Required Texts:
4) Electronic Reserve Materials (as indicated on syllabus)

Recommended:

Many of you are new to cinema studies. Kolker’s book and the CD-ROM it’s packaged with will provide students with an accessible and valuable introduction to this specialized field of inquiry. Students should purchase this book and work through it on their own over the course of the semester. The first chapter (which is on E-Reserve) is on “Image and Reality”. We will discuss the ideas presented in this chapter in class.

Course Description: International and comparative in scope, this course seeks to address the cinema’s investment in and questioning of “the real.” Students will examine a variety of national cinematic movements, including but not limited to Italian Neorealism, American Cinema Verite, French New Wave, and Contemporary Iranian Cinema. Screenings and readings will focus on the cinema’s conflicted and ever-changing relationship to reality, its representation and/or disruption, and its ability to affect political change or awareness. Major theoretical concepts explored include Bazinian notions of mise-en-scene and deep field cinematography, Brechtian notions of distanciation, and postmodern theories of the “hyperreal.” Students will produce an annotated bibliography, a seminar paper, and are required to orally present on assigned topics over the course of the semester.

Class Discussion/Oral Participation: This is a discussion-based seminar. Discussions will revolve around the materials we’ve read and seen so always bring the text being covered to class along with any notes that you have taken. Be ready to participate on a daily basis.

Reading: You are required to complete all reading for each class session. Read carefully and closely, making comments in the margins of the text and taking notes in order to help your oral responses in class and your individual research projects.
Written/Oral Work:
1) an annotated bibliography/5 minute Topic Presentation (20%)
2) a 15-20 page research paper (60 %)
3) Each student will lead one class discussion (20%)

Note: Always read the assigned text for the class session on which the assignment appears.

Early Cinema and Theorizing “The Real”
Jan. 13
Screening: Selections (series photography, The Lumière Brothers, Georges Méliès)
Discussion Topic: Visible Evidence: Pre/Early Cinema and the Documentary Impulse

Jan. 20 – No Class: MLK

Jan. 27
Screening: Selections (Edison, Griffith, German Expressionism, and Surrealism)
Reading:  
-Kolker, Robert: “Image and Reality” (1-17) E-Reserve  

Italian Neorealism
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Jan. 31 (Friday – 8:00 – North Carolina Museum of Art)
Mandatory Event: The Bicycle Thief (1948) Vittorio de Sica (90 min.)
Reading:  
-Bazin, Andre: “Bicycle Thief” (47-60), “De Sica: Metteur en Scene” (61-78)  
-Kracauer, Sigfried: “Remarks on the Actor” (93-101)
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Feb. 3
Screening: Rome, Open City (1945) Roberto Rossellini (101 min.)
Reading:  
-Morandini, Morando: “Italy from Fascism to Neo-Realism” (353-360) E-Reserve  

History: Propaganda, Memory, Revision
Feb. 10
Screening: Selections from Triumph of the Will (1934) Leni Riefenstahl (114 min.)  
Night and Fog (1955) Alain Resnais (31 min.)  
Mr. Death (1999) Errol Morris (91 min.)
Reading:  
-Baudrillard, Jean: “History: A Retro-Scenario” (43-48), “Holocaust” (49-51)  
-Errol Morris Reading: Online at: www.errolmorris.com

Forms of “Truth” and Narrative Cinema
Feb. 17
Screening: A Woman is a Woman (1961) Jean-Luc Godard (85 min.)
Reading:  
-Graham, Peter: “New Directions in French Cinema” (576-582) E-Reserve  
-Drummond, Phillip: “Jean-Luc Godard” (752-753) E-Reserve  
-Brecht, Bertolt: “Alienation Effects in Chinese Acting” (91-99) E-Reserve
Feb. 24
Screening: Fitzcarraldo (1982) Werner Herzog (158 min.)
Excerpts from Burden of Dreams (1982) Les Blank (95 min.)
Reading: -Kracauer, Sigfried: “The Establishment of Physical Existence” (41-59), “Inherent Affinities” (60-74)

March 3
Screening: Close-Up (1990) Abbas Kiarostami (100 min.)
Reading: -Chesire, Godfrey: “How to Read Kiarostami” (8-15) E-Reserve
-Mulvey, Laura: “Kiarostami’s Uncertainty Principle” (24-27) E-Reserve

March 10 – No Class: Spring Break

The Documentary Form in the 1960s

March 17
Screening: Don’t Look Back (1967) D.A. Pennebaker (96 min.)

March 24
Screening: Salesman (1969) Albert and David Maysles (95 min.)
Reading: -Kracauer, Sigfried: “The Film of Fact” (193-214)
-Barnouw, Erik: “Observer” (230-253) E-Reserve

Stretching the Documentary Form

March 31
Screening: This is Spinal Tap (1984) Rob Reiner (82 min.)
*5 Minute Paper Topic Presentations / Annotated Bibliography Due*

April 7
Screening: Gates of Heaven (1978) Errol Morris
Werner Herzog Eats his Shoe (1980) Les Blank (22 min.)
Reading: -Nichols, Bill: “The Fact of Realism and the Fiction of Objectivity” (165-198) E-Reserve
-Grundmann, Roy and Cynthia Rockwell: “The Truth Is Not Subjective: An Interview with Errol Morris” (4-9) E-Reserve

Amateurism and Dogme-95

April 14

April 21
Screening: The Idiots (1998) Lars Von Trier (117 min.)
Reading: -Baudrillard, Jean: “The Precession of Simulacra” (1-42)
-Dogme-95 reading: online at: www.dogme95.dk/menu/menuset.htm (link to “Vow of Chastity”)
Hyperreality

April 28

Screening: *Natural Born Killers* (1994) Oliver Stone (119 min.)

Reading:

- Baudrillard, Jean: “Hypermarket and Hypercommodity” (75-78)
- “The Implosion of Meaning in the Media” (79-86)
- “Absolute Advertising, Ground-Zero Advertising” (87-94)
- Smith, Gavin: “Oliver Stone: Why Do I Have to Provoke?” (8-12)

***Seminar papers are due **BY NOON**, Monday, May 5***

**NO LATE PAPERS WILL BE ACCEPTED**

*Werner Herzog Eats his Shoe* (1980) Les Blank