COURSE OBJECTIVES
This course aims to provide a general introduction to the study of film with a focus on developing critical skills and investigating diverse approaches to analysis. Through readings and screenings of a broad range of narrative films, the class will further serve as a brief survey of film history and an overview of classic and contemporary modes of film theory & criticism. You will be exposed to a variety of films produced in the U.S. and other countries from the very beginnings of the medium in the late 19th century, through the “silent era” of the 1910s-20s and the “golden age” of Hollywood in the 1930s-50s, up to the present. This course is designed to help you acquire a firm grounding in the methods and core material of film history and criticism and to help you become familiar with some of the most significant topics in film studies. Each film corresponds to a specific topic: pre-narrative cinema; techniques of storytelling in narrative film; German Expressionism and Soviet montage cinema; mise-en-scène; major movements in post-WWII European cinema; feminist film theory; the New Hollywood; and the rise of digital filmmaking. By the end of this course, you will become a more critical and creative viewer of the artistic medium of cinema, knowledgeable in the history of the most popular art form of the 20th and 21st centuries, and you will possess the analytical skills to understand and interpret visual forms of expression. You will also be well equipped for future courses should you choose to declare a Film Studies minor.

REQUIRED FILMS
Way Down East (dir. Griffith, 1920); Our Hospitality (dir. Blystone/Keaton, 1923); The Cabinet of Dr. Caligari (dir. Wiene, 1920); Battleship Potemkin (dir. Eisenstein, 1925); A Man Escaped (dir. Bresson, 1956); Citizen Kane (dir. Welles, 1941); Bicycle Thieves (dir. De Sica, 1948); Shoot the Piano Player (dir. Truffaut, 1960); Vertigo (dir. Hitchcock, 1956); Once Upon a Time…in Hollywood (dir. Tarantino, 2019); Inception (dir. Nolan, 2010)