Major Film Movements English 344L Class Unique Number: 34845

Spring 2010 PAR 105

Tuesdays and Thursdays, 5:00-6:30pm (Screenings: Wednesdays 7:00-9:00pm)

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I. Description

Since its inception, and accelerating with the end of the Golden Age of classic Hollywood, the film industry has been marked by a succession of filmmaking movements which espouse particular, and often conflicting, philosophies of filmic storytelling and technique. In this course, students will receive a detailed overview of the major film movements that helped to define both filmmaking and film scholarship over the last half-century. In particular, we will look at Neo-Realism, New Wave, and New Hollywood, with short excursions into the Independent cinematic trends that followed in their wake in the US and abroad. Looking at the leading filmmakers of each movement and the major works of film scholarship that have sought to understand and contextualize their innovations and approaches, students will receive a broad introduction to both the language of film composition and the core techniques of film analysis. The course will focus primarily on each movement in its filmic manifestations but will include forays into corresponding literary and dramatic movements throughout for wider artistic context. By the end of the course, students can expect to have gained fluency in the major tactics of film analysis as well as a grounding in the development of some of the key movements in American and international film.

II. Course Requirements:

- 1. Class attendance and participation policy:
 - a. Attend all scheduled classes and arrive on time
 - Missed Classes: In the event you must miss a class, you can do so on 3 instances without it affecting your final grade. These 3 missed classes do not need to be excused, but please let me know of your absence as far in advance as possible. Beyond these 3 classes, all absences must be excused. Reasons for excused absences include illness (with doctor's note), team sports or approved activities, and family emergencies. Any unexcused absences beyond the allowed 3 missed classes will lower your final class grade by 1/3 of a letter.

• Religious Holy Days: By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

2. Course Readings/Materials:

- a. Please refer to the end of this syllabus for a full list of required course readings
- b. Additional readings and materials may also be provided by the instructor in the form of handouts or electronic attachments throughout the course

3. Assignments, Assessment, and Evaluation

- a. Term papers and other assignments are due at the start of class on the dates listed in the Tentative Course Schedule unless otherwise rescheduled by the instructor
- b. Unless arrangements for an extension are made in advance with the instructor, late papers or assignments will be marked down 1/3 of a letter for every class period they are late
- c. All assignments and due dates listed are subject to change with notice from the instructor to better suit class development and progression

III. Grading Procedures:

Grades will be based on:

- (a) Class Participation/Screening Attendance 15%
- **(b)** Short essay #1 (5 pages) 25%
- (c) Short essay #2 (5 pages) 25%
- **(d)** Long essay (8-10 pages) 35%

Participation will be evaluated based on attendance at weekly screenings and frequency of engagement in the classroom discussion. Engagement does not, however, mean verbal expression for its own sake. Active listening and responding to peers are critical components of classroom engagement. There is no particular quota for discussion contributions; rather the expectation is that all students will be continuously engaged in listening and responding to one another's thoughts and opinions.

A list of potential topics for short and long essays will be distributed by the instructor prior to the due date for each assignment. Students are welcome to develop their own paper topics for any of the assigned essays but must receive approval from the instructor for their topic prior to beginning the paper. Papers will be evaluated not only on the quality of the ideas and supporting analysis presented but also on the effectiveness of the organization and communication of those ideas. More specific expectations will be discussed in class at the time that paper topics are distributed. Any student with questions regarding paper expectations should speak individually with the instructor prior to beginning the paper.

For each of the short papers, students will be assigned a revision partner; partners will exchange papers with one another prior to the submission date and provide peer feedback for each other. In addition, students will be able to select one of the two short papers to revise for a new grade based on instructor feedback and direction, if they so choose.

IV. Other University Notices and Policies

University of Texas Honor Code

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Documented Disability Statement

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities (SSD) at (512) 471-6259 (voice) or 1-866-329-3986 (video phone). Faculty are not required to provide accommodations without an official accommodation letter from SSD.

- Please notify me as quickly as possible if the material being presented in class is not accessible (e.g., instructional videos need captioning, course packets are not readable for proper alternative text conversion, etc.).
- Please notify me as early in the semester as possible if disability-related accommodations for field trips are required. Advanced notice will permit the arrangement of accommodations on the given day (e.g., transportation, site accessibility, etc.).
- Contact Services for Students with Disabilities at 471-6259 (voice) or 1-866-329-3986 (video phone) or reference SSD's website for more disability-related information: http://www.utexas.edu/diversity/ddce/ssd/for_cstudents.php

V. Tentative Course Schedule:

This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

Date	Main Topic(s)	Work to do at home Readings – to be completed before class	Assignments
T 1/19	Introduction		
Unit 1: Italian Neo-Realism			
W 1/20			Attend Rome Open City screening
TH 1/21	Rome Open City	 Read Film Art – Chapter 12: Film Art and Film History (Italian Neo-Realism, p. 459-461) Read Traditions in World Cinema – Chapter 2: Italian Neo-Realism Read The European Cinema Reader – Chapter 12: the introduction and the section on Italy (p. 103-105, 111-114) 	
T 1/26	Paisan (clips)	Read The European Cinema Reader – Chapter 6: An Aesthetic of Reality: Neo- Realism	
W 1/27			Attend Germany Year Zero screening
TH 1/28	Germany Year Zero		
T 2/2	Paisan (clips)		
W 2/3			Attend Bicycle Thieves screening
TH 2/4	Bicycle Thieves		
T 2/9	Shoeshine (clips)		
W 2/10			Attend <i>Umberto</i> D screening
TH 2/11	Umberto D		
T 2/16	La Dolce Vita, 8 ½ (clips)		
W 2/17			Attend <i>La</i> Strada screening
TH 2/18	La Strada		
Т 2/23	Voyage to Italy, The Adventure (clips)		Short Paper #1 due

Date	Main Topic(s)	Work to do at home	Assignments
		Readings – to be completed	
Unit 2: From	nch New Wave	before class	
W 2/24	ICH INEW WAVE	-	Attend Breathless
W 2/27			screening
TH 2/25	Breathless	 Read Film Art – Chapter 12: Film Art and Film History (The French New Wave, p. 461-463) Read Film Art - Chapter 11: Critical Analysis of Film (Breathless, p. 397-401) Read Traditions in World Cinema – Chapter 3: The French New Wave Read The European Cinema Reader – Chapter 12: the introduction and the section on France (p. 105-108) 	derecting.
Т 3/2	Jacques Rozier (clips)	 Read The European Cinema Reader – Chapter 11: The Art Film as a Mode of Film Practice 	
W 3/3			Attend <i>The 400 Blows</i> screening
TH 3/4	The 400 Blows		8
T 3/9	Jacques Rivette (clips)		
W 3/10			Attend Jules and Jim screening
TH 3/11	Jules and Jim		
T 3/16	Spring Break - No Class		
W 3/17	Spring Break – No Screening		
TH 3/18	Spring Break – No Class		
Т 3/23	Eric Rohmer (clips)	• Read <i>The</i> European Cinema Reader – Chapter 7: Six Characters in Search of Auteurs: A Discussion About The French Cinema	
W 3/24			Attend Contempt screening
TH 3/25	Contempt	Read The European Cinema Reader — Chapter 9: Godard and Counter- Cinema	
T 3/30	Claude Chabrol (clips)		

Date	Main Topic(s)	Work to do at home Readings – to be completed before class	Assignments	
Unit 3: New German Cinema				
W 3/31			Attend <i>Alice in</i> the Cities screening	
TH 4/1	Alice in the Cities	 Read The European Cinema Reader – Chapter 13: The Author as Public Institution: The 'New' Cinema in the Federal Republic of Germany Read The European Cinema Reader – Chapter 12: the introduction and the section on Germany (p. 109-111) Read The European Cinema Reader – Chapter 8: The Oberhausen Manifesto 		
T 4/6	Rainer Werner Fassbinder and Werner Herzog (clips)		Short Paper #2 due	
Unit 4: Ne	w Hollywood	·		
W 4/7			Attend Easy Rider screening	
TH 4/8	Easy Rider	 Read Film Art – Chapter 12: Film Art and Film History (The New Hollywood and Independent Filmmaking, p. 463-468) Read Traditions in World Cinema – Chapter 16: The 'New' American Cinema 		
T 4/13	Midnight Cowboy (clips)			
W 4/14			Attend <i>The Graduate</i> screening	
TH 4/15	The Graduate			
T 4/20	Bonnie and Clyde (clips)			
W 4/21			Attend Mean Streets screening	
TH 4/22	Mean Streets			
T 4/27	Raging Bull (clips)	• Read Film Art - Chapter 11: Critical Analysis of Film (Raging Bull, p. 426- 431)		

Date	Main Topic(s)	Work to do at home	Assignments
		Readings – to be completed	
		before class	
W 4/28			Attend
			Apocalypse Now
			screening
TH 4/29	Apocalypse Now		
T 5/4	The Conversation (clips)		
W 5/5			Attend Faces
			screening
TH 5/6	Faces		
F 5/14			Long Paper
			due

VI. Course Readings

Note: All books are available at the University Co-Op

Author	Title	Publisher	©/ Ed.
David Bordwell and Kristin Thompson	Film Art: An Introduction with Tutorial CD-ROM	The McGraw-Hill Companies	2006 / 8th Edition
Catherine Fowler (ed)	The European Cinema Reader	Routledge	2002
3. Linda Badley (ed)	Traditions in World Cinema	Rutgers University Press	2006
4. Timothy Corrigan	A Short Guide to Writing About Film	Pearson Education, Inc.	2010 / 7th Edition

In addition to the books listed above, additional readings may be provided by the instructor throughout the course, particularly for class periods on which there are no other assigned readings.

Additional readings from Film Art and A Short Guide to Writing About Film providing background information on key concepts and terms used in classroom discussions and film analyses will also be assigned throughout the semester based on course progression.