

		Topic	Film: An Introduction unless otherwise indicated	Screening
Week 1	13-Jan	Introductions	Syllabus	<i>* The Player *</i> (Robert Altman, USA, 1992)
	15-Jan	Analysis of <i>The Player</i>	Ch 13, pp. 579-603	
Wk. 2	20-Jan	Types of Fictional Films		<i>The Good, the Bad, and the Ugly</i> (Sergio Leone, Italy, 1966)
	22-Jan		Ch 7, pp. 307-360	
Wk. 3	27-Jan	Mise en Scène	Ch 1, pp. 11-36	<i>Chocolat</i> (Claire Denis, France, 1988)
	29-Jan		Excerpt from "Seeing Others," pp. 33-48	
Wk. 4	3-Feb	Mise en Scène / Cinematography		<i>Citizen Kane</i> (Orson Welles, USA, 1941)
	5-Feb		Ch 1, pp. 37-60 ; Ch 2, pp. 61-77	
Wk. 5	10-Feb	Cinematography		<i>In the Mood for Love</i> (Wong Kar-wai, Hong Kong, 2000)
	12-Feb		Ch 2, pp. 78-112	
Wk. 6	17-Feb	Editing	<i>Test (chs 7, 1, 2)</i>	<i>Battleship Potemkin</i> (Sergei Eisenstein, Soviet Union, 1925)
	19-Feb		Ch 3, pp. 113-156	
Wk. 7	24-Feb	Sound		<i>Me and You and Everyone We Know</i> (Miranda July, USA, 2005)
	26-Feb		Ch 4, pp. 157-200	

Wk. 8	3-Mar	Documentary		<i>The Five Obstructions</i> (Lars von Trier & Jørgen Leth, Denmark, 2003)
	5-Mar		Ch 8, pp. 361-398	
Spring	10-Mar			
Break	12-Mar			
Wk. 9	17-Mar	Sources for Fictional Films	<i>Test (chs 3, 4, 8)</i>	<i>The Good, The Bad, The Weird</i> (Kim Jee-woon, South Korea, 2008)
	19-Mar		Ch 5, pp. 203-253	
Wk. 10	24-Mar	Components of Fictional Films		<i>Run Lola Run</i> (Tom Tykwer, Germany, 1998)
	26-Mar		Ch 6, pp. 254-306	
Wk. 11	31-Mar	Types, Movements, Contexts		<i>Cléo from 5 to 7</i> (Agnès Varda, France, 1962)
	2-Apr		Nelson, "Reflections in a Broken Mirror"	
Wk. 12	7-Apr	Experimental, Hybrid, and Animated Films		Experimental film program
	9-Apr		Ch 9, pp. 399-434	
Wk. 13	14-Apr	Understanding Films Through Contexts	<i>Test (chs 5, 6, 9)</i>	<i>Some Like It Hot</i> (Billy Wilder, USA, 1959)
	16-Apr		Ch 10, pp. 439-502	
Wk. 14	21-Apr	Thinking About Films		<i>no screening period</i>
	23-Apr		Ch 11, pp. 503-552	
Finals	1-May	2-5pm	Presentations	