

DUKE UNIVERSITY  
Fall Term, 2016

# INTRODUCTION TO FILM STUDIES

AMI 201-01; DOCST 264-01; ENGLISH 181-01; LIT 110-01; THEATRST 278-01; VMS 289-01

## SYLLABUS PACK



## TEACHING SCHEDULE & LOCATION

Lectures & Screenings.....Tuesdays, 4:40pm-8:30pm, in Carr 103  
 Seminars.....Thursdays, 4:40pm-5:55pm, in Carr 103

## COURSE INSTRUCTORS

Prof. Markos Hadjioannou.....  
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### Teaching Assistants

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## ATTENDANCE POLICY

Attendance at **all sessions** (including lectures, screenings, and seminars) is monitored and is part of the requirement for passing the course. Unavoidable absences must always be explained to the course instructor in advance or as soon as possible, and must always be accompanied by formal documentation in accordance with university guidelines.

- You are allowed a total of **4 absences** for this course (unjustified *and* justified).
- Starting with your **5<sup>th</sup> absence** (and including **all subsequent absences**) your final letter grade for the course will begin to go **down by a half letter grade** for each absence (e.g. an A- will become a B+, a B+ will become a B, etc.).
- Exceptions to these rules are made only in extremely urgent and important circumstances and with the prior consent of the primary instructor.



All other assigned reading material will be available for downloading through the course website on Sakai. In order to access Sakai, please follow the link

<http://sakai.duke.edu>

Click 'Duke Login' and login with your Duke NetID credentials.

While attending screenings is obligatory, I have also added the assigned films to Duke Library's online streaming service "Warpwire". This should make it easier for those absent from class to catch up, as well as help you review the film(s) for your assignments.

The following link will give you access to these materials:

<https://warpwire.duke.edu/w/KEoBAA/>

## RECOMMENDED MATERIALS

The following books are recommended readings for this course. *Film History* documents the historical details of the topics we will be covering, and *A Short Guide to Writing About Film* is a helpful guide for writing academic essays for this and other film studies courses.

- Kristin Thompson and David Bordwell, *Film History: An Introduction*, 3rd ed. (New York: McGraw-Hill, 2010).
- Timothy Corrigan, *A Short Guide to Writing About Film*, 7th ed. (New York: Longman, 2009).

## COURSE ASSESSMENT

- **20% of final grade: Attendance and Participation**

Assessment for this part of the grade includes

- a. regular attendance and prompt arrival
- b. productive contribution to discussions
- c. evidence through the discussion that you are doing the readings and watching the films

NOTE: All electronic devices (laptops, tablets, phones, etc.) are not allowed during our sessions (i.e., lectures, screenings, and seminars), as these can be very distracting for the entire class. Instead, please have the textbook or copies of the reading material handy at all relevant classes.

- **30% of final grade: 3 in-class quizzes**

During the semester we will have 3 in-class quizzes. These will be simple and brief exercises based on the assigned material (readings and screenings) up to the point of the particular quiz.

Quiz 1: Thursday, September 22 (covering weeks 1-3).

Quiz 2: Thursday, October 27 (covering weeks 4-8).

Quiz 3: Thursday, December 01 (covering weeks 9-12).

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- **25% of final grade: Midterm Essay (7-8 pages long maximum)**

Due: Thursday, October 20, in class.

- **25% of final grade: Final Essay (7-8 pages long maximum)**

Due: Wednesday, December 14, to be uploaded to Sakai by 8am.

## ASSIGNED WORK POLICIES

- No work will be accepted after the date and time of the deadline. You will be given ample time to work on your assignments; as such, a heavy workload or a faulty computer do not constitute reasons for an extension. Please manage your time wisely.
- No incompletes will be given for the course.
- Plagiarism is a serious academic offence and will not be tolerated under any circumstances. Work for which plagiarism is proved will be awarded a grade of zero and relevant disciplinary procedures will be followed through the institution.

## FINAL NOTE

We use email regularly to inform students of any changes, as well as to distribute useful information and make other announcements. It is **essential**, then, to have **a working Duke email account** and to **check it frequently**.

Responding to email communication from all students takes time; please **do not expect a response in less than 2-3 working days**. As such, please schedule your communications with the instructors accordingly.

Make sure you have read and understood all information contained in this syllabus pack carefully. If you are unsure about any aspect, speak to the instructors as soon as possible.

Prof. Markos Hadjioannou, PhD

August 2016

# COURSE OUTLINE




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## PART ONE: FILM FORM / FILM LANGUAGE

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**Week 1 – Tuesday Aug. 30, & Thursday Sep. 01**

**Topic:** Introduction: Narrative Form

**Film:** *The Full Monty*. Dir. Peter Cattaneo. UK, 1997 (91').

**Assigned Reading:**

- *Film: A Critical Introduction*: "Chapter 4: Narrative Form," 65-90.
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**Week 2 – Tuesday Sep. 06, & Thursday Sep. 08**

**Topic:** Mise en Scène & Cinematography

**Film:** *The Royal Tenenbaums*. Dir. Wes Anderson. USA, 2001 (110').

**Assigned Reading:**

- *Film: A Critical Introduction*: "Chapter 5: Mise en Scène," 91-120; and "Chapter 6: Cinematography," 129-183.
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**Week 3 – Tuesday Sep. 13, & Thursday Sep. 15**

**Topic:** Editing & Sound

**Film:** *Killing Them Softly*. Dir. Andrew Dominik. USA, 2012 (97').

**Assigned Reading:**

- *Film: A Critical Introduction*: "Chapter 7: Editing," 191-215; and "Chapter 8: Sound," 227-267.
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## PART TWO: FILM / TECHNOLOGY / SOCIETY

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Week 4 – Tuesday Sep. 20, & Thursday Sep. 22

**In-Class Quiz 1:** Thursday, September 22 (covering weeks 1-3)

**Topic:** Silent Cinema and the Rise of Hollywood

**Film:** *Modern Times*. Dir. Charles Chaplin. USA, 1936 (89').

**Assigned Reading:**

- Tom Gunning, "The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde," *Wide Angle* 6, no. 2 (1986): 63-70.
- Tom Gunning, "The Whole Town's Gawking: Early Cinema and the Visual Experience of Modernity," *The Yale Journal of Criticism* 7, no. 2 (1994): 189-201.

**Recommended Reading:**

- *Film History*, 1-67.

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Week 5 – Tuesday Sep. 27, & Thursday Sep. 29

**Topic:** 1920s Europe: French Impressionism – German Expressionism

**Film:** *Nosferatu*. Dir. F. W. Murnau. Germany, 1922 (89').

**Assigned Reading:**

- John S. Titford, "Object-Subject Relationships in German Expressionist Cinema," *Cinema Journal* 13, no. 1 (1973): 17-24.
- Patrick Colm Hogan, "Narrative Universals, Nationalism, and Sacrificial Terror: From *Nosferatu* to Nazism," *Film Studies* 8 (Summer, 2006): 93-105.

**Recommended Reading:**

- *Film History*, 68-104.
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## Week 6 – Tuesday Oct. 04, & Thursday Oct. 06

**Topic:** 1920s Europe: Soviet Montage

**Film:** *Battleship Potemkin/Bronenosets Potemkin*. Dir. Sergei M. Eisenstein. USSR, 1925 (72').

**Assigned Reading:**

- Thomas Denyer, "Montage and Political Consciousness," *Soviet Union/Union Soviétique* 7, no. 1-2 (1980): 89-111.
- David Bordwell, "The Idea of Montage in Soviet Art and Film," *Cinema Journal* 11, no. 2 (1972): 9-17.

**Recommended Reading:**

- *Film History*, 105-27.
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## Week 7 – [FALL BREAK: No Tuesday Class] Thursday Oct. 13

**Topic:** Midterm Essay Discussion

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## Week 8 – Tuesday Oct. 18, & Thursday Oct. 20

**Midterm Essay Due:** Thursday, Oct. 20

**Topic:** From Silent to Sound Cinema

**Film:** *Meet me in St Louis*. Dir. Vincente Minnelli. USA, 1944 (113').

**Assigned Reading:**

- John Belton, *American Cinema/American Culture*, 3rd ed. (New York: McGraw-Hill, 2009), 144-63.
- Serafina Bathrick, "The Past as Future," *The Minnesota Review* 6 (Spring, 1976): 132-39.

**Recommended Reading:**

- *Film History*, 128-51; and 175-218.
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## Week 9 – Tuesday Oct. 25, & Thursday Oct. 27

**In-Class Quiz 2:** Thursday Oct. 27 (covering weeks 4-8)

**Topic:** Film During Wartime

**Film:** *The Grand Illusion/La Grande Illusion*. Dir. Jean Renoir. France, 1937 (113').

**Assigned Reading:**

- Martin O'Shaughnessy, *La Grande Illusion* (London: I.B. Tauris, 2009), 48-98.

**Recommended Reading:**

- *Film History*, 239-95.
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## Week 10 – Tuesday Nov. 01, & Thursday Nov. 03

**Topic:** Postwar Europe: Italian Neorealism

**Film:** *Bicycle Thieves/Ladri di biciclette*. Dir. Vittorio De Sica. Italy, 1948 (89').

**Assigned Reading:**

- John C. Stubbs, "Bicycle Thieves," *The Journal of Aesthetic Education* 9, no. 2 (1975): 50-61.
- André Bazin, "Bicycle Thief," in *What is Cinema?*, ed. and trans. by Hugh Gray, vol. 2 (Berkeley: University of California Press, 1967-1972), 47-60.

**Recommended Reading:**

- *Film History*, 324-341.
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## Week 11 – Tuesday Nov. 08, & Thursday Nov. 10

**Topic:** Postwar Europe: The French New Wave

**Film:** *Pierrot le Fou*. Dir. Jean-Luc Godard. France and Italy, 1965 (110').

**Assigned Reading:**

- Alexandre Astruc, "The Birth of a New Avant-Garde: La Caméra-Stylo," in *The New Wave: Critical Landmarks*, ed. Peter Graham (Garden City, NY: Doubleday, 1968), 17-23.
- François Truffaut, "A Certain Tendency of the French Cinema," in *Auteurs and Authorship: A Film Reader*, ed. Barry Keith Grant (Massachusetts and Oxford: Blackwell, 2008), 9-18.
- Jill Forbes, "Pierrot le fou and Post-New Wave French Cinema," in *Jean-Luc Godard's Pierrot le fou*, ed. David Wills (Cambridge: Cambridge University Press, 2000), 108-32.

**Recommended Reading:**

- *Film History*, 381-438.
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## Week 12 – Tuesday Nov. 15, & Thursday Nov. 17

**Topic:** Contemporary US Cinema

**Film:** *Badlands*. Dir. Terrence Malick. USA, 1973 (94').

**Assigned Reading:**

- Geoff King, "New Hollywood, Version I: The Hollywood Renaissance," in *New Hollywood Cinema: An Introduction* (New York: Columbia University Press, 2002), 11-48.
- Neil Campbell, "The Highway Kind: Badlands, Youth, Space and the Road," in *The Cinema of Terence Malick: American Dreams, Nightmare Visions*, ed. Hannah Patterson (London: Wallflower Press, 2003), 37-49.

**Recommended Reading:**

- *Film History*, 472-93; and 659-93.
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Week 13 – Tuesday Nov. 22 [THANKSGIVING RECESS: No Thursday Class]

Topic: Final Essay Discussion

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Week 14 – Tuesday Nov. 29, & Thursday Dec. 01

**In-Class Quiz 3:** Thursday, December 01 (covering weeks 7-12)

Topic: World Cinema

Film: TBC

Assigned Reading:

- TBC

Recommended Reading:

- *Film History*, 566-98; and 694-712.
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Week 15 – Tuesday Dec. 06, & Thursday Dec. 08

Topic: Cinema and Technology: The Digital Revolution

Film: TBC

Assigned Reading:

- TBC

Recommended Reading:

- *Film History*, 713-30.
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**Final Essay Due:** Wednesday, December 14, to be uploaded to Sakai by 8am



## BIBLIOGRAPHY AND FURTHER READING

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