb 24: The Significance of Film Editing. ***The Battleship Potemkin*. *Blow-Up***

Week Seven: Film Sound

Monday, Feb 28: **Screening: *Singin' in the Rain* (Donen and Kelly, 1952) and *Illusions***

Tuesday, Mar 1: **Quiz 5:** Chapter 6, The Elements of Film Sound. Discuss *Singin' in the Rain* and *Illusions*

Thursday, Mar 3: The Significance of Film Sound. ***The Conversation***

Week Eight: Narrative Films

Monday, Mar 7: **Screening: *Memento* (Nolan, 2000)**

Tuesday, Mar 8: **Quiz 6:** Chapter 7, Elements of Narrative Film. Discuss *Memento*

Thursday, Mar 10: The Significance of Film Narrative

Week Nine: Documentary

Monday, Mar 14: **Screening: *Girl 27* (Stenn, 2007)**

Tuesday, Mar 15: The Elements of Documentary Film. The Significance of Documentary Films. Mockumentary. Discuss *Girl 27*. **Revision for a midterm exam.**

Thursday, Mar 17: **MIDTERM**

Week Ten: Experimental Film

Monday, Mar 21 **Screening: *Meshes of the Afternoon* (Deren, 1943), *Hold Me While I am Naked* (Kuchar, 1966), *Mothlight* (Brakhage, 1963)**

Tuesday, Mar 22: **Quiz 7:** Chapter 9, The Elements of Experimental Media. Discussion on exper. films.

Thursday, Mar 23: The Significance of Experimental Media.

Week Eleven: Genres

Monday, Apr 4: **Screening: *The Shining* (Kubrick, 1980)**

Tuesday, Apr 5: **Quiz 8:** Chapter 10, The Elements of Film Genre. Discuss *The Shining*.

Thursday, Apr 7: The Significance of Film Genre.

Week Twelve: Conventional Film History

Monday, Apr 11: **Screening: *Goodfellas* (Scorsese, 1990)**

Tuesday, Apr 12: **Quiz 9:** Chapter 11, Film History as Periodization. Discuss *Goodfellas*.

Thursday, Apr 14: Film History as Masters and Masterpieces.

Week Thirteen: Global and Local

Monday, Apr 18: **Screening: *City of God* (Meirelles, Lund, 2002)**

Tuesday, Apr 19: **Quiz 10:** Chapter 12, Film History Beyond Hollywood. Discuss *City of God*

Thursday, Apr 21: The Lost and Found of American Film History.

Week Fourteen: Critical Theories and Methods

Monday, Apr 25: **Screening: *Run Lola Run* (Tykwer, 1998)**

Tuesday, Apr 26: Discuss *Run Lola Run*. Chapter 13, Concepts and Methods in Film Theory.

Thursday, Apr 28: Critical Questions in Contemporary Film Theory

Week Fifteen: Observations, Arguments, Research and Analysis

Monday, May 2: **Screening: *Inglourious Basterds* (Tarantino, 2009)**

Tuesday, May 3: Discuss *Inglourious Basterds*. **Revision for a final exam**

Thursday, May 5: **Revision for a final exam**