Art of the Moving Image
Film and Media Studies (FMS) 20/FAH 0092/ILVS 0051
Fall 2016
Fulfills one credit of Arts Distribution Requirement
Required core course for Film and Media Studies Major

Class: Mondays and Wednesdays, 1.30pm-2.45pm, Tisch Library Media Room 304
Recitation/Screening: Wednesdays, 6pm-10pm, Tisch Library Media Room 304; OR Fridays, 1.20pm-5.20pm, Tisch Library Media Room 304

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Course Description:

This course will begin with cinema, the first art of the moving image. We will study cinema's principal aesthetic features: its basic stylistic techniques, such as editing, cinematography, mise-en-scene, and sound, as well as its major narrative and non-narrative forms. We will watch a variety of films from the US and abroad that exemplify cinema's myriad forms and styles: mainstream and avant-garde, fiction and non-fiction, narrative and non-narrative, black-and-white and color, silent and sound. We will then consider the extent to which cinema's aesthetic features are shared by television, as well as what is artistically distinctive about TV. Theoretical concepts relevant to moving image art, principally genre, authorship, and character identification, will also be considered.

No prior study of cinema or other moving image media is required.

Learning Objectives and Outcomes:

This course will acquaint students with the basic aesthetic features of the moving image, and the principal ways they can and have been used by practitioners. Although it will focus primarily on cinema, as the first artistic medium of the moving image, cinema established most of the conventions for using moving images that can be found in other media, including in advertising and journalism. Much of what you learn about cinema in this course will transfer to other moving image media, as we will see in the case of television, although we will also study the differences between film and TV.

You will learn:

• to identify and analyze the narrative and non-narrative structures that recur in moving-
image works

• to identify and analyze the distinctive stylistic techniques of moving image works, such as editing and camera movement

• to be attuned to the aesthetic similarities and differences between moving image media, principally cinema and TV

• to be conversant with concepts used in the study of moving images, principally genre, authorship, and character identification

• to enjoy and appreciate moving image works more fully by becoming more aware of the creative choices of moving image artists and how they shape your experience

Media literacy requires the ability to identify and analyze the principal aesthetic features of moving images, which is why this is a required core course for Film and Media Studies students.

Assignments:

• A 1-2 page short paper, due on Trunk by 5pm on 9/23 (%15)

• A clip analysis due on Trunk by 5pm on 10/21 (%25)

• An in-class exam on 11/21 (%30)

• A 6-7 page final paper due on Trunk by 5pm on 12/18 (%30)

A failing grade in any assignment may result in a failing grade for the course. Consistent class participation will positively impact your grade.

The Turnitin electronic anti-plagiarism program may be used for written assignments.

You will do well in the assignments for this course if you watch the screenings attentively, do all the reading carefully, and practice using the concepts we cover outside of class.

Accommodations:

• Tufts University values the diversity of our students, staff, and faculty; recognizing the important contribution each student makes to our unique community. Students with disabilities are assured that the Student Accessibility Services (SAS) office will work with each student individually to create access to all aspects of student life. Tufts is committed to providing equal access and support to all qualified students through the provision of reasonable accommodations so that each student may fully participate in the Tufts experience. If you have a disability that requires reasonable accommodations, please contact the Student Accessibility Services office at Accessibility@tufts.edu or 617-627-4539 to make an appointment with an SAS representative to determine
appropriate accommodations.

• Please be aware that accommodations cannot be enacted retroactively, making timeliness a critical aspect for their provision.

• **I must receive a letter from Student Accessibility Services stating that a student is entitled to accommodations at least a week before an assignment.**

• For further information, go to: http://students.tufts.edu/student-accessibility-services/how-we-help/academic-accommodations/testing-accommodations

Course Textbooks:


• Additional readings marked (X) must be downloaded from Trunk

**Schedule:**

**Week 1**

9/7 Class: Introduction: Film as Art  
Read: Bordwell, Thompson, and Smith, *Film Art*, Chapter 1

**Part 1: Film Form**

Screening 9/7 and 9/9: Shadow of a Doubt (Alfred Hitchcock, 1942, 108 min.)  
The Killing (Stanley Kubrick, 1956, 85 min.)

**Week 2**

9/12 Class: Film Form  
Read: Bordwell, Thompson, and Smith, *Film Art*, Chapter 2; and pp. 332-334

9/14 Class: Narrative, Narration and Classical Hollywood Cinema  
Read: Bordwell, Thompson, and Smith, *Film Art*, pp. 72-99; 460-463; 474-477

Screening 9/14 and 9/16: Citizen Kane (Orson Welles, 1941, 119 min.)  
Mon Oncle (Jacques Tati, 1958, 116 min.)

**Week 3**

9/19 Class: Narrative and Narration in Citizen Kane
Read: Bordwell, Thompson, and Smith, Film Art, pp. 99-110
Carroll, "Interpreting Citizen Kane" (X)

Part 2: Film Style

Class 9/21: Mise-En-Scene
Read: Bordwell, Thompson, and Smith, Film Art, Chapter 4

Screening 9/21 and 9/23: Three Kings (David O. Russell, 1999, 114 min.)
Ugetsu (Kenji Mizoguchi, 1953, 97 min.)

9/23: SHORT PAPER DUE BY 5PM ON TRUNK

Week 4

Class 9/26: Cinematography
Read: Bordwell, Thompson, and Smith, Film Art, pp. 160-194

Class 9/28: The Mobile Frame and the Long Take
Read: Bordwell and Thompson, Film Art, pp. 194-215

Screening 9/28 and 9/30: Selma (Ava DuVernay, 2014, 128 min.)
October (Sergei Eisenstein, 1929, 103 min.)

Week 5

Class 10/3: Editing
Read: Bordwell, Thompson, and Smith, Film Art, pp. 216-252

Class 10/5: Alternatives to Continuity Editing
Read: Bordwell, Thompson, and Smith, Film Art, pp. 252-262; 470-473
Eisenstein, "The Dramaturgy of Film Form" (X)

Screening 10/5 or 10/7: Raging Bull (Martin Scorsese, 1980, 129 min.)

Week 6

Class 10/10: INDIGENOUS PEOPLES DAY: NO CLASS

Class 10/12: Sound; Stylistic Analysis
Read: Bordwell, Thompson, and Smith, Film Art, Chapters 7 and 8

Part 3: Alternative Film Forms

Screening 10/12 and 10/14: The Bicycle Thieves (Vittorio de Sica, 1948, 93 min.)
Wild Strawberries (Ingmar Bergman, 1957, 90 min.)
Week 7

Class 10/17: Art Cinema  
Read: Bordwell, Thompson, and Smith, *Film Art*, pp. 477-79  
Bazin, "Bicycle Thief" (X)

Class 10/19: Art Cinema  
Read: Bordwell, "The Art Cinema as a Mode of Film Practice" (X)

Screening: 10/19 and 10/21: *Ballet Mecanique* (Fernand Leger and Dudley Murphy, 1924, 14 min.)  
*Meshes of the Afternoon* (Maya Deren, 1943, 18 min.)  
*Roger & Me* (Michael Moore, 1989, 91 min.)

10/21: **CLIP ANALYSIS DUE BY 5PM ON TRUNK**

Week 8

Class 10/24: Experimental Film  
Read: Bordwell, Thompson, and Smith, *Film Art*, pp. 369-386  
Leger, "The Machine Aesthetic" (X)

Class 10/26: Documentary  
Read: Bordwell, Thompson, and Smith, *Film Art*, pp. 350-369  
Jacobson, "Michael & Me" (X)

Part 4: Form and Style in Television

Screening 10/26 and 10/28:  
*The Big Bang Theory* S1E6 (2007)  
*NCIS* S1E1 (2003)  
*The Sopranos* S2E13 (2000)  
*The Wire* S1E1 (2002)

Week 9

Class 10/31: Narrative in Television  
Read: Butler, "An Introduction to Television Structures and Systems" (X)  
and "Narrative Structure: Television Stories" (X)

Class 11/2: "Art TV"?  
Read: Mittell, "Narrative Complexity in Contemporary American Television" (X)

Screening 11/2 and 11/4:  
*Miami Vice* S1E4 and S1E5 (1984)  
*True Detective* S1E1 (2014)
An American Family S1E1 (excerpt) (1971)

Week 10

Class 11/7: Television Style
Read: Butler, "An Introduction to Television Style" and "Stylistic Crossover in the Network Era: From Film to Television" (X)

Class 11/9: Nonnarrative Television
Reading: Butler, "Beyond and Beside Narrative Structure" and "The Television Commercial" (X)

Part 5: Genre, Authorship and Character Identification in Film and TV

Screening 11/9 and 11/11: Buster Keaton In Steamboat Bill, Jr. (Charles F. Resiner, 1928, 69 min.)
The Marx Brothers in Animal Crackers (Victor Heerman, 1930, 97 min.)
I Love Lucy S2E16 (1953)
The Office (U.K.) S1E4 (2001)

Week 11

Class 11/14: Genre in Film: Comedian Comedy
Read: Bordwell, Thompson, and Smith, Film Art, pp. 326-337
Carroll, "Notes on the Sight Gag" (X)

Class 11/16: Genre in TV: Situation Comedy
Read: Mills, "Sitcom and Genre" (X)

Screening 11/16 and 11/18: The 39 Steps (Alfred Hitchcock, 1935, 86 min.)
Strangers on a Train (Alfred Hitchcock, 1951, 101 min.)

Week 12

Class 11/21: IN-CLASS EXAM

Week 13

Class 11/28: Authorship in Film: Hitchcock
Read: Yacowar, "Hitchcock's Imagery and Art" (X)

Class 11/30: Authorship in Film: Hitchcock
Read: Allen, "Hitchcock and Narrative Suspense" (X)
Gaut, "Film, Authorship, and Collaboration" (X)

Screening 11/30 and 12/2: Rear Window (Alfred Hitchcock, 1954, 115 min.)
The Alfred Hitchcock Hour: "I Saw the Whole Thing" (1962)
Girls S1E1 and S1E2 (2012)

Week 14

12/5 Class: Authorship in Film: Hitchcock
Read:
Stam and Pearson, "Hitchcock's Rear Window" (X)
Livingston, "Cinematic Authorship" (X)

12/7 Class: Authorship in TV: Lena Dunham
Read:
Leitch, "The Outer Circle: Hitchcock on Television" (X)
Newman and Levine, "The Showrunner as Auteur" (X)

Screening 12/7 and 12/9: The Silence of the Lambs (Jonathan Demme, 1991, 118 min.)
Mad Men S4E7 (2010)

Week 15

12/12: Identification with Characters in Film and TV
Read:
Smith, "Gangsters, Cannibals, Aesthetes, or Apparently Perverse Allegiances" (X)
Blanchet and Bruun Vaage, "Don, Peggy, and Other Fictional Friends? Engaging with Characters in Television Series" (X)

12/18: FINAL PAPER DUE BY 5PM ON TRUNK

READINGS: Please read the reading assignment(s) BEFORE the class for which it is assigned.

SCREENINGS: play a central role in this class, and you are required to attend one screening per week and stay throughout. It is crucial, when studying any art, to experience the art in the way it was supposed to be experienced. Most movies are supposed to be experienced in one uninterrupted sitting in a darkened auditorium projected on a large screen by a high-quality projector with high quality sound. Due to the larger size of modern TV screens, many TV programs have become more "cinematic" and are also best experienced in a movie theater.

Art of the Moving Image is a standard lecture course that meets for 150 minutes with 6 hours of class preparation per week. The 4 hour screening is counted as part of the 6 hours of weekly class preparation, meaning that on average you will only have an additional 2 hours of class preparation per week.

WARNING: MANY FILMS, TV SHOWS, AND OTHER MOVING IMAGE WORKS CONTAIN GRAPHIC SCENES OF PHYSICAL, SEXUAL, PSYCHOLOGICAL, AND OTHER KINDS OF VIOLENCE, AND THEY ADDRESS DISTURBING SUBJECT.
MATTER. THIS IS TRUE OF SOME OF THE MOVING IMAGE WORKS WE WILL SEE IN THIS COURSE. ALTHOUGH NONE CONTAIN MORE VIOLENCE AND DISTURBING MATERIAL THAN CAN ROUTINELY BE VIEWED AT THE CINEMA OR ON TV, IF YOU FEEL THAT YOU CANNOT WATCH SUCH MATERIAL FOR PERSONAL OR OTHER REASONS, THIS COURSE IS NOT FOR YOU.

POLICIES:

ATTENDANCE: I expect you to attend every class and screening, and will take attendance. If you have to miss class or screening, please let me know. With the third absence, excused or not, I will become concerned and will write to you and your academic advisor. Any absence thereafter will negatively impact your grade, unless you are experiencing a genuine emergency. If you experience any problems that prevent you from attending class or screening, please contact me.

ELECTRONIC DEVICES: I do not permit the use of computers or other electronic devices in class or screening. There is now a considerable body of evidence that, even with the wireless connection switched off, the use of computers impairs one's ability to remember the material covered in class. ("See The Pen Is Mightier Than the Keyboard: Advantages of Longhand Over Laptop Note Taking," Pam A. Mueller and Daniel M. Oppenheimer, Psychological Science 25, no. 6, June 2014.) I will post PDFs of the lecture slides on TRUNK after each lecture. Please put away all electronic devices before class and screening. If you are entitled to an accommodation for electronic devices, please let me know.

EMAILS: I will often contact you through your Tufts email, so please ensure you access it at least once per day. I will answer your emails during normal working hours (Monday-Friday, 9am-5pm). If you need to contact me after hours due to a genuine emergency (medical, familial, etc.), please put the word EMERGENCY in the subject line.

PLEASE DO NOT EAT IN CLASS OR SCREENING!

PLAGIARISM: Plagiarism consists of representing the ideas or writing of someone else as your own. It is a serious offense and may result in you being asked to leave the university. ALWAYS cite any idea or writing that is not yours. I may use the Turnitin electronic anti-plagiarism program when grading your assignments.