

East China Normal University

ARTS 14 Introduction of Film Studies

Instructor: Aily Chiu

Email: ailymofilm@gmail.com

Semester: December 19, 2022 to January 7, 2023

Course Hour: Monday through Friday, 160 mins per teaching day;

Total Contact Hours: 64 contact hours

Credits: 4

Designated Textbook with ISBN: *Thompson, Kristin. Bordwell, David. Film History: An Introduction. McGraw-Hill Higher Education, 1993, ISBN: 0070384290*

Course Prerequisite: N/A

**Notes: The course might be moved to online delivery due to COVID-19 pandemic. Students will be notified once such decision is made.*

Course Overview

This course introduces students to film aesthetics by analyzing film form and style. The course aims to provide students with fluency and understanding of film's unique language as it evolves technologically, historically, and generically. Students will be asked to engage in close readings of films, attending to the greater aesthetic significance and stakes of formal choices and innovations evident within a specific film, directorial oeuvre, period, or movement, in addition to learning how to recognize and describe formal choices and techniques. Understanding form as an extension of content, we will examine narrative film conventions, the use of formal techniques such as the close-up, point of view, editing, framing, and the use of sound as they function within specific filmic contexts and within film's systemic languages (like that of continuity editing and genre). We will examine the changing role of the spectator in relation to the moving image, how film has evolved technologically, film's relationship to reality, including its reporting and construction of the "real," and how film aesthetics have been used to build and break with ideology from early cinema to the present.

Learning Outcomes

Upon completion of this course, students should be able to:

1. Develop familiarity with the technological and historical development of film from early cinema to contemporary blockbusters;
2. Understand and apply the formal vocabulary of film analysis and composition;
3. Be conversant in theoretical questions related to film as an art form and as a technology for communication;

Grading Scale and Notes

The following definitions will be used as a guide for the assignment of grades:

Number Grade	Letter Grade	Definitions
94-100	A	Extraordinary distinction, indicating a full mastery of course content and excellent work.
90-93	A-	
87-89	B+	Strong performance demonstrating a high level of attainment, indicating a good comprehension of the course material and the student's full engagement with the course requirements and activities.
84-86	B	
80-83	B-	
77-79	C+	Acceptable performance, demonstrating an adequate and satisfactory comprehension of the course material and the student has met the basic requirements for completing assignments and participating in class activities.
70-76	C	
60-69	D	A marginal performance in the required exercises demonstrating a minimal passing level of attainment.
0-59	F	An unacceptable performance. The F grade indicates that the student's performance has revealed almost no understanding of the course content.

Assessment Policy

Assessment	Final Grade
Film Review x3	30%
Field Trip Report x2	20%
Mid-Term Presentation	20%
Final Movie Review	20%
Attendance&Participation	10%

Academic Dishonesty

Cheating, plagiarism, and assisting another student to commit academic dishonesty are all examples of academic dishonesty. Cheating is defined as the act of obtaining or attempting to obtain credit for work through dishonest, fraudulent, or unauthorized means. To prevent cheating during in-class exams, the following steps will be taken: you will be reseated if necessary to avoid physical proximity with your classmates, and you will not be permitted to leave the classroom during the exam.

Plagiarism is the act of taking the specific substance of another source (whether paraphrased or copied verbatim) and passing it off as one's own without crediting the source. If you are found guilty of academic dishonesty, you will receive an appropriate academic penalty (ranging from a F on the assignment in question to a F for the entire course) and will be reported to the campus Judicial Officer.

Course Schedule

Date	Lecture	Reading/Assignments/ Examination
Day 1	<p style="text-align: center;">Introduction to Class The Syllabus & Introductions Early Movies: From novelty to narrative Evolution of the form: Silent films to talkies <i>Screening: Moebius</i></p>	<p>Film Wikipedia (pp. 1-12) Dixon & Foster (pp. 1-21) Dixon & Foster (pp. 120-134) Bordwell (pp. 1-18) Introduction to Film Studies (pp. 1-23) James Moody, “What is Film Studies?” Bordwell and Thompson, “The Significance of Film Form,” pp. 50-60. Tom Gunning, “The Cinema of Attractions: Early Film, Its Spectator and the Avant Garde,” in <i>Early Cinema: Space, Frame, Narrative</i>, ed. Thomas Elsaesser (London: BFI, 1990), pp. 56-62. [ER]</p> <p><i>Research for mid-term presentation</i></p>
Day 2	<p style="text-align: center;">Film Form: Technology, Images, Style <i>Screening: La montaña sagrada</i></p>	<p>Bordwell and Thompson, “The Shot: <i>Mise en Scène</i>,” pp. 112-133. Bordwell and Thompson, “Putting It All Together: <i>Mise en Scène</i> in Space and Time,” pp. 140-154.</p> <p><i>Research for mid-term presentation</i></p>
Day 3	<p style="text-align: center;">Mise-en-scene: Setting and Cinematography Framing and the Photographic Image -Opening Space: Mobile Framing and the Long-take/Opening Time: The Long-Take and Slow Cinema <i>Screening: Die Wannseekonferenz</i></p>	<p>Bela Balazs, “The Close-Up,” “The Face of Man,” <i>The Theory of Film</i> Mary Ann Doane, “The Close-up: Scale and Detail in the Cinema,” in <i>differences: A Journal of Feminist Cultural Studies</i> (vol. 14.3, 2003) Jean Epstein, “On Certain Characteristics of Photogénie” : “The Evolution of Film Language,” André Bazin “Cinematography: The Creative Use of Reality,” Maya Deren “Children of Men – The Cinematography of Emmanuel Lubezki,” https://www.youtube.com/watch?v=gmRqS9dTHQc Michael Walsh, “The First Durational Cinema and the Real of Time,” in <i>Slow Cinema</i> (Edinburgh University Press, 2016) Ivone Margulies, “The Equivalence of Events” in Chantal Akerman’s <i>Hyperrealist Everyday</i> (Duke University Press, 1996).</p>

		<i>Film review (500 words)</i>
Day 4	<p>Storytelling: Film Narrative Structure, Perspective & Meaning</p> <p><i>Screening: Иваново детство</i></p>	<p>Bordwell and Thompson, “Narrative Form,” pp. 72-97. Bordwell and Thompson, “The Classical Hollywood Cinema,” pp. 97-99; Peter Wollen, “Godard and Counter Cinema: <i>Vent D’Est</i>,” <i>Movies and Methods</i>, Volume 2, ed. Bill Nichols (Berkeley and Los Angeles: University of California Press, 1985) , pp. 501-508. [ER]</p> <p><i>Research for mid-term presentation</i></p>
Day 5	Field trip to Shanghai Film Museum	<i>Field trip report (500 words)</i>
Day 6	<p>Queer Film & Critical Race</p> <p><i>Screening: Soldier's Girl</i></p>	<p>Alexander Doty, “Whose Text Is It Anyway? Queer Cultures, Queer Auteurs, and Queer Authorship” bell hooks, “The Oppositional Gaze: Black Female Spectators”</p> <p><i>Research for mid-term presentation</i></p>
Day 7	<p>Psychoanalysis & Feminist Film Theory</p> <p><i>Screening: Black Swan</i></p>	<p>Laura Mulvey, “Visual Pleasure and Narrative Cinema” John Belton, “The Space of Rear Window”</p> <p><i>Film review (500 words)</i></p>
Day 8	Mid-term Presentations	<i>Hand in group essay and presentation slides in class</i>
Day 9	<p>Film Genres and their Limits, Matters of Style</p> <p><i>Screening: The Piano</i></p>	<p>Rick Altman, “A Semantic/Syntactic Approach to Film Genre” Thomas Schatz, “Film Genre and the Genre Film” Bordwell and Thompson, “Film Genres,” pp. 328-348.</p> <p><i>Prepare for Final Movie Review</i></p>
Day 10	Field trip to Shanghai Che Dun Film Park	<i>Field trip report (500 words)</i>
Day 11	<p>Asian Cinema: The Chinese Aesthetics</p> <p><i>Screening: In the Mood for Love</i></p>	<p>Corrigan and White, Ch. 3: “Cinematography: Framing What We See”</p>



		Zhang, Yingjin (ed.) A Companion to Chinese Cinema. Wiley-Blackwell, 2012, ISBN: 9781444355994 (p. 23-42; p. 95-151) <i>Prepare for Final Movie Review</i>
Day 12	Asian Cinema: Contemporary South Korean Cinema <i>Screening: Decision To Leave</i>	GATEWARD, Frances (ed.). Seoul searching: Culture and identity in contemporary Korean cinema. suny Press, 2012. YECIES, Brian; SHIM, Aegyung. The changing face of Korean cinema: 1960 to 2015. Routledge, 2015. <i>Film review (500 words)</i>
Day 13	Asian Cinema: Contemporary Japanese Cinema <i>Screening: Drive My Car</i>	Dew, Oliver. "Asia extreme: Japanese cinema and British hype." New Cinemas: Journal of Contemporary Film 5.1 (2007): 53-73. Yoshimoto, Mitsuhiro. Kurosawa: Film studies and Japanese cinema. Duke University Press, 2000. <i>Prepare for Final Movie Review</i>
Day 14	Cinema in the Age of Electronic Media <i>Screening: PENYALIN CAHAYA</i>	Theodor Adorno, "Culture Industry Reconsidered," <i>The Audiences Studies Reader</i> , ed. Will Brooker and Deborah Jermyn (London: Routledge, 2003), pp. 55-60. [ER] – Suzanne Ferriss and Mallory Young, "Marie Antoinette: Fashion, Third-Wave Feminism, and Chick Culture," <i>Literature/Film Quarterly</i> 38/2 (2010), pp. 98-116. [ER] <i>Prepare for Final Movie Review</i>
Day 15	Movie Night	<i>Hand in Final Movie Review</i>