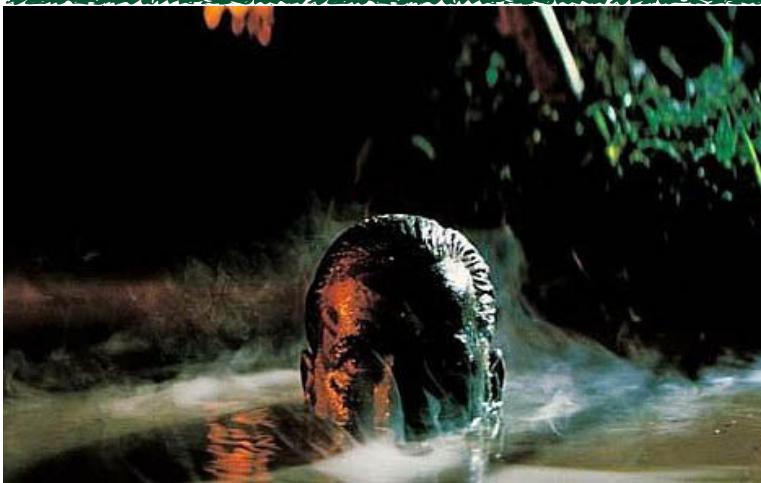


"Film as dream, film as music. No art passes our conscience in the way film does, and goes directly to our feelings, deep down into the dark rooms of our souls." ~ Bergman

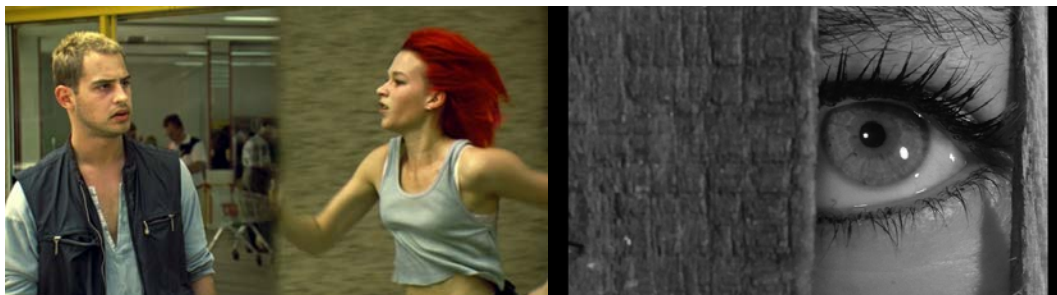


English 117, Fall 2015



Course Description: English 117 is the study of film as literature from thematic, cultural, historical, and aesthetic perspectives. Students are encouraged to incorporate analytical perspectives from literary and film criticism into discussion and written work. English 117 deals with the analysis of films adapted from literary works and the analysis of film itself as literature.

CONCEPTS COVERED (which you will be required to understand and discuss in papers and/or on the midterm & final): plot; characterization; setting; theme; point of view; imagery; dialogue; symbolism; formalism and realism; cinematography; mise en scène; movement; editing; sound (including sound effects, soundtrack, special effects); acting (stage & film acting and acting styles); film genres (westerns, sci fi, film noir, comedy, horror, more); film styles (formalism, realism, classicism); auteur theory; narrative; myth and allusion; ideology (political, religious, international vs. nationalistic, feminist; economic; gender issues; more); flashbacks; film noir; German expressionism; more ~



Every viewer is going to get a different thing. That's the thing about painting, photography, cinema:
David Lynch

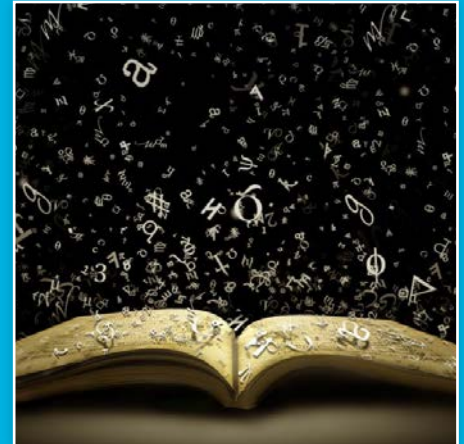
INSTRUCTOR INFORMATION

Instructor: Denise Hagerty;
 Office phone: 240-1000, ext. 5516;
 e-mail: dezell@glendale.edu;
 Office Location: Library 206;
 Office Hours:
 Mon & Wed: 9:30 am - 11:00 am
 Tues & Thurs: 11 - 12
 (and by appointment)

HOW YOU'LL BE MEASURED:

Midterm	10% (written)
Final Exam	15% (written)
Final Exam Objective	10%
“How Films Feed the Mind”	10% (3 – 4 pages)
Film Analysis / Review	10% (3 - 4 pages each)
Response Paper on film	10% (3 - 5 pages)
Response Paper on film	10% (2 - 3 pages)
Long paper	15% (5 – 7 pages on one auteur—see list at the end of syllabus for directors and films)
Final Project:	10% (15-minute presentation—four-to-five-minute clip [one to three films] plus hand-outs for class on auteur characteristics from your auteur paper)

LET'S TALK!



**WHAT YOU'LL
NEED FOR CLASS ~**

***UNDERSTANDING
MOVIES*, 13th
edition, by Louis
Giannetti**

**A Flashdrive for
saving papers in the
English Lab**

COURSE OUTLINE



- M Aug 31: Introduction to the class and how to read film; overview of genres and film history (something we won't cover in-depth in class); introductory material & overview of all elements we will use to analyze film ~ the minute details that reveal the larger themes; Group work: Coming up with criteria for film analysis; watch excerpts from *Room 237*; discuss Moodle; "How Films Feed the Mind"; discussion of assignment for response paper on supplemental material; Brief analyses of film clips ~
- W Sept 2: **Homework due BEFORE you arrive to class: READ** Chapter 1 (Photography, Camera Angles, Lighting, Color, Film Noir, Realism & Formalism); **IN-CLASS:** View of clips & discuss realism, formalism, shots, angles, shadows and light, use of color, cinematography; clips from *J'Accuse*, *Un Chien Andalou*, "Dreams Designed" by Dali in *Spellbound* (realism, formalism); *Days of Heaven* (cinematography); *The Shining*, *The Silence of the Lambs* (angles); *Black Swan*, *Amelie* (color, light & dark);
- W Sept 9th: **Homework due BEFORE you arrive to class: READ** "How Films Feed the Mind" and Genre sheet on Moodle; review Chapt. 1, Photography; **TURN IN READING RESPONSE to "HOW FILMS FEED THE MIND" BEFORE CLASS (7 am) on turnitin.com**; **READ** Chapters 2 & 3 (Mise en Scène, Space as Meaning, Use of Space, Position of Actors, Open & Closed Forms, Movement); **IN-CLASS:** Discussion of "How Films Feed the Mind"; Discuss genre; Discuss tracking shots; watch clips from *Barry Lyndon*, *Beauty and the Beast* (tracking shot, movement); *Lolita*, *Grand Illusion* (Mise en Scène); opening scenes from both *The Player* and *Touch of Evil* ~ Lighting, long opening tracking shots; *Touch of Evil*— one of the last examples of film noir (to be discussed next class); *The Graduate* (angles, position of actors);
- M Sept 14 **IN-CLASS:** Explore Film Noir, German Expressionism, spoofs: view clips from *Nosferatu*, *The Cabinet of Dr. Caligary* ~ German Expressionism; *Double Indemnity*, *Sunset Blvd.*, *Kiss Kiss Bang Bang* ~ film noir & spoof of film noir (*KKBB*);
- W Sept 16 **IN-CLASS: GO TO AD 238, THE ENGLISH LAB**; Writing about film; practice clip (*Assassination of Jesse James, M*)
- M Sept 21 **Homework due BEFORE you arrive to class: READ** Chapters 4 - 5 (Editing & Sound); **IN-CLASS:** View clips from *Blood Simple*, *Amadeus*, *The New World*, *Natural Born Killers*, *Goodfellas*, revised trailer for *The Shining* ~ soundtrack, sound effects, editing; closing scene of *No Country for Old Men* ~ editing; discuss paper for Oct 5th (review / analysis); feedback on practice



- W Sept 23: **Homework due BEFORE you arrive to class: READ** Chapter 6 (Acting);
IN-CLASS: View clips from *Naked*, *A Streetcar Named Desire*, *Frances*, *Long Day's Journey Into Night*, *Splendor in the Grass* (acting)
- M Sept 28 **Homework due BEFORE you arrive to class: READ** Chapter 7 (Story)
IN-CLASS: Discuss story, symbolism; View clips from *Run Lola Run*, *Rashoman* ~ classical and non-traditional narratives; *Cinema Paradiso* ~ flashbacks; *Night of the Hunter*, *The Piano*, *M*, *All That Heaven Allows* ~ symbolism;
- W Sept 30 **GO TO AD 238, THE ENGLISH LAB;** bring notes for your paper due on Oct. 5th ~ more on paper requirements
- M Oct 5 **Homework due BEFORE you arrive to class: READ** Chapters 8 – 9 (Writing & Dramatization, pp. 284 – 403); **TURN IN FILM ANALYSIS / REVIEW PAPER BEFORE CLASS (7 am)**
IN-CLASS: Discuss narratology, classical, formalistic, realistic & non-fictional narratives; discuss archetypal story patterns; Discuss POV, allegory, allusions; View clips from *Badlands*, *The Assassination of Jesse James*, *True Romance*, *My Life as a Dog* ~ spoken language & narration (irony in the latter);



W Oct 7 **Homework due BEFORE you arrive to class: READ** Chapters 10 (Ideology);
IN-CLASS: View clips from *The Thin Red Line* (Malick's heaven, hell, innocence and human corruption in Malick ~ connection to William Blake), *Birth of a Nation*, *The Great Dictator*, *The Trial*, *Paths of Glory*; Discuss *Splendor in the Grass* (clip seen previously)

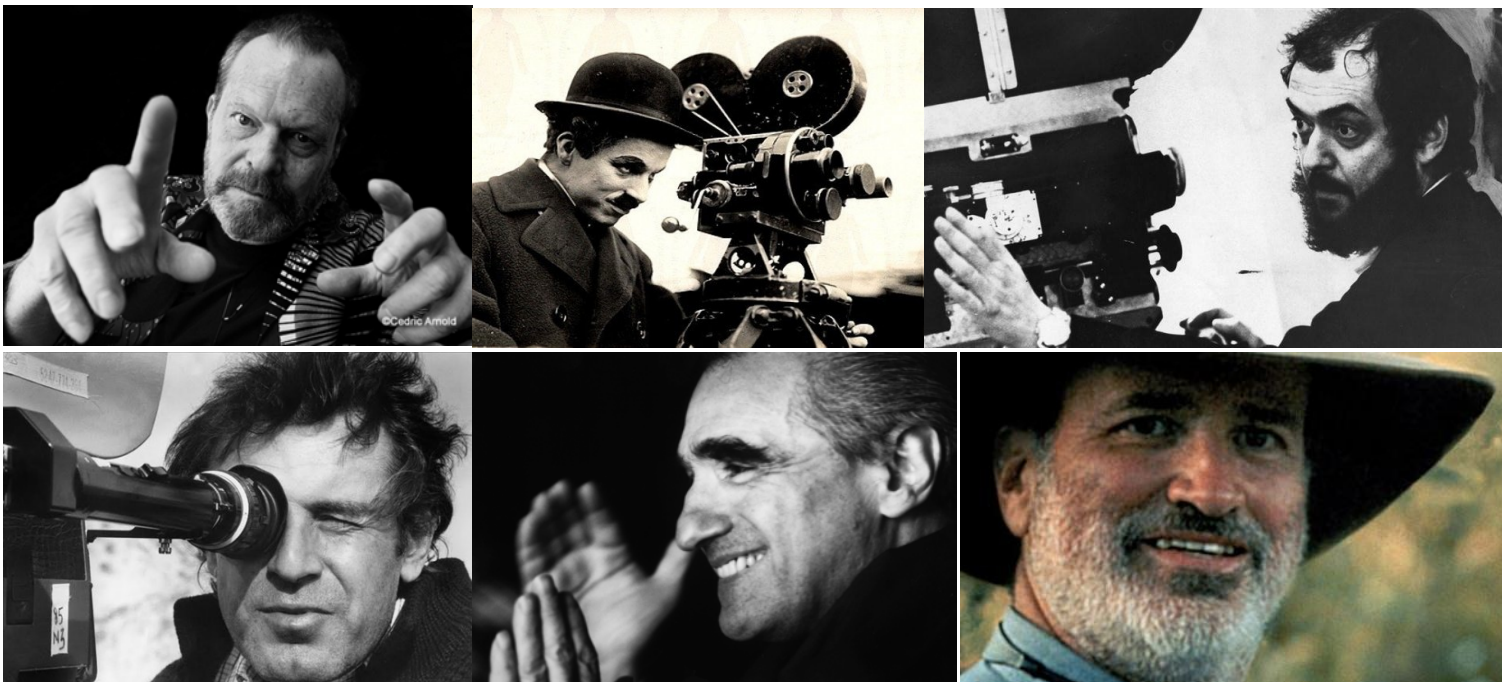
M Oct 12 **Homework due BEFORE you arrive to class: REVIEW** Chapter 10 **IN-**

CLASS: Finish work from Wed., View clips from *Boys Don't Cry*, *Dog Day Afternoon*, *Midnight Cowboy*; gay cinema; discussion of auteur theory ~ discussion of auteur paper and end-of-the-semester presentations;



- W Oct 14 **Homework: GO TO AD 238, THE ENGLISH LAB** REVIEW Chapters 1 – 10 for midterm;
IN-CLASS: MIDTERM TODAY IN LAB!!!
- M Oct 19: **Homework due BEFORE you arrive to class: READ** Chapter 11 (Critique, pp. 449 - 488);
IN-CLASS: Discuss auteur theory & critique; Watch clips from *Mona Lisa*, *Kiss of the Spider Woman*, *Short Cuts*, *The Godfather*;
- W Oct 21 **IN-CLASS:** Watch clips from *Stanley Kubrick: A Life in Pictures*; in relation to auteur paper
- M Oct 26 **Homework due BEFORE you arrive to class:** None for class ~ continue working on auteur paper; **turn in names for group presentations at end of the semester (auteur presentations)**
IN-CLASS: Watch parts of the documentary *Nightmares in Red, White, and Blue: The Evolution of the American Horror Film* ~ discuss film and how film reflects the cultural context from which it arises; differences between terror and horror;
- W Oct 28 **IN-CLASS: GO TO AD 238, THE ENGLISH LAB;** bring notes / rough draft auteur paper

- M Nov 2 **IN-CLASS:** Watch film (TBA)
- W Nov 4 **IN-CLASS:** Finish watching film; discussion
- M Nov 9 **IN-CLASS:** Watch film (TBA)
- W Nov 11 **IN-CLASS: GO TO AD 238, THE ENGLISH LAB;** finish watching film; **WRITE FILM RESPONSE due 8 am Fri Nov 13**
- M Nov 16 **IN-CLASS: Presentations**
- W Nov 18 **IN-CLASS: Presentations**
- M Nov 23 **IN-CLASS:** Watch film (TBA)
- W Nov 25 **IN-CLASS:** Finish watching film (TBA); Discuss film; **WRITE FILM RESPONSE due 8 am Mon Nov 30**
- M Nov 30 **IN-CLASS: Presentations; review for exam**
- W Dec 2 **IN-CLASS:** 9:10 - 11:30 am **FINAL EXAM ~ OBJECTIVE exam;**
- M Dec 7 **GO TO AD 238, THE ENGLISH LAB;** Work on **AUTEUR PAPER DUE BY midnight** (no exceptions—do not wait until the last minute to submit—submit early in case you have difficulties) ~ in class, I will be available for last-minute help on your papers ~
- Final Exam Monday, Dec. 14th 6:30 - 8:50 **GO TO AD 238, THE ENGLISH LAB;** View clips (TBA) and analyze



auteur

noun, plural auteurs [oh-turz;
French oh-tœer]



1. a filmmaker whose individual style and complete control over all elements of production give a film its personal and unique stamp.

ARTISTIC CHOICE POSSIBILITIES ~ Soundtrack choices, use of certain colors, light, camera angles, settings, time periods, formalist or realist, recurring themes, recurring use of actors, use of symbolism, etc.

AUTEURS

Woody Allen (*Annie Hall, Manhattan, Husbands and Wives, Crimes and Misdemeanors, Hannah and Her Sisters*)

Pedro Almadovar (*Women on the Verge of a Nervous Breakdown, Volver, Talk to Her, Bad Education, Tie Me Up! Tie Me Down! All About My Mother*)

Robert Altman (*Short Cuts, The Player, M*A*S*H, Fool for Love, McCabe and Mrs. Miller, The Long Goodbye, Prairie Home Companion*)

Wes Anderson (*Moonrise Kingdom, Darjeeling Limited, The Royal Tenenbaums, Rushmore, Bottle Rocket, The Grand Budapest Hotel*)

Darren Aronofsky (*Requiem for a Dream, Pi, The Fountain, Black Swan*)

Ingmar Bergman (*The Seventh Seal, Wild Strawberries, Scenes from a Marriage, Persona, Fanny and Alexander*)

Bernardo Bertolucci (*Last Tango in Paris, Little Buddha, The Sheltering Sky, The Last Emperor, Stealing Beauty*)

Kathryn Bigelow (*Zero Dark Thirty, The Hurt Locker, Point Break*)

Tim Burton (*Edward Scissorhands, Beetlejuice, Frankenweenie, Sleepy Hollow, Ed Wood, Alice in Wonderland, Corpse Bride*) BBC GUIDE with "Case Study, Tim Burton" http://h2g2.com/approved_entry/A22928772 ;

James Cameron (*Avatar, Titanic, True Lies, The Abyss, Aliens*)

Jane Campion (*The Piano, Holy Smoke, Bright Star, The Portrait of a Lady*)

Charlie Chaplin (*Modern Times, The Gold Rush, The Great Dictator, City Lights*)

Coen Brothers (*Raising Arizona, O Brother Where Art Thou, Fargo, Blood Simple, The Big Lebowski, No Country for Old Men, Inside Llewyn Davis*)

Francis Ford Coppola (*The Godfather, The Godfather part II, Apocalypse Now, The Conversation, The Cotton Club, Peggy Sue Got Married*)

Guillermo del Toro (*The Devil's Backbone, Pan's Labyrinth*)

Clint Eastwood (*American Sniper, Grand Torino, Heartbreak Ridge, Jersey Boys, Mystic River, Changeling, A Perfect World, Midnight in the Garden of Good and Evil, The Bridges of Madison County*)

Federico Fellini (*La Strada, La Dolce Vita, 8½, Juliet of the Spirits, Fellini Satyricon*) González Iñárritu (*Babel, Amores Perros, 21 Grams, Biutiful, Birdman*)

David Fincher (*Fight Club, Zodiac, Social Network, Se7en, Panic Room, The Girl with the Dragon Tattoo*)

Milos Forman (*One Flew Over the Cuckoo's Nest, Amadeus, The People vs. Larry Flynt*)

Terry Gilliam (*12 Monkeys, The Fisher King, Time Bandits, Brazil, Fear and Loathing in Las Vegas, Tideland*)

Jean-Luc Godard (*Breathless, Contempt, Band of Outsiders, Goodbye to Language*)

Peter Greenaway (*The Cook, the Thief, His Wife and Her Lover; Pillow Book; Prospero's Books*)

Werner Herzog (*Grizzly Man, Fitzcarraldo, Aguirre: The Wrath of God*)

Alfred Hitchcock (*Psycho, The Birds, Notorious, Vertigo, North by Northwest, Notorious, Rear Window, Spellbound*)

Ron Howard (*Splash, Cocoon, A Beautiful Mind, Backdraft, Apollo 13, Frost / Nixon, Cinderella Man, The DaVinci Code, Parenthood, Backdraft*)

John Huston (*The Dead, Prizzi's Honor, Wise Blood, The Life and Times of Judge Roy Bean, The Night of the Iguana, The African Queen, The Treasure of the Sierra Madre, The Maltese Falcon*)

Peter Jackson (the *Lord of the Rings* films, *King Kong, Heavenly Creatures*)

Spike Jonze (*Her, Adaptation, Being John Malkovich*)

Elia Kazan (*A Streetcar Named Desire, On the Waterfront, East of Eden, Baby Doll, A Face in the Crowd, Splendor in the Grass*)

Stanley Kubrick (*Paths of Glory, Dr. Strangelove, Lolita, 2001: A Space Odyssey, A Clockwork Orange, The Shining, Full Metal Jacket*)

Akira Kurosawa (*Rashomon, Seven Samurai, Stray Dog, Ran, Drunken Angel*)

Fritz Lang (*M, Metropolis, The Big Heat, While the City Sleeps, Fury*)

Ang Lee (*The Ice Storm, Life of Pi, Brokeback Mountain, Crouching Tiger Hidden Dragon, Eat Drink Man Woman, Sense and Sensibility*)

Spike Lee (*Malcolm X, Jungle Fever, Do the Right Thing, She's Gotta Have It*)

Mike Leigh (*Secrets and Lies, Naked, Vera Drake*)

- Sergio Leone (*The Good, the Bad, and the Ugly; Once Upon a Time in America; Once Upon a Time in the West; A Fistful of Dollars*)
- Richard Linklater (*Boyhood, A Scanner Darkly, Fast Food Nation, Waking Life, Dazed & Confused*)
- David Lynch (*The Elephant Man, Blue Velvet, Dune, Lost Highway, Wild at Heart, Eraserhead, Mulholland Dr.*)
The British Film Resource: "The Films of David Lynch" <http://www.zenbullets.com/britfilm/lynch/>
- Terrence Malick (*Days of Heaven, The Thin Red Line, Badlands, The New World, The Tree of Life*)
- Louis Malle (*Au Revoir Les Enfants, My Dinner with Andre, Atlantic City*)
- Sam Mendez (*American Beauty, Road to Perdition, Skyfall, Revolutionary Road, Jarhead*)
- Christopher Nolan (*The Dark Knight Rises, Inception, The Dark Night, Insomnia, Memento*)
- Sam Peckinpaw (*Straw Dogs, Pat Garrett & Billy the Kid, Bring Me the Head of Alfredo Garcia, The Wild Bunch*)
- Roman Polanski (*Rosemary's Baby, The Pianist, Chinatown, Repulsion, The Magic Christian*)
- Satyajit Ray (*The Stranger, Pather Panchali, Aparajito*)
- David O. Russell (*American Hustle, I Heart Huckabees, Silver Linings Playbook, Three Kings*)
- Martin Scorsese (*Mean Streets, Taxi Driver, Raging Bull, After Hours, Goodfellas, The Departed, Cape Fear, The Wolf of Wall Street*)
- Ridley Scott (*The Duelists, Bladerunner, Alien, Thelma and Louise, Blackhawk Down, American Gangster*)
- Steven Soderbergh (*Sex Lies & Videotape, Erin Brockovich, Traffic, Ocean's Eleven, [and Twelve], Contagion, The Good German*)
- Steven Spielberg (*Sugarland Express, Jaws, Close Encounters of the Third Kind, Raiders of the Lost Ark, Empire of the Sun, the Indiana Jones movies, Schindler's List, Jurassic Park, Saving Private Ryan, Minority Report, Catch Me If You Can, Warhorse, Lincoln*)
- Oliver Stone (*JFK, Wall Street, Platoon, Born on the Fourth of July, Natural Born Killers, W., Nixon, Midnight Express*)
- Jacques Tati (*Jour de Fete, Mr. Hulot's Holiday, Mon Oncle*)
- Quentin Tarantino (*Pulp Fiction, Reservoir Dogs, Jackie Brown, From Dusk Till Dawn, Inglourious Basterds, Django Unchained*)
- Giuseppe Tornatore (*Cinema Paradiso, Malèna, The Legend of 1900, The Star Maker*)
- Francoise Truffaut (*The 400 Blows, Breathless, Jules and Jim, The Wild Child*)
- Lars von Trier (*Melancholia, Dogville, Breaking the Waves, Dancer in the Dark*)
- Lana Wachowski (the *Matrix* films, *Cloud Atlas*)
- Orson Welles (*The Trial, Touch of Evil, Citizen Kane, Macbeth*)
- Wim Wenders (*Wings of Desire, Until the End of the World, Paris Texas*)