

Film 20a: Intro to Film Studies
University of California, Santa Cruz
Summer 2015

Instructor: Logan Walker
 Contact: logan.kwalker@gmail.com
 Office Hours: Mondays 12:00 PM – 1:00 PM
 Office location: Communications 151

TA: Fabiola Hanna
 Contact: fhanna@ucsc.edu

Lectures: Monday, Wednesday 1:30 PM – 4:00 PM
 Weekly Screening: Monday 4:15 PM – 7:15 PM
 (Lectures and screenings are held in Earth & Marine B214)

Discussion Section: Wednesdays 11:00 AM – 12:00 PM
 (Discussion sections are held in N. Sci Annex 102)

About the course:

This course is an introduction to the study of film form and analysis. Students will study various formal aspects of film, such as mise-en-scène, cinematography, editing, and sound. We will also study narrative structure, genre, film history, and documentary and experimental film forms. Throughout the course, we will ask: how do these formal aspects of film shape our understandings of the medium? In order to develop our ability to engage with film, the course work will require discussion and analytical writing about film.

Requirements and Assignments

Wed July 15 th	Midterm (20%): The midterm will be cover film aesthetics, up to and including week 4.
Mon July 20 th	Sequence Analysis (20%): A shot breakdown and a 3 – 4 page analysis of a film sequence.
Wed August 12 th	Film Analysis (20%): 6 – 7 page critical analysis of a single film.
Wed August 12 th	Final Exam (30%): This exam will cover material from the entire course.
Participation, Section Assignments (10%)	

Course Text (required):

Timothy Corrigan and Patricia White, *The Film Experience*. 4th ed. Boston: Bedford/St. Martins, 2015. Available at The Bay Tree Bookstore.

Course Expectations: You must complete and turn every assignment in to your TA in order to pass this class. Extensions can only be granted in exceptional circumstances, and only with prior permission from your TA. Essays that are late without an extension are accepted only at the discretion of the instructor, and will lose half a grade per day if accepted.

Students are responsible for all material covered in lecture, section, and during screenings, including all clips and films screened. Most but not all films are available for review in the media center in McHenry Library. Come to your instructor's or TA's office hours if you have trouble locating a copy of something that was screened in class.

More than 2 absences from discussion section is grounds for failure.

Academic Misconduct Policy:

Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty. Acts of academic misconduct during the course, including plagiarism, will result in failure of the course. Such cases will also be reported to the College Provost as per the Academic Integrity guidelines found on the web at:

http://www.ucsc.edu/academics/academic_integrity/undergraduate_students/

Classroom Accommodations

If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me as soon as possible, preferably within the first week of the Summer Session. Contact DRC by phone at 831-459-2089 or by email drc@ucsc.edu for more information.

Important Summer Session Dates

- Session 1 Drop Deadline - June 29
- Session 1 Withdraw Deadline - July 10
- 8wk Drop Deadline - June 29
- 8wk Withdraw Deadline - July 24
- 10wk Drop Deadline - July 6
- 10wk Withdraw Deadline - July 31
- Session 2 Drop Deadline - Aug 3
- Session 2 Withdraw Deadline - Aug 14

Course Schedule
(Subject to change)

Week 1. Film Form and Mise-en-Scène

Monday June 22nd

Screening:

- *Suspicion*, dir. Alfred Hitchcock, USA, 1941. (99 min) DVD 2756

Wednesday June 24th

Screening:

- *The Red Balloon*, dir. Albert Lamorisse, France, 1956. (34 min) DVD 8193

Reading:

- Corrigan and White, Introduction “Studying Film: Culture and Experience”
- Corrigan and White, Ch. 1 “Encountering Film: From Preproduction to Exhibition”
- Corrigan and White, Ch. 2 “Mise-en-Scène: Exploring a Material World”

Week 2. Cinematography

Monday June 29th

Screening:

- *In the Mood for Love*, dir. Wong Kar-wai, 2000, Hong Kong (98 min) DVD 1606

Reading:

- Corrigan and White, Ch. 3: “Cinematography: Framing What We See”

Wednesday July 1st

Screening:

- *I Am Cuba* (Part 1), dir. Mikhail Kalatozov, 1964, Cuba and Soviet Union (39 min) DVD 6770

Week 3. Continuity Editing and Narrative

Monday July 6th: Continuity Editing

Screening:

- *Bonnie and Clyde*, dir. Arthur Penn, 1967, USA (112 min) DVD 251

Reading:

- Corrigan and White, Ch. 4 “Editing: Relating Images” pp. 133 – 167

Wednesday July 8th: Narrative

Screenings:

- “A Trip to the Moon,” dir. Georges Méliès, 1902, France (16 min) DVD 5803
- “Borom Sarret,” dir. Ousmane Sembène, 1963, Senegal (18 min) DVD 8053
- “Peel,” dir. Jane Campion, 1982, New Zealand (9 min) DVD 4072

Reading:

- Corrigan and White, Ch. 7 “Narrative Films: Telling Stories”

Week 4. Alternatives to Classical Continuity Editing: Eisenstein and Ozu

Monday July 13th

Screening:

- *The Only Son* dir. Yasujiro Ozu, 1936, Japan (83 min) DVD 8209

Reading:

Corrigan and White, Ch. 4 “Editing: Relating Images” pp. 168 - 173

Corrigan and White, Ch. 11 “Reading about Film: Critical Theories and Methods” pp 397 - 404

Wednesday July 15th

****Midterm****

Week 5. Sound

Monday July 20th

Screening:

- *Laura*, dir. Otto Preminger, 1944, USA (87 min) DVD 9559

Reading:

- Corrigan and White, Ch. 5 “Film Sound: Listening to the Cinema”

****Shot breakdown and Sequence Analysis due in lecture****

Wednesday July 22nd

Screening:

- “Illusions,” dir. Julie Dash, 1983, USA (34 min) DVD 7168

Week 6. Documentary and Experimental Modes of Cinema

Monday July 27th: Documentary

Screening:

Portrait of Jason. dir. Shirley Clarke, 1967, USA (105 min) DVD 3774

Reading:

- Corrigan and White, Ch. 7 “Documentary Films: Representing the Real”

Wednesday July 29th: Experimental Film

Screenings: To be announced

Reading:

- Corrigan and White, Ch. 8 “Experimental Film and New Media: Challenging Form”

Week 7. Cinema’s Social Functions

Monday August 3rd: Genre

Screening:

- *Polyester*, dir. John Waters, 1981, USA (86 min) DVD 606

Reading:

- Corrigan and White, Ch. 9 “Movie Genres: Conventions, Formulas, and Audience Expectations

Wednesday August 5th: Pre-Code Hollywood

Screening:

- *Baby Face*, dir. Alfred E. Green, 1933, USA (75 min) DVD 7159

Reading:

- Corrigan and White, Ch. 10 “History and Historiography: Hollywood and Beyond,” pp. 353 – 361

Week 8. New Waves

Monday August 10th

Screening:

- *Cleo from 5 to 7*, dir. Agnès Varda, 1962, France (90 min) DVD 382

Reading:

- Corrigan and White, Ch. 10 “History and Historiography: Hollywood and Beyond,” pp. 361 – 395

Wednesday August 12th

****Final Exam ****

****Film Analysis due in lecture****