

The University of Iowa  
College of Liberal Arts and Sciences  
Department of Cinema and Comparative Literature

**INTRODUCTION TO FILM ANALYSIS**  
048:001:AAA | CCL:1601:0AAA | Fall 2013

**Class Times**

Lecture: 12:30PM–1:20PM MW 101 BCSB  
Screening: 6:30PM–9:00PM M 101 BCSB

Discussion:

0A01: 1:30PM–2:20PM W 205 BCSB, Stephanie Khan  
0A02: 2:30PM–3:20PM W 205 BCSB, Stephanie Khan  
0A03: 1:30PM–2:20PM W E138 AJB, Anu Thapa  
0A04: 2:30PM–3:20PM W E138 AJB, Anu Thapa

**Contact information**

Professor Kyle Stine  
Office: W231 AJB  
Hours: 10:30AM–12:00PM MW & by appointment  
Phone: 353-2261  
Email: [kyle-stine@uiowa.edu](mailto:kyle-stine@uiowa.edu)

Interim DEO: Marc Armstrong  
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*A torinói ló* [*The Turin Horse*] (Béla Tarr, Hungary, 2011)

TA: Stephanie Khan  
Office: W239 AJB  
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TA: Anu Thapa  
Office: W239 AJB  
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**Overview**

This course offers an introduction to the analysis of films for students with little or no previous background in film. It aims to provide students with the critical skills for understanding the narrative, form, visual style, and sound design of motion pictures in a way that will enhance the experience of viewing films and shed light on the creative process of producing them. Beginning with the analysis of film narrative, lectures will turn to aspects of form and style: *mise-en-scène*, cinematography, editing, and sound. The second half of the semester will consider special topics of film analysis, such as ideology, genre, and the influences of documentary and the avant-garde on narrative film. There will be three short writing assignments with increasing expectations on each, which will evaluate students' comprehension and skills of critical film analysis. Two exams will test for knowledge of film vocabulary.

**Required Texts (Available at The University Book Store)**

David Bordwell and Kristin Thompson. *Film Art: An Introduction*, 10th Edition. McGraw-Hill, 2012.

Additional readings are available on ICON.

All films screened in class are available for you to view at the Information Desk, Main Library.

**Course Web Site**

The syllabus and readings on electronic reserve can be accessed on ICON. When you are registered for this class, you will be able to access the site: (<http://icon.uiowa.edu/index.shtml>). You will need your Hawk ID and password to login to ICON.

**Assignments and Evaluation**

20% — Participation (including attendance, quizzes, short assignments, and group projects in discussion)  
10% — Plot Segmentation (3 pages), due 9/13  
15% — Scene Analysis (4 pages), due 10/4  
15% — Midterm Exam, in class 10/21  
20% — Film Analysis (5-6 pages), due 11/22  
20% — Final Exam, finals week, date and time TBD

## **Grading**

Grading is on a plus and minus scale. Essays turned in late are graded down, one grade per day during the week and two grades over the weekend. *No written work is accepted by email.* Any late work can be placed in your TA's mailbox. Please email your TA (and Cc me on the email) when you submit late work in the mailbox.

## **Attendance and Participation**

Students should attend all classes and are responsible for any classes missed. All screenings are required. There will be no excused absences for exams and quizzes and no make-up exams or quizzes except in the case of prior arrangement or extraordinary circumstance. In case of absence due to illness or a family emergency, please email me and your TA to arrange to make up missed work as soon as you return to campus. Attendance will be taken in discussion sections and screenings. Each student is permitted two unexcused absences, after which each absence will reduce the final grade by one letter. Students who cannot regularly attend the screenings should drop the course.

## **Important Note Regarding Screenings**

Students are forewarned that the norms for the presentation of sexuality and violence in international cinema are different from those of Hollywood. *The use of cellphones in class and during screenings is prohibited.* This is especially important during screenings where, in respect for other students, you should please refrain from using your phone *even for purposes of checking the time.* There is a clock in the classroom for this purpose. If you are seen using your phone, you will be asked to leave the class, and it will be counted as an absence.

## **Statement on Collaboration**

Collaboration and interpersonal discussion are essential in film studies and in film culture more generally. Students are encouraged to discuss, critique, and collaborate in thinking about the films and topics in this course. This discussion can and should continue outside the classroom during studying and review. All written assignments, however, including take-home essays and exams, are not collaborative projects and must be completed by the student without help from others. Papers or exams showing strong similarities and/or duplication will be considered the result of academic dishonesty and will be failed and the students involved reported to the College. Do not share your papers or exams with others in the class. If you have questions about this policy, it is your responsibility to ask.

## **Administrative Home**

The College of Liberal Arts and Sciences is the administrative home of this course and governs matters such as the add/drop deadlines, the second-grade-only option, and other related issues. Different colleges may have different policies. Questions may be addressed to 120 Schaeffer Hall, or see the CLAS Academic Policies Handbook at <http://clas.uiowa.edu/students/handbook>.

## **Electronic Communication**

University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences (Operations Manual, III.15.2, k.11).

## **Accommodations for Disabilities**

A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements. See [www.uiowa.edu/~sds/](http://www.uiowa.edu/~sds/) for more information.

## **Academic Honesty**

All CLAS students or students taking classes offered by CLAS have, in essence, agreed to the College's Code of Academic Honesty: "I pledge to do my own academic work and to excel to the best of my abilities, upholding the IOWA Challenge. I promise not to lie about my academic work, to cheat, or to steal the words or ideas of others; nor will I help fellow students to violate the Code of Academic Honesty." Any student committing academic misconduct is reported to the College and placed on disciplinary probation or may be suspended or expelled (CLAS Academic Policies Handbook).

## **CLAS Final Examination Policies**

The final examination schedule for each class is announced by the Registrar generally by the tenth day of classes. Final exams are offered only during the official final examination period. No exams of any kind are allowed during the last week of classes. All students should plan on being at the UI through the final examination period. Once the Registrar has announced the date, time, and location of each final exam, the complete schedule will be published on the Registrar's web site and will be shared with instructors and students. It is the student's responsibility to know the date, time, and place of a final exam.

### **Making a Suggestion or a Complaint**

Students with a suggestion or complaint should first visit with the instructor (and the course supervisor), and then with the departmental DEO. Complaints must be made within six months of the incident (CLAS Academic Policies Handbook).

### **Understanding Sexual Harassment**

Sexual harassment subverts the mission of the University and threatens the well being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI Comprehensive Guide on Sexual Harassment for assistance, definitions, and the full University policy.

### **Reacting Safely to Severe Weather**

In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Department of Public Safety website.

### **Schedule**

BT: David Bordwell and Kristin Thompson, *Film Art: An Introduction*

## **I. Film Narrative and Form**

### **W1 Classical Hollywood Narrative**

M 8/26 Lecture: Introduction to Formal Analysis, Narrative, and Formal Invisibility  
Screening: *Casablanca* (Michael Curtiz, USA, 1942, 102m)

W 8/28 Lecture: Dual Goals of Classical Hollywood Narrative; Repetition and Variation; Plot Segmentation  
Clips from and recommended viewing: *Adaptation* (Spike Jonze, USA, 2002, 114m)  
Reading: BT Chapter 2, "The Significance of Film Form," 56-77; Umberto Eco, "Casablanca: Cult Movies and Intertextual Collage" (recommended) ICON

### **W2 Excess, Spectacle, and Experimentation**

M 9/2 NO CLASS, UNIVERSITY HOLIDAY

W 9/4 Screening: *La sortie des usines Lumière [Leaving the Lumière Factory]* (Louis Lumière, France, 1895, 1m); *Repas de bébé [Baby's Meal]* (Louis Lumière, France, 1895, 1m); *L'arroseur et arrosé [Tables Turned on the Gardener]* (Louis Lumière, France, 1895, 1m); *Electrocuting an Elephant* (Edwin S. Porter and Jacob Blair Smith, USA, 1903, 1m); *The Gay Shoe Clerk* (Edwin S. Porter, USA, 1903, 1m); *At Land* (Maya Deren, USA, 1944, 15m); *A Movie* (Bruce Connor, USA, 1958, 12 m); *Passage à l'acte* (Martin Arnold, Austria, 1993, 12m)  
Reading: BT Chapter 3, "Narrative as a Formal System," 78-116; Tom Gunning, "The Cinema of Attraction" ICON

### **W3 Film Narrative: Doing the Schematizing for Us**

M 9/9 Lecture: "One Scene Gives Us the Whole Thing": Standardization and Individualism  
Clips from and recommended viewing: *His Girl Friday* (Howard Hawks, USA, 1940, 92m)  
Reading: Horkheimer and Adorno, "The Culture Industry" ICON  
Screening: *42nd Street* (Lloyd Bacon, USA, 1933, 89m)

W 9/11 Lecture: Rhythms of Narrative and Spectacle, Gender and Film Looking  
Clips from and recommended viewing: *Dance, Girl, Dance* (Dorothy Arzner, USA, 1940, 90m)

F 9/13 \*\*\*PLOT SEGMENTATION DUE\*\*\* in TA mailboxes by 4:00 p.m.

### **W4 Boredom and the Passing of Cinematic Time**

M 9/16 Lecture: A Case for Slow Cinema: Why Boredom Is Anything but Boring  
Clips from and recommended viewing: *The Bourne Ultimatum* (Paul Greengrass, USA/Germany, 2007, 115m); *C'era una volta il West [Once Upon a Time in the West]* (Sergio Leone, Italy/USA, 1968, 175m); *Bad ma ra khahad bord [The Wind Will Carry Us]* (Abbas Kiarostami, Iran/France, 1999, 118m).  
Reading: "'Slow Cinema' Fights Back Against Bourne's Supremacy" <http://www.guardian.co.uk/film/2012/mar/09/slow-cinema-fights-bournes-supremacy>; Richard Misek, "Dead Time: Cinema, Heidegger, and Boredom" ICON  
Screening: *L'eclisse* (Michelangelo Antonioni, Italy/France, 1962, 126m)

- W 9/18 Lecture: Emptied Spaces and Waitings: Neorealism and the Limits of Film Analysis  
Clips from and recommended viewing: *Umberto D.* (Vittorio De Sica, Italy, 1952, 89m); Screen Tests (Andy Warhol, USA, 1964–1966); *Professione: reporter* [*The Passenger*] (Michelangelo Antonioni, Italy/Spain/France, 1975, 126m); *13 Lakes* (James Benning, USA, 2004, 134m)  
Reading: Siegfried Kracauer, “Boredom” ICON; Gilles Deleuze, sections from “Beyond the Movement-Image,” in *Cinema 2: The Time-Image* ICON

## II. Film Style

### W5 Mise-en-scène

- M 9/23 Lecture: Styles of Mise-en-scène: Setting, Staging, Lighting, and Costume  
Clips from and recommended viewing: *The Searchers* (John Ford, USA, 1956, 119m); *Do the Right Thing* (Spike Lee, USA, 1989, 120m); *Royal Tenenbaums* (Wes Anderson, USA, 2001, 110m)  
Reading: BT Chapter 4, “The Shot: Mise-en-scene,” 118-166  
Screening: *An Education* (Lone Scherfig, UK/USA, 2009, 100m)
- W 9/25 Lecture: Mise-en-scène, Mood, and Story  
Clips from and recommended viewing: *Das Cabinet des Dr. Caligari* [*The Cabinet of Dr. Caligari*] (Robert Wiene, Germany, 1921, 67m); *Out of the Past* (Jacques Tourneur, USA, 1947, 97m)  
Reading: Béla Balázs, “The Face of Man” ICON

### W6 Cinematography

- M 9/30 Lecture: Aspects of Cinematography: Framing, Focus, Movement, and Duration  
Clips from and recommended viewing: *Citizen Kane* (Orson Welles, USA, 1941, 119m); *Sunset Blvd.* (Billy Wilder, USA, 1950, 110); *Goodfellas* (Martin Scorsese, USA, 1990, 146m)  
Reading: BT Chapter 5, “The Shot: Cinematography,” 167-222  
Screening: *A torinói ló* [*The Turin Horse*] (Béla Tarr, Hungary, 2011, 146m)
- W 10/2 Lecture: The Long Take  
Clips from and recommended viewing: *Zerkalo* [*The Mirror*] (Tarkovsky, USSR, 1975, 108m)  
Reading: André Bazin, “Evolution of the Language of Cinema” ICON
- F 10/4 \*\*\*SCENE ANALYSIS DUE\*\*\* in TA mailboxes by 4:00 p.m.

### W7 Editing

- M 10/7 Lecture: Introduction to Editing: Classical Continuity Editing  
Clips from and recommended viewing: *His Girl Friday*, *Casablanca*  
Reading: BT Chapter 6, “The Relation of Shot to Shot: Editing,” 223-268  
Screening: *Apocalypse Now* (Francis Ford Coppola, USA, 1979, 153m)
- W 10/9 Lecture: Soviet Montage: Its History and Influence  
Reading: Sergei Eisenstein, “The Dramaturgy of Film Form” ICON  
Clips from and recommended viewing: *Stachka* [*Strike*] (Sergei Eisenstein, USSR, 1925, 82m)

### W8 The Soundtrack

- M 10/14 Lecture: Introduction to the Soundtrack  
Reading: BT Chapter 7, “Sound in the Cinema,” 269-311  
Screening: *The Piano* (Jane Campion, Australia/New Zealand/France, 1993, 121m)
- W 10/16 Lecture: Understanding the Complete Film: A Review  
Clips from and recommended viewing: *Mon Oncle* (Jacques Tati, France, 1958, 117)  
Reading: Michel Chion, “Point of Synchronization and Synchresis” ICON

### W9 Sound, Spectacle, and Narrative

- M 10/21 \*\*\*MIDTERM EXAM\*\*\*  
Screening: *La mujer sin cabeza* [*The Headless Woman*] (Lucrecia Martel, Argentina, 2008, 87m)
- W 10/23 Lecture: Sound and Narrative  
Clips from and recommended viewing: *The Hurt Locker* (Kathryn Bigelow, USA, 2008, 131m); *Zero Dark Thirty* (Kathryn Bigelow, USA, 2012, 157m)  
Reading: Rick Altman, “Sound Space” ICON

### III. Topics and Alternative Aesthetics

#### W10 Authorship and Film Genre

M 10/28 Lecture: Classifying Films: Introduction to Authorship and Genre

Reading: BT Chapter 9, "Film Genres," 328-348

Screening: *Point Break* (Kathryn Bigelow, USA, 1991, 120m)

W 10/30 Lecture: Kathryn Bigelow as Auteur and Genre Director

Reading: Andrew Sarris "Notes on the Auteur Theory in 1962"; Pauline Kael, "Circles and Squares" ICON; Hanna Rosin, "The Auteur of Unease," <http://www.newrepublic.com/article/112202/kathryn-bigelow-and-zero-dark-thirty-author-unease#>

#### W11 Feminist Aesthetics

M 11/4 Lecture: The Pleasure of Looking: The Film Apparatus and Scopophilia

Reading: Anneke Smelik, "Feminist Film Theory" ICON

Clips from and recommended viewing: *Jeanne Dielman* (Chantal Ackerman, Belgium/France, 1975, 201m);

*Born in Flames* (Lizzy Borden, USA, 1983, 80m); *Ten* (Abbas Kiarostami, France/Iran/USA, 2002, 94m)

Screening: *Morvern Callar*, (Lynne Ramsay, UK/Canada, 2002, 97m)

W 11/6 Lecture: Introduction to Film Genre

Reading: Liza Johnson, "Perverse Angle: Feminist Film, Queer Film, Shame" ICON

#### W12 Queer Aesthetics

M 11/11 Lecture: From Classical Hollywood to the New Queer Cinema

Clips from and recommended viewing: *Flaming Creatures* (Jack Smith, USA, 1963, 45m); *My Beautiful Laundrette* (Stephen Frears, UK, 1985, 97m); *The Living End* (Gregg Araki, USA, 1992, 92m); *My Own Private Idaho* (Gus Van Sant, USA, 1991, 104m)

Reading: Thomas Waugh, "Films by Gays for Gays"; B. Ruby Rich, "New Queer Cinema" ICON

Screening: *Weekend* (Andrew Haigh, UK, 2011, 97m)

W 11/13 Lecture: After the New Queer Cinema

Clips from and recommended viewing: *Chun gwong cha sit [Happy Together]* (Kar Wai Wong, Hong Kong, 1997, 96m), *Hedwig and the Angry Inch* (John Cameron Mitchell, USA, 2001, 95m), *The Kids Are All Right* (Lisa Cholodenko, USA, 2010, 106m)

Recommended viewing: *The Celluloid Closet* (Rob Epstein and Jeffrey Friedman, France/UK/Germany/USA, 1995, 102m)

#### W13 Race, Ethnicity, and Representation

M 11/18 Lecture: Race, Ethnicity, and Representation in American Cinema: A History

Clips from and recommended viewing: *The Birth of a Nation* (D. W. Griffith, USA, 1915, 165m); *Body and Soul* (Oscar Micheaux, USA, 1925, 102m); *Guess Who's Coming to Dinner* (Stanley Kramer, USA, 1967, 108m); *Bush Mama* (Haile Gerima, USA, 1979, 97m); *Boyz n the Hood* (John Singleton, USA, 1991, 112m)

Reading: Manthia Diawara, "Black American Cinema: The New Realism" ICON

Screening: *Killer of Sheep* (Charles Burnett, USA, 1979, 83m)

W 11/20 Lecture: Analysis of *Killer of Sheep*, Examples from Contemporary Black Directors

Clips from and recommended viewing: *Training Day* (Antoine Fuqua, USA/Australia, 2001, 122m), *Hunger* (Steve McQueen, UK/Ireland, 2008, 96m); *Oldboy* (Spike Lee, USA, 2013, forthcoming)

Reading: Michael Cieply, "Coming Soon: A Breakout Year for Black Films" <http://www.nytimes.com/2013/06/02/movies/coming-soon-a-breakout-for-black-filmmakers.html?pagewanted=all>

F 11/22 \*\*\*FILM ANALYSIS DUE\*\*\* in TA mailboxes by 4:00 p.m.

**THANKSGIVING RECESS—NO CLASS NOVEMBER 25–29**

### IV. Realism and Truth in Cinema

#### W14 Documentary Aesthetics

M 12/2 Lecture: Influences of Documentary Form on Narrative Cinema

Reading: Bill Nichols, "What Types of Documentary Are There?" ICON; BT Chapter 10, "Documentary, Experimental, and Animated Films," 366-381 (recommended)

Clips from and recommended viewing: *Kinoglaz [Kino Eye]* (Dziga Vertov, USSR, 1924, 78m); *The River* (Pare Lorentz, USA, 1938, 31m); *Primary* (Robert Drew, USA, 1960, 60m); *Moi, un Noir [I, a Negro]* (Jean Rouch, France, 1958, 70m)

Screening: *Er shi si cheng ji [24 City]* (Jia Zhang-Ke, China/Hong Kong/Japan, 2008, 112m)

W 12/4 Lecture: Reflexivity in Documentary and Narrative Cinema

Reading: Dudley Andrew, "Interview with Jia Zhang-Ke" ICON

### **W15 Special Effects and the Tricks of Realism**

M 12/9 Lecture: The Trick that Is Cinema

Clips from and recommended viewing: *Le voyage dans la lune [Trip to the Moon]* (Georges Méliès, France, 1902, 13m); *Vérités et mensonges [F for Fake]* (Orson Welles, France/Iran/West Germany, 1973, 89m); *Adaptation*; *The Usual Suspects* (Bryan Singer, USA/Germany, 1995, 106m); *The Prestige* (Christopher Nolan, USA, 2006, 130m)

Reading: Christian Metz, "Trucage and the Film" ICON

Screening: *Copie conforme [Certified Copy]*, (Abbas Kiarostami, France/Italy, 2010, 106m)

W 12/11 End of semester logistics and evaluations

\*\*\*FINAL EXAM\*\*\* date and time TBD