

Course Title: Film Studies: Four Directors
Course Code: FILM 322 & COMM 322
Credit Hours: 3

Location: Classroom 1, Main building
Instructor: George Crane or Barry Tagrin or Alan Blum
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Office Hour: by appointment
Office location: by appointment

Syllabus

Course Description:

This course is designed to move the student forward from film survey into a close analysis of the work of four important directors of differing national traditions and with different focus and historical significance: Jean-Luc Godard, Elia Kazan, Akira Kurosawa and Ingmar Bergman (alternative directors may be selected). Individual selected films and oeuvres as a whole are considered for their cinematic concerns as well as influence on other filmmakers to give the student a strong sense of the significance of each auteur in film history and in intellectual, social, and technical contexts. Filmmakers will be discussed in terms of their own development, and attention will be given to genre and the evolution of critical approaches to their work. Analysis, group discussions, and individual student presentations will accompany each film, along with readings from the texts below.

Course Objectives:

*Moving students forward from film surveys into close analysis of particular directors with different national traditions, historical significances, and creative foci.

*Interpreting different filmmakers for their significance in film history and in their intellectual, social and technical contexts.

*Explaining and analyzing individual filmmakers' professional development and the evolution of critical approaches to their work.

*Exploring the directors and their films through various pedagogical methods, including film viewings, readings, instructors' analysis, group discussions, and individual student presentations.

Learning Outcomes:

By the end of this course, students will:

- Be able to identify the individual creative techniques employed by each of the different directors.
- Be able to articulate the social and historical impacts of the films, and their seminal influence upon future directors.
- Be able to appreciatively analyze the films within the context of each director's unique creative style.
- Be able to explain their understanding of the power of image, as used to evoke psychological, philosophical, religious and existential currents central to the works.

Required basic texts for selected readings:

Guy Austin, *Contemporary French Cinema*

Pam Cook (ed.), *The Cinema Book*

Louis Giannetti, *Understanding Movies*

Gerald Mast and Bruce Kawin, *A Short History of the Movies*

Class Schedule and Assigned Films:

While in general each of the four filmmakers will be studied one at a time, in certain instances a film may be shown out of sequence in order to couple it in terms of a particular thematic or technical or social concern with a particular film of one of the other directors. (Important: alternative films may replace those selected below.) Titles are given as those most commonly used by English-language audiences:

Jean-Luc Godard: *Breathless*, *Pierrot le Fou*, *One plus one*

Elia Kazan: *A Streetcar Named Desire, East of Eden, America America*

Ingmar Bergman: *The Seventh Seal, The Virgin Spring, Hour of the Wolf*

Kurosawa: *Rashomon, Yojimbo, Seven Samurai*

Evaluation

Students will be required to submit four substantive critical essays along with at least one formal oral presentation. The final will consist of a ten-page, typed and double-spaced essay based on the impact of the four directors, with specific examples from a selection of films. Students are also graded based on their level of participation in class, film viewing, and critical discussions, and equally so for the studied attention given to their papers.

Analytical reports (4):	40%
Oral presentation on the chosen director:	20%
Final essay:	30%
Participation:	10%

Grading Scale, Attendance and Make-Up, Late Assignment, Academic Integrity and Americans with Disabilities Act (ADA) policies:

Students are required to abide by HISA's Academic policies first introduced and explained at the school and class orientation. See the attached policy sheet.