SYLLABUS

Goals:
(a) To watch feature length movies in one sitting as an ensemble, to digest them, then to discuss them at length, with some focus on psychological principles
(b) To explore the relations of narratives and narration, story and plot, and character development
(c) To appreciate the history and developments in the medium; to try and recapture the period eye of contemporaneous audiences
(d) To think critically about the craft of making films, and the psychological effects of the various techniques that filmmakers use – framing, aspect ratios, scene and shot structures, shot scale, transitions, modulations of motion and lighting, and more

1. M 27 Aug: early cinema
   no reading

2. W 29 Aug: watch Wings (1927), 144 min (time alert! +30 min)
   reading: review of Wings, Silverman, Variety

   M 3 Sept – Labor Day, no class

3. W 5 Sept: discuss Wings, and popular cinema as art
   assignment #1 due
   reading: Bordwell (2011) But what kind of art?

4. M 10 Sept: Hollywood style, and continuity
   reading: Thompson (1985) The continuity system [HARD]

5. W 12 Sept: watch Grand Hotel (1932), 112 min
   reading: review of Grand Hotel, Greason, Variety

6. M 17 Sept: discuss Grand Hotel, and narration
   assignment #2 due
   reading: Bordwell (1985) The principles of narration

7. W 19 Sept: lenses, cameras, and lighting
   [Yom Kippur]

8. M 24 Sept: watch Passage to Marseille (1944), 109 min
   reading: review of Passage to Marseille, Crowther, New York Times

9. W 26 Sept: discuss Passage to Marseille, and recursion & parataxis
   assignment #3 due
   reading: Levinson (2013) Recursion [HARD]

10. M 1 Oct: transitions and scenes, and the roles of cognition
    reading: Bordwell (2012) The viewer’s share

11. W 3 Oct: watch Rope (1948), 80 min + discuss Rope
    reading: review of Rope, Ebert

   M 8 Oct – Fall Break

12. W 10 Oct: framing, shot scale, conversations, and eye movements
    assignment #4 due
    reading: Smith (2012) Watching you
   reading: review of *All About Eve*, Ebert

   assignment #5 due
   Zunshine (2012) Movies: restraint

15. M 22 Oct: motion, and continuity again
   reading: Bordwell (2006) Intensified continuity

   reading: review of *12 Angry Men*, Ebert

17. M 29 Oct: discuss *12 Angry Men*

18. W 31 Oct: scenes and sequences, and hooks

19. M 5 Nov: watch *Ordinary People* (1980), 124 min *(time alert! +10 min)*
   reading: review of *Ordinary People*, Ebert

20. W 7 Nov: discuss *Ordinary People*, parataxis again, montage
   assignment #6 due

21. M 12 Nov: pace
   reading: Griffith (1925) Pace in movies; Pearlman (2016) Timing

22. W 14 Nov: watch *Inception* (2010), 148 min *(time alert! +35 min)*
   reading: review of *Inception*, Ebert

23. M 19 Nov: discuss *Inception*, and narrative complexity
   W 21 Nov – Thanksgiving, no class

   reading: review of *Source Code*, Ebert

25. W 28 Nov: discuss *Source Code*, and discuss final projects
   assignment #7 due

26. M 3 Dec: watch *Man with a Movie Camera* (1929), 68 min, and
   *[Hanukkah]* *Woman with an Editing Bench* (2016), 15 min, and discuss both
   readings: review of *Man with a Movie Camera*, Ebert;
   Nicholson (2017) Five effects
   [Hanukkah]

   Th 6 Dec: Final Project Due (~15 pages double spaced, suggested topic: a critical comparison of
   one film we saw with one that we didn’t. Consider other topics as well)

**Evaluation:**

1/3 on short assignments (~2-3 pages; there are seven, all on narrative and narrational structure of these
movies), each with a segmentation part.

1/3 on class participation (including attendance – seeing films, discussing films, lectures on topics)

1/3 on your final project
**Readings (all on the course website):**


**Optional:**


**Reviews (all on the course website):**


Ebert, R. (1 Jan 1980). Review of *Ordinary People*. RogerEbert.com


Ebert, R. (1 Jul 2009). Review of *Man with a Movie Camera*. RogerEbert.com


Nicholson, B (17 Jan 2017). Five wonderful effects in *Man with a Movie Camera ... and how they’re inspiring filmmakers today*. British Film Institute blog, *Film Forever*