**Course Description**

*The Moving Image* meets with outlined College Outcomes by emphasizing the following ’ways of knowing’ to achieve desired student outcomes. Students are asked through a combination of readings, discussion, writing assignments, and screenings to:

1. **Articulate a critical response to creative works.**
2. **Move from intuition into insight through investigation and critical reflection.**

Further, this course meets the following Pathways outlined for Fine Arts:

1. **It addresses historical, cultural, critical, and theoretical dimensions of film studies.**
2. **It requires both critical reflection and practice of methodologies in the fine arts.**

Specifically, students will learn the critical language and selected epistemological theories of film studies. They will learn about the historical dimension of cinema as both an art form and a cultural industry. Meeting Pathways 1 and 2 noted above, students will be exposed to the economics of film production, distribution, and exhibition; they will examine the cultural impact of cinema on representing race, gender, and politics; students will engage traditional and contemporary aesthetic debates in film studies regarding relations between auteur, genre, audience, form, and content; they will also practice the language and methodology of film analysis through various types of writing assignments including discussion questions, film reviews, screening reports, and a formal analysis paper. Meeting College Outcome 1 noted above, students will be asked to respond to films both with opinion and more objective descriptive analysis. They will be expected to form logically consistent cogent arguments about the films they view while using learned terminology appropriately. Meeting Outcome 3, students are expected to demonstrate the skills to critically reflect on the form and content of cinema above and beyond evaluations based on personal taste. In all, students are asked to think critically about cinema as art and industry. The skills learned can be applied to the impact of mass media on our everyday lives.

**Course Readings**

The primary required text for this class is *Film Art: An Introduction* (Seventh Edition) by David Bordwell and Kristin Thompson. **You must bring your book to every class session.** Additional articles may be placed on reserve in the library for required reading during the semester. Other readings may be assigned from the Internet.
CTA Majors:
Applying for Majors in Communication or Advertising and Public Relations: The CSS Catalog strongly recommends that you apply to your major near the end of your sophomore year. The Department of Communication and Theatre Arts requires you to apply and be accepted into your major at least one calendar year before your graduation date (this May to graduate next May). Whenever possible, you should apply to the major the first semester of your junior year. Please inform your advisor of your intended graduation date whenever you meet. Meeting the required deadlines and completing the appropriate paper work is your responsibility.

Academic Integrity
Please note that, in accordance with College of St. Scholastica academic standards, plagiarism will not be tolerated in this course. Plagiarized assignments will receive a zero and you will not be allowed to rewrite the assignment. Further punitive action may be taken if deemed necessary. If it is suspected that you have plagiarized any part of an assignment, you will be asked to discuss this with your instructor before action is taken. Be careful to accurately cite any material you use from any source. This includes both films and texts.

Students with Disabilities
Students with disabilities, physical or learning, are entitled to appropriate accommodations. It is the student’s responsibility to notify the Access Center far enough in advance to allow a reasonable amount of time to approve of and provide the accommodation. Students who are taking courses on campus or in a distance format must contact Heather Angelle, the Coordinator for Students with Disabilities at Tower 2144, at 218-723-6645 to make such arrangements.

Class Climate
Some of you will undoubtedly have strong reactions to some of our films, readings, and issues – these are not discouraged. However, the ways in which reactions get framed and presented in the context of class must be respectful of others’ opinions. You will be asked to think through a range of responses to films and texts and I will often play the role of “devil’s advocate” to expand the discussion. Constructive criticism and responses are welcome and expected, but disrespect of any kind cannot be tolerated.

Course Requirements
Your grade will be based on the following:
• 15% Participation (includes absences/tardiness)
• 15% Discussion Questions/ Film Reviews/ Screening Reports
• 5% Pop Quizzes
• 15% Mid-Term Exam
• 25% Final Exam (take home)
• 25% Paper (includes 5% for proposal)

Attendance and Participation
Attendance is expected in this course and screening attendance is required. It will be very difficult for you to make up films if you miss class; you are on your own in locating them. Although attendance will not directly count as a separate portion of your overall grade, poor attendance will negatively impact your grade. Attendance will be taken during each class. You will be allowed three absences this semester – excused and unexcused absences count the same. Each absence beyond three will result in a loss of 1/3 a letter grade off of the final course grade for each additional day. This means an A- will
become a B+ and so forth. Please note that habitual tardiness, attending only part of a class, and/or sleeping through class or films will count toward your absences. If you need to travel to and from a destination on days surrounding the religious holiday, absences will count as personal days. Also, absence from class is not an excuse for not knowing the assignments for the next class. You may be quizzed on the material and quizzes cannot be made up. It is your responsibility to get assignments and class notes from your fellow classmates.

Student involvement is vital to the classroom environment –especially with film courses. Your active participation is expected in class. It is also expected that you will keep up with the reading and be ready to participate in class discussions. This course will be discussion-oriented and you may be called on to provide answers or other input. This is 15% of your grade, so your contribution is essential to success.

Please note that film screenings are not optional. Even if you have seen a particular film prior to this course, it is expected that you will attend the screening. Viewing each film in context will enhance your understanding of the issues discussed in class. In addition, some of the films screened may be difficult to see outside of the arranged screening due to limited availability. If you miss a screening, please make sure to watch the film before the next class. All material screened could potentially appear on pop quizzes and tests in this course. All films screened on Tuesdays must be viewed by class on Wednesdays. Plan Ahead!

Important Don’ts
--Do not come late to class or screenings. This will disrupt class and hurt your grade.
--Do not turn in assignments late. If not pre-approved, they will probably receive zeros.
--Do not sleep in class or screenings. You will be asked to leave and counted absent.
--Do not have cell phones turned on. This is a pet peeve.

Film Reviews/Screening Reports/Discussion Questions

Following most film screenings, you will be asked to turn in short writing assignments about the films. It is suggested you take notes at the screening and may bring a small flashlight to screenings for this purpose. These assignments meet with College Outcomes: Ways of Knowing 1 and 3 outlined above as well as Pathway 3 for Fine Arts. These assignments will take the form of film reviews, screening reports, or discussion questions. Each invites critical reflection of the film/s screened that week. Requirements distinguishing film reviews (evaluative), and screening reports (descriptive) will be covered in class. Reviews and reports should be 1-2 pages, double spaced; they will be evaluated for insight and how well they address the specific questions relevant for film reviews and screening reports outlined in the Viewer’s Guide that accompanies your textbook. For discussion question assignments, 2 well thought-out discussion questions will be graded both for insight and the specificity and clarity of examples used in forming your questions. These questions should be one paragraph each. You may ask questions about any aspect of the film or readings, from technical questions and factual clarifications to more theoretical interests. Questions generated by the film screening that relate to the larger issues discussed in the course readings and class discussions are encouraged.

Please type, spell-check, and turn in all these writing assignments by class on the Wednesday following the screening. These assignments will be averaged over the semester to account for 15% of your final grade. 0s will add up quickly and can damage your average fast. Extra credit will not be given.

In addition, you will be asked to produce a shot-by-shot technical scene analysis for the film used in your final paper. This will be a brief scene outline that also emphasizes the Pathways and Outcomes listed above related to critique and reflection on the arts.
**Grading Scale**

The following definitions are used in assigning grades for written coursework:

- **A** = 94–100%: Excellent
- **A-** = 90–93%: Otherwise excellent, but lacking in some significant area, which may include style.
- **B+** = 87–89%: Impressively good, but lacks clarity or specific details.
- **B** = 84–86%: Very good, meets requirements, but does not rise above them.
- **B-** = 80–83%: Problems with terms, definitions, grammar, format, or missing examples are evident.
- **C+** = 77–79%: Satisfactory. Significant problems with assignment; effort is shown.
- **C** = 74–76%: Mediocre and problematic; misses key objectives of the assignment.
- **C-** = 70–73%: Sub-par; students should meet with the instructor to assess reasons and options.
- **D+** = 67–69%: Passing, but barely. Student should meet with the instructor.
- **D** = 64–66%: Very little effort or completely wrong approach. Meet with the instructor.
- **D-** = 60–63%: Danger of failing; seek help with the instructor immediately.
- **F** = Below 59%: Completely unsatisfactory.

**Exams**

There will be two exams in this course. The mid-term exam will take place in class during Week 8. You will be asked to answer several visual identifications, define terms, provide short answer questions, and answer one essay question. The final exam will be a take home exam. You will be given four questions and asked to answer two of them. You should type your answers, and an essay of approximately 3 pages is expected for each of the questions. All material covered during the semester will be considered “fair game” for the final exam. The final exam will be distributed on the last day of class, and a printed copy will be due in the instructor’s mailbox one week later – emailed final exams will not be accepted. Late exams will receive zero credit. Exams specifically address the Pathways for Fine Arts 1 and 2 previously outlined by assessing students’ critical understanding of film as art and industry through focused exposition.

**Final Paper**

As the due date for this paper gets closer further information will be distributed in class, but a brief description of the paper assignment follows. You will be asked to write one substantial research paper in this course relating film form to content through stylistic choices. A list will be handed out with film suggestions, but students will pick one film made *before* 1980 and address how a particular stylistic element such as sound, color, shot angles, editing rhythm, lighting, acting, setting, etc. produces a significant formal argument that affects our understanding of the film’s content or message. Students must acquire this film by their own means, but can choose a film from outside the suggested list. Students may focus on one crucial scene or the entire film, but must address the aesthetic debate between cinematic form and persuasive content. What formal argument does the film/scene make and how does the element you chose specifically shape our understanding of the film in relation to other operative elements at work? The paper should be approximately 8-10 pages long and requires at least 8 sources, including the film. Websites may be used and thoroughly cited when appropriate, but will only count in total toward 1 of your 8 sources. Thus, you must use at least 6 print sources, which include books, journal articles, newspapers, magazines, etc. All students are required to meet and discuss their papers with the instructor in person during office hours. A one-page proposal (worth 5% of the final grade) for this paper will be due during Week 10 and the final draft of the paper (worth 20% of the final grade) will be due Monday, December 4 at the beginning of class. This analysis paper meets Pathway 2 for Fine Arts and the College Outcome for ‘Ways of Knowing’ 1 and especially 3. These papers should clearly demonstrate students’ abilities to form critical responses to film as art.
Late Assignments
It is your responsibility to ensure that all assignments are received on time by the instructor. If you will miss a deadline, you should discuss this with your instructor in advance. Late papers will be marked down by 1/3 letter grade per day (including weekend and other non-class days). For example, an B+ paper due on Monday, but turned in on Wednesday would receive a grade of a B-. Papers submitted on the due date, but after the due time will receive the same penalty as papers that are received a day late. Papers more than one week late will not be accepted. If you have a valid reason for an extension, please approach your instructor about this at least 72 hours in advance (unless there is an emergency situation). Please be prepared to document your reasons for requesting an extension. Remember that your instructor can refuse your request for an extension. If you cannot get a hard copy to your instructor (because of a family or documented medical emergency – not because you have no printer ink), e-mail the assignment when it is due and bring a hard copy to the instructor as soon afterwards as you can.

Grade Questions
You are always welcome to discuss questions about your grade with your instructor. However, your instructor will not discuss grades within 24 hours after a paper is handed back. Please take the time to reread your own work and consider the instructor comments before taking issue with a grade. You may request that a grade be changed, but you must do so within one week of when the graded work was handed back to you. If you want to request a grade change, please type up your reasons for requesting the grade change including why you think that the assessed grade was unfair and submit this along with the original work to your instructor for consideration. Note too that this grade change will be final, and in rare cases an assignment may even receive a lower grade than was originally assessed.

Written Assignment Guidelines:
Unless otherwise noted, all assignments should be typed.

- Excessive grammatical mistakes, lack of editing on your part, and general incompleteness will also contribute to lower your grade even if the assignment is otherwise good. All assignments should be checked for spelling and grammar before submission.
- All assignments should be double-spaced using a normal type font such as Times New Roman in 12 point. No extra spaces should be included between paragraphs and no extra space is necessary in the margins (1” margins).
- Language should be academically appropriate. Beware of using overly familiar language, contractions, and slang. Watch out for overuse of idioms and clichés.
- Number your pages and include your name on each page of the assignment.
- Staple all pages together in order.
- Always save a copy of your assignment on disk (or elsewhere) so that computer viruses, lack of ink in your printer, and loss of electricity among other things do not cause you to turn in your assignment late.

INCOMPLETES: Incompletes will not be given under any circumstances. Exceptions to late assignments and incompletes will only be made in extremely rare documented emergencies.

Expectations
It is expected that all students will attend screenings and have done the reading for class prior to attending each class. The course schedule and readings may be adjusted as the semester progresses. All changes and updates will be announced in class.
Moving Image: CSS: CTA, Fall 2006: MWF 1-2:05, T 4-7p (screenings)
Dr. Nathan Carroll, Assistant Professor

Course Schedule

Week 1:
Sept. 5 (Tuesday): Silent film/ early film history: (3h)
Screening:
1. Homage to Eadweard Muybridge (2m)
2. Edison (US) (7m w/ intros.): Early Camera tests (1889-91); annabelle butterfly dance (1894), comic boxing: Glenroy brothers (1894), Dickson sound experiment (1895), The execution of Mary, Queen of Scots (1895), Pan-Am exposition by night (1901)
3. Lumiere Bros (FR) (3m): Leaving the Lumiere Factory (1895, 1m), The Sprayer Sprinkled (1m), The Arrival of the Mail Train at La Ciotat (1m)
4. Mitchell &Kenyon (UK) (10m w/ intros): 20,000 Employees Entering Lord Armstrong’s Elswick Works, Newcastle-upon-Tyne (1900), Morecambe Church Lads’ Parade at Drill (1901), Halifax Catholic Procession (1905), Whitsuntide Fair at Preston (1906)
5. Melies: Trip to the Moon (Georges Melies, 1902, 14m)
6. Keaton: Sherlock Jr. (Buster Keaton, 1924, 44m)
7. Hollywoodism: An Empire of Their Own (Simcha jacobovici, 1998, 98m) (studio birth documentary)

Sept. 6 (Wednesday):
Read –for Friday: Film Art, 464-485 (Film History)

Sept. 8 (Friday)
Read: Film Art, 2-8 (Mechanics of the Movies), 294-310, 333-343 (Alternatives to Continuity Editing)

Week 2:
Sept. 11 (Monday)
Read: 1-17 of the Film Viewer’s Guide
>>Write a 2 pg. screening report (see Guide for info.) for Wed. about how each film (except A Movie) shown in Week 2 relates to the topic of editing. Take notes and provide detailed examples in your report about types of editing used in each film.

Sept. 12 (Tuesday): Editing, Sound/Image, Montage theory (2h)
Screening:
A Movie (Bruce Conner, 1958, 12m)
The Heart of the World (Guy Maddin, 2000, 6m)
The Battleship Potemkin (S. Eisenstein, 1925, 74m): Odessa Steps sequence/ vs. The Untouchables (De Palma)
Sound/Image: Enthusiasm (Dziga Vertov, 1931, 67m)

Sept. 13 (Wed):
Turn in Screening Report
In Class: 409-412 (Style in A Movie): small group exercise
Read: 310-333 (Continuity Editing)

Sept. 15 (Friday)
Read: Chapter 9 (347-366) (Sound in the Cinema)

Week 3:
Sept. 18 (Monday)
Read: 389-394 (Style), 404-407 (Style in The River)
Write (for Wed.) a film review (see Guide) of Gold Diggers of 1933
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Sept. 19 (Tuesday): Hays Code, musicals, The Great Depression (2h10m)
Screening: Newsreel/ The River (Pare Lorentz, 1938, 31m/ Gold Diggers of 1933 (M. Leroy/ B. Berkeley, 96m)

Sept. 20 (Wednesday)
Turn in Film Review
Read: 108-118 (Genre), 123-126 (Musicals)

Sept. 22 (Friday)
Read: 48-65 (Film Form)

Week 4:
Sept. 25 (Monday)
Read: 68-76 (Narrative Form)
Write a film review of The Miracle of Morgan’s Creek

Sept. 26 (Tuesday): Classical Hollywood style/ Hay’s Code(2h)
Screening: Newsreel (Depression/ War)/ The Miracle of Morgan’s Creek (1942/44, 99m, Preston Sturges)

Sept. 27 (Wednesday)
Turn in film review
Read: 176-198 (Mise-en-scene: Setting, Costumes & Make-up, Lighting)

Sept. 29 (Friday)
Read: 198-220 (Mise-en-scene: acting, space, time)

Week 5:
Oct. 2 (Monday)
Write 2 detailed (1 paragraph each) discussion questions relating 2 of 3 movies shown Tuesday to the reading from the last week.
Read: 366-377 (sound and diegesis)

Oct. 3 (Tuesday): WWII propaganda, montage, sound, audience affect (2h40m)
Screening: Battle of Midway (Ford, 1942, 18m)/ Der Fuehrer’s Face (Disney, 1942, 8m)/ Mrs. Miniver (Wyler, 1942, 134m)

Oct. 4 (Wednesday): No class: Community Day

Oct. 6 (Friday)
Turn in Discussion Questions
Read: 76-91 (Narrative space, patterns, flow, range, classical Hollywood cinema)

Week 6:
Oct. 9 (Monday)
Small Group exercise: go over discussion questions
Read 18-33 of Viewer’s Guide (Analytical Essays)
Write a Screening Report for Wednesday with detailed analysis.

Oct. 10 (Tuesday): Welles, auteur theory, politics, and history: (2h)
Screening: Citizen Kane (Orson Welles, 1941, 119m)

Oct. 11 (Wednesday)
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Read: 91-103 (Narrative Form in CK)
Oct. 13 (Friday)
>>Hand out final paper assignment
Read: 236-243 (Perspective, lens focus), 394-401 (Style in CK)

**Week 7:**
Oct. 16 (Monday)
Read: 229-236 (Color, speed), 243-252 (Special effects)

Oct. 17 (Tuesday): Mise-en-scene/ Technicolor (2h, 35m)
Screening:
The Golden Beetle (Segundo de Chomon, 1907, 3m)/ The Flag (Arthur Maude, 1927, 20m)/
Flowers and Trees (Disney, 8m, 1932)/ Black Narcissus (Michael Powell, 1947, 100m)

Oct. 18 (Wednesday)
Read: 252-266 (Framing)

Oct. 20 (Friday)
Read: 266-289 (Mobile Frame) (no reading, work on review)
>> Hand out Mid-term review

**Week 8: (no reading)**
Oct. 23 (Monday)
Show clips from Film Noir: Bringing Darkness into Light
No Reading (work on mid-term review)

Oct. 24 (Tuesday): Noir, lighting, mise-en-scene: (3h)
Screening: The Killing (Stanley Kubrick, 1956, 85m)/ Night of the Hunter (Charles Laughton, 1955, 93m)

Oct. 25 (Wednesday)
>>Mid-term review
No Reading

Oct. 27 (Friday)
*****[Mid-term: In Class]

**Week 9:**
>>[Mandatory individual student meetings: by appointment only]

Oct. 30 (Monday): No class: Mid-Semester Break

Oct. 31 (Tuesday): Hitchcock, editing, narrative structure, mise-en-scene (3h)
Screening: [Halloween double feature]
The Black Cat (Edgar Ulmer, 1934, 65m)/ Psycho (Alfred Hitchcock, 1960, 109m)

Nov. 1 (Wednesday)
Read: 120-123 (Horror genre)
Write 2 discussion questions for Friday.

Nov. 3 (Friday)
Turn in Discussion Questions
Read: 20-37 (stages of production)

**Week 10:**
Nov. 6 (Monday)
Read: 485-489 (Neo-Realism and French New Wave film history)

Nov. 7 (Tuesday): **Italian Neo-Realism and the French New Wave** (3h)
**Screening:** *Umberto D.* (Vittorio De Sica, 1952, 91m)/ *Breathless* (Jean-Luc Godard, 1960, 87m)

Nov. 8 (Wednesday)
No Reading

Nov. 10 (Friday)
>>[Paper Proposal Due]
Read: 428-433 (*Breathless* analysis)

**Week 11:**
Nov. 13 (Monday)
Read: 489-493 (Film History)
Write a film review about one of the two films shown

Nov. 14 (Tuesday): 1970s American cinema, sound, dialogue) (3h)
**Screening:** *Italianamerican* (Martin Scorsese, 1974, 49m)/ *A Wedding* (Robert Altman, 1975, 125m)

Nov. 15 (Wednesday)
Turn in film reviews.
Read handout on counter-cinema by Peter Wollen.

Nov. 17 (Friday)
>>Write a brief shot-by-shot analysis of the climactic scene from the film researched for your paper—due at the end of Thanksgiving Break.

**Week 12:**
Nov. 20 (Monday)
Work on papers over break

Nov. 21 (Tuesday): **New German Cinema/ Mise-en-scene/ Acting**
*Aguirre, The Wrath of God* (Werner Herzog, 1972, 100m)

Nov. 22 (Wednesday): No class: Thanksgiving Break
Nov. 24 (Friday): No class: Thanksgiving Break

**Week 13:**
Nov. 27 (Monday)
Read: pp. 8-20 (Distribution)
Write 2 discussion questions on 2/4 films shown Tuesday

Nov. 28 (Tuesday): **Indie/gender/Dogme** (2h30m)
**Screening:**
*Lick the Star* (Sofia Coppola, 1998, 14m)/ *I’m Hungry, I’m Cold* (Chantal Ackerman, 1984, 12m)/
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Nov. 29 (Wednesday)
Turn in Discussion Questions
Read: pp. 37-41 (indie production)

Dec. 1 (Friday)
No Reading (Paper due)

Week 14:
Dec. 4 (Monday)
>> Guest Lecture: Nichole Sterling (history of Aran Islands): Monday
>> [Final Paper Due: Monday]

Dec. 5 (Tuesday): Documentary (3h)
Screening: Man of Aran (Robert Flaherty, 1934, 76m)/ The Thin Blue Line (Errol Morris, 1988, 103m)

Dec. 6 (Wednesday)
Read: 128-145 (Documentary genre)

Dec. 8 (Friday)
Read: 443-454 (Documentary form and style w/ Thin Blue Line analysis)

Week 15:
Dec. 11 (Monday)
Read: 146-157 (Experimental Film)

Dec. 12 (Tuesday): Avant-Garde night: (3 hrs of short experimental films):
Screening: TBD:
Unseen Cinema selections: (e.g. Duchamp, Man Ray, Entre’act (Rene Clair, 1924, 22m)
Un Chien Andalou (Luis Bunuel/ Salvador Dali, 1929, 16m)
Rose Hobart (Joseph Cornell, 1936, 19m)
Meshes of the Afternoon (Maya Deren/ Alexander Hammid, 1943, 18m) +/- shorts
La Jetee (Chris Marker, 1962, 28m)
Free Cinema shorts (UK indie)
Fluxus film shorts (US arthouse, various, 1962-1970) (10m)
Stan Brakhage shorts (10m)
David Lynch (short from Lumiere & Co. shorts, 1996)
Thanksgiving Prayer (Gus van Sant, 1991, 3m)
Eye like a Strange Balloon (Guy Maddin, 1995, 5m)
Camera (David Cronenberg, 2000, 6m)
Kings of Ads (film director commercials: 1970s-1990s) (10m)
The Crimson Permanent Assurance (Terry Gilliam, 1983, 16m)

Dec. 13 (Wednesday)

Dec. 15 (Friday): Last day of class
>> Hand out take-home exam:
Due Wednesday, December 20 by 3pm in my office mailbox.