

FILM 20A: The Film Experience
Fall 2009, UC Santa Cruz

Professor Peter Limbrick, 129 Communications, ph (831) 459-1239
Office hours: Wed 10am-12pm, or by appointment, limbrick@ucsc.edu
Course website: <http://ic.ucsc.edu/~limbrick/film20a/>

Lectures: Mon, Wed: 3.30-5.15pm (Media Theater, M110)

Screening: Monday, 6pm-9pm (Media Theater)

Teaching Assistants: Eilon Atar, Elizabeth Bishop, Christopher Chitty, Andrew Delunas, Timothy Koths.

Section times: Please see course website.

Course goals: This course is an introduction to the critical, formal analysis of film. It will assist you in developing a critical vocabulary and methodology for analyzing films. It is not a course in film appreciation or evaluation, but learning how to better analyze a film will certainly enhance your understanding and enjoyment of it. You will learn to identify and analyze mise-en-scène, editing, cinematography, and sound, and you will develop an understanding of how each is utilized as part of filmic discourse. As you do so, you'll also gain an introduction to important historical and theoretic approaches to film study. The course will mostly concentrate on Hollywood narrative films, although we will also discuss non-narrative films and alternatives to Hollywood.

Lectures:

The twice-weekly lectures will explore the topics for the week and will amplify and extend the issues raised in the reading material. Lectures will always include clips and discussion, and are a key component of the course.

Discussion sections:

Discussion sections will continue the week's topics, with the opportunity for more intensive analysis of films and readings for the week and for discussion of films not screened on the course. Attendance at sections is required, and the roll will be taken each week by your TA. *Missing more than two sections is grounds for failure.*

Screenings:

Monday evening screenings are mandatory. While many of the films screened in the course are available on DVD or video, this will not always be the case. Consequently you should treat screenings as compulsory. If for some unavoidable reason you miss a screening, it is your responsibility to locate (if possible) and view the film before your section and the Wednesday lecture.

Readings:

Please complete *all reading for the week* prior to the Monday lecture. This will ensure you are prepared to follow the lecture and screening that week. Reading for the week will be referred to in the lectures, and you must be prepared to discuss it thoroughly there and in your section time. (You may study the week's DVD-ROM material any time before your section).

Requirements and assignments:

Paper 1: Sequence analysis (approx. 1500wds, 20%). Due in Week 4 (October 21).

Midterm exam: Multiple-choice and short answer questions covering films, lectures, readings, and DVD-ROM study to date (20%). Given in class, Week 6 (November 4).

Paper 2: Analytical film essay. (approx. 1500wds, 20%). Due in Week 11 (December 2).

Final exam: To cover all course materials (Thursday December 10, 8am-11am, 30%). Please plan accordingly: you are responsible for being present at this date and time and make-ups are not offered. More exam info from the registrar: <http://reg.ucsc.edu/soc/2098/finals.html>

Participation, quizzes, attendance: (10%). You are expected to attend lectures and screenings every week, and to attend and participate fully in discussion sections. Quizzes, for credit, will be held in section and online or in lecture. If an absence from section is unavoidable for medical or personal reasons, please advise your TA in advance whenever possible.

Your papers and exams will be graded by your teaching assistant, and narrative evaluations will be drafted by your TA. All grading and evaluation takes place under the close supervision of Professor Limbrick. **Papers are due in hard copy only at the date and time noted. 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.

Required texts:

1. Timothy Corrigan and Patricia White, The Film Experience, (2nd ed). Boston: Bedford/St. Martins, 2009 (also available on 2-hr reserve at the McHenry Library) **Please note new edition. It's different (better!) than the first edition and has different pagination.**

2. Kolker, Robert. Film, Form and Culture (DVD-ROM only, 3rd edn, 2006). The DVD-ROM is also on reserve at the **Media Center in McHenry**.

Additional readings will be made available on **E-Reserve at McHenry** <http://eres.ucsc.edu> (search under Professor Limbrick's name or course; password "filmexp". This is also the password to our website.)

Reserve items at McHenry Media Center:

Many (but not all) of the films on the course are held on reserve at the Media Center so that you may view them again when preparing for papers and exams. Be aware that some of these materials may get heavy use and may not always be available.

FDM Laptop Policy (instituted in all Critical Studies Courses, Winter 08):

Laptops can be a useful tool in the service of teaching and learning, however, we ask that you use them productively and respectfully. A few common sense rules:

1. Always set up your laptop computer before the beginning of class. (Setting up the computer and booting it up can take a few minutes depending on what applications are set to open at startup).
2. Turn off all other mobile devices before lecture begins.
3. Disable sound.
4. During lecture and classroom discussion, you should not be connected to network resources. To do so invites many distractions - web surfing, email, chats, etc. Chatting or emailing during class is no more acceptable than talking on a cell phone during class time. Additionally, your networked screens are distracting to those sitting near and behind you.

If you are found to be using your laptop for anything other than note-taking (or sanctioned network activity) you will be asked to leave the class immediately and will be marked as absent for that day. Your professor reserves the right to further legislate laptop use in classes. For example, you may be asked to close your computer during screenings or be asked to sit in the first two rows of the class if you are actively using your laptop. Or if we run into problems, I may request no laptop use. Please be responsible.

Course Fees: This year, no course fee is charged for 20A.

Disability Information:

If you qualify for classroom accommodations because of a disability, please get an Accommodation Authorization from the Disability Resource Center (DRC) and submit it to me in person outside of class (e.g., office hours) within the first two weeks of the quarter. Contact DRC at 459-2089 (voice), 459-4806 (TTY), or <http://drc.ucsc.edu> for more information on the requirements and/or process.

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. Your case will 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/

More information about research and information ethics is here:

<http://nettrail.ucsc.edu/>

LECTURE AND SCREENING SCHEDULE:

1. (Sep 28-30): Introduction to The Film Experience/Mise-en-scène

Screening: Singin' in the Rain, dir. Stanley Donen, 1952. (104min)
 Lectures: Introduction to course and concepts; film form; formal patterns.
 Readings: Corrigan and White, 1-29 (ch 1, Film Experience; pt. ch. 2, Production); 61-93 (Ch. 3, Mise-en-scene)
 Kolker (DVD-ROM): Introduction; Mise-en-scène; Lighting.

2. (Oct 5-7): The Shot: Mise-en-scene and Cinematography

Screening: Citizen Kane, dir. Orson Welles, 1941. (119min)
 Lectures: Cinematography continued, especially: the long take.
 Readings: Corrigan and White, 29-57 (pt. ch. 2, Distribution etc); 96-133 (ch. 4, Cinematography); 371-391 (pt. ch. 11, Film History).
 Kolker: The Long Take; Camera.

3. (Oct 12-14): Continuity Editing.

Screening: The Lonedale Operator, dir. D.W. Griffith, 1911. (17min)
Meet John Doe, dir. Frank Capra, 1941 (122min)
 Lectures: Classical cinema, filmic space; continuity editing.
 Reading: Corrigan and White, 135-66 (pt. ch. 4, Editing); 393-396 (pt. ch. 11, Film History/Periodization)
 Kolker: Continuity Editing

4. (Oct 19-21): Discontinuity and Disjunctive Editing

Screening: Battleship Potemkin, dir. Sergei Eisenstein, USSR, 1925 (66min)
 Lectures: Alternatives to continuity editing; Soviet montage; experimental and avant-garde cinema; European cinemas; Moroccan cinema.
 Reading: Corrigan and White, 167-83 (pt. ch. 5, Editing); 457-83 (pt. ch. 13, Film Theory etc).
 Kolker: Montage

*****SEQUENCE ANALYSIS DUE, OCTOBER 21 at lecture, 3.30pm.*****

5. (Oct 26-28): Sound:

Screening: Punch Drunk Love, dir. Paul Thomas Anderson, 2004. (95min)
 Lectures: Sound and narrative; point of view.
 Reading: Corrigan and White, 185-223 (ch. 6, Sound); 397-403 (pt. ch. 11, Postwar cinema).
 Kolker: Sound and Music; Point of View

6. (Nov 2-4): Narrative

Screening: North by Northwest, dir. Alfred Hitchcock, 1959. (136min)
 Lecture: Narration and narrative
 Reading: Corrigan and White, 224-69 (Ch. 7, Narrative); 371-393 (pt. ch. 11, Film History).

WED NOV 4: IN-CLASS MIDTERM, 3.30pm-5.15pm

7. (Nov 9): Experimental, Short, and Non-Narrative Film and Video

In-class screening and lecture: Selections from the work of Bruce Conner, Len Lye, Stan Brakhage, Maya Deren, Sadie Benning, Martin Arnold, Nguyen Tan Hoang, and others.

Reading: Corrigan and White, 301-29 (Ch. 9, Experimental); 507-32 (pt. ch. 14, Writing a Film Essay).

*****NOV 11: VETERANS' DAY, NO CLASSES*****

8. (Nov 16-18) Documentary and non-fiction film.

Screening: Paris is Burning, dir. Jennie Livingston, 1990. (76min)

Lectures: The non-fiction film; documentary practices; the construction of history.

Reading: Corrigan and White, 271-99 (Ch. 8, Doco), 507-32 (pt. ch. 14, Writing a Film Essay).

Bill Nichols, "What Types of Documentary are There?" (E-Res).

9. (Nov 23-25): Film Histories and Theories: Gender, genre, race, sexuality, ideology.

Screening: Far From Heaven, dir. Todd Haynes, 2002. (107min)

Lectures: Melodrama and remakes, race, sexuality, ideology.

Reading: Corrigan and White, 331-367 (Ch. 10, Genre); 485-505 (pt. ch. 13, Contemp. Film Theory etc.)

Additional reading, TBA.

Kolker: Genre, Comparison of Three Films

NB: Nov 25, NOT A HOLIDAY (LECTURE AS USUAL). PLEASE PLAN ACCORDINGLY

10. (Nov 30-Dec 2): Film Histories and Theories: Auteurs, "World" cinemas.

Screening: Whale Rider, dir. Niki Caro, 2002. (101min)

Lectures: Authorship, "world" cinemas, indigenous cultures and cinema.

Reading: Corrigan and White, 405-53 (Ch. 12, Global/Local).

*****ANALYTICAL FILM ESSAY DUE, MONDAY, NOV 30, 3.30pm at lecture.*****

FINAL EXAM: THURSDAY DEC 10, 8AM-11AM.

MEDIA THEATER

NB: Please note that this syllabus is subject to change during the quarter. Any changes will be announced in class and electronically (website and/or email).