Course Description
This course allows students to (1) sharpen methods, terminologies, and tools needed for the critical analysis of film and television and (2) learn about the political, technological, and ideological dimensions of audiovisual media. There will be precise attention paid to formal and stylistic techniques in editing, mise-en-scene, and sound, as well as to the narrative, non-narrative, and generic organizations of film and screen media. We will learn how to analyze the function of style and form within a scene, across an individual film, and in the context of broader trends and practices in global film and media cultures. At the same time, our study of these formal features will be closely linked to historical and cultural distinctions and changes, such as television, animation, avant-garde art, and digital convergences that are redefining screen culture today.

While I hope you enjoy the screenings and readings, their primary objective is to introduce you to a wide variety of different filmmaking practices and debates in film studies. They have been chosen to serve as catalysts to help you engage with the primary methods and concepts in film analysis. Approach these films with an open and attentive mind!

Grade Breakdown:
Class Participation 15%
Responses (2 week) 15%
Paper 1 25%
Mid-term 20%
Final Exam (take home) 25%

Class Policies and Expectations
Attendance
Having any more than three unexcused absences will lead to a grade penalty. Missing more than four synchronous classes will automatically lead to a failing grade for the class. You are expected to arrive on time to our synchronous class or you will accrue penalties for participation.

Participation
This includes not just your thoughtful responses to questions and the material in class but also comportment that is respectful to the class environment and to your peers which includes not checking your phone or browsing the internet during class time (it is distracting!)

Academic Integrity
We take the Code of Academic Integrity very seriously. This means we will not tolerate cheating or plagiarism — all work submitted must be your own!

Course Readings
Required Readings
The Film Experience (Corrigan, White) is available at the Vanderbilt bookstore. You may buy the e-book copy.
The other required readings are posted on Brightspace.

Participation
This is a discussion-based participatory class so participation in class is of the utmost importance. You will not be graded on your personality or on how much you already know about film but, rather, on your intellectual honesty, engagement with the film and readings, and ability to respectfully challenge yourself and others through the material covered. To prepare for our discussions, engage critically and intelligently with the texts and the films. Take notes while watching (on camera movement, mise-en-scene, film style), begin to articulate your ideas and opinion, think of questions, single out particular scenes that pique your interest.

Responses
You will be expected to post twice a week. First to a general prompt (Monday, 11:59 pm). The second time, responding to one of your peers (Wednesday, 6 pm CT).

Your posts do not need to be long, two or more substantial paragraphs will do that are based on your observations and notes during the screenings. These responses will serve as prompts for our class discussions and they will help you to formulate your ideas about the films, readings, and topics we survey each week. (further guidelines are on Brightspace)

Late posts will not be counted for credit

Note on the Course
Some of the films selected will have representations of sex, violence, and engage social and cultural politics. Our aim is to properly historicize and contextualize representational norms, with the understanding that norms are constantly undergoing processes of historical revision. If you
do not wish to work on this kind of material this may not be the course for you. I am happy to talk to students privately about any concerns or questions they may have.

**Office Hours:** office hours are 4-6 pm on Thursday (and by appointment) about the material in this class or anything about film studies you might be curious about.

**PLEASE NOTE, THIS SYLLABUS IS SUBJECT TO CHANGE**

**CLASS SCHEDULE**

**Week 1: Cultural Contexts for Film and Media**

**Watch:** *It Happened One Night* (Frank Capra, 1934)

**Tuesday, August 25**
**Read:** “Introduction – Studying Film: Culture and Experience” (The Film Experience)


**Thursday, August 27**
**Read:** Linda Mizejewski, extract from *It Happened One Night* (Brightspace)

**Week 2: Cinematography**

**Watch:** *Vertigo* (Alfred Hitchcock, 1958)

**Tuesday, September 1**
**Read:** “Cinematography: Framing What We See” (TFE)

**Thursday, September 3**
**Read:** Marilyn Fabe, “Mourning Vertigo” (Brightspace)

**Week 3: Mise-en-scène**

**Watch:** *All About My Mother* (Pedro Almodovar, 1999)

**Tuesday, September 8**
**Read:** “Mise-en-Scène: Exploring a Material World” (TFE)

**Thursday, September 10**
**Read:** Emma Wilson, “All About my Mother: Matriarchal Society”

**Week 4 – Editing**

**Watch:** *Do the Right Thing* (Spike Lee, 1989)
Tuesday, September 15
Read: “Editing: Relating Images” (TFE)

Thursday, September 17
Read: Sharon Willis, “Do the Right Thing” (Brightspace)

Week 5 – Sound

Watch: The Piano (Jane Campion, 1993)

Tuesday, September 22
Read: “Film Sound Listening to the Cinema” (TFE)

Thursday, September 24
Read: Mary Ann Doane, “The Voice in the Cinema: The Articulation of Body and Space”
Kathleen McHugh, “The Piano” (Brightspace)

Week 6 – Narrative

Watch: Nashville (Robert Altman, 1975)

Tuesday, September 29
Read: “Chapter 6, Narrative Films: Telling Stories” (TFE)

Thursday, October 1
Read: Virginia Wright Wexman, “Nashville” (Brightspace)
Thomas Elsaesser, “Nashville: Putting on the Show” (Brightspace)

Week 7 – Genre

Watch: Mother (Bong Joon-ho, 2009)

Tuesday, October 6
Read: “Chapter 9: Movie Genres: Conventions, Formulas, and Audience Expectations” (TFE)

Thursday, October 8
Read: Linda Williams, “Film Bodies: Gender, Genre, and Excess” (Brightspace)
Michelle Cho, “Face Value: The Star as Genre in Bong Joon-ho's Mother” (Brightspace)

Paper 1, Due Friday October 9 by 7 pm on Brightspace

Week 8 – Art Cinema (In the Mood for Love, Review of Semester’s Themes)

Watch: In the Mood for Love (Wong Kar-Wai, 2000)
Tuesday, October 13
Rosalind Galt and Karl Schoonover, “Introduction to Global Art Cinema”

Thursday, October 15
Midterm Review

**Week 9 – Midterm**

TAKE HOME MIDTERM due Thursday 15th by the end of your class time

**Week 10 – Documentary**

**Watch:** *The Gleaners and I* (Agnes Varda, 2000)

Tuesday, October 20
Chapter 8: Documentary Films: Representing the Real (TFE)

Thursday, October 22
Timothy Corrigan, extract from *The Essay Film*

**Week 11 – Television and Animation**

**Watch:** *Minnie the Moocher* (Fleischer Studios, 1932)
*Bo Jack Horseman* (“Fish Out of Water” Season 3, Episode 4)
*Death and the Mother* (Ruth Lingford, 1997)
*Sadie the Saddest Sadist* (Mary Reid Kelley, 2009)

Tuesday, October 27
Bordwell and Thompson, *Film Art*, “The Animated Film,” 370-377 (Brightspace)

Thursday, October 29
Caroline Framke “How BoJack Horseman’s gorgeous underwater episode came together, explained by the show’s creative team.”

**Week 12 – Watching Television During a Pandemic**

Tuesday, November 3
**Read:** “Watching Television in a Pandemic”

**Listen in Lieu of Class:** Talking Television in a Pandemic, Episode 1 (Epistemology)

Thursday, November 5
Listen in Lieu of Class: Talking Television in a Pandemic, Episode 4 (Technology) http://www.aca-media.org/

**Week 13 – Television, Precarity, and Neoliberalism**

**Watch:** *I Love Lucy* (Season 2, Episode 1)
*Fleabag* (Season 2, Episode 3), Phoebe Waller-Bridge

Tuesday, November 10
**Read:** Gary Copeland, “Television Style”

Thursday, November 12
**Read:** Sianne Ngai, “The Zany Science”
*New York Times*, Fleabag Review

**Week 14 – Digital Cinematography**

**Watch:** *Moonlight* (Barry Jenkins, 2016)

Tuesday, November 17
**Read:** Thomas Elsaesser and Malte Hagener, “The Body Digital”

Thursday, November 19

**Read:** Jared Sexton, extract from *Black Masculinity and the Cinema of Policing*

**Week 15 - Digital Convergence**

**Watch:** *Holy Motors* (Leos Carax, 2012)

Tuesday, December 1
Review for Final

Thursday, December 3
**Read:** Tony McKibbin, “Ruinous Representation”