

# **Film 272 *Film Narrative Theory and Practice***

Spring 2005, Wed. 3:30-6:00, Lafayette 308

Screening Wed 6:00-8:30, Lafayette 207

## **Prof. Hilary Neroni**

Old Mill 311

Phone: 656-1356

Office Hours: M 12-1, 2:15-3:15, W 2:15-3:15

## **Course Description:**

This course will be an advanced and rigorous investigation into film narrative both through theoretical texts and through film production itself. The class will be broken into three sections: shot/reverse shot, the gaze, and cross cutting. In each section, we will read film theory that discusses these techniques and their philosophical and psychological impacts. In the middle of the section, the students will write a paper engaging with one of these theoretical approaches. In the second part of each section, the students, through the lens of one of the theoretical approaches, will make a three minute narrative film using the technique being studied. In this unique way, the students will thoroughly engage both the film theory and the film technique allowing each to inform the other. Prereq: Film 5,6 or History of Television; and Film 107 or TV Theory.

## **Required Books:**

Raymond Bellour's *Analysis of Film*

Slavoj Zizek, Renata Salecl's *Gaze and Voice as Love Objects*

## **Grade Distribution:**

First Exam	15%
Scene 1	15%
Second Exam	15%
Scene 2	15%
Third Exam	15%
Scene 3	15%
Participation	10%

## **Assignment Descriptions:**

**Exams:** Each Exam will cover in detail the topic of the current section (i.e., shot-reverse-shot, the gaze, and cross cutting). The exam may consist of multiple choice, short answer, short essay and/or long essay questions.

**Scenes:** You will work on the scenes in groups (you will be assigned to a different group for each of the three assignments). The scenes are to be shot on video. Each scene should have good sound, be well lit and edited as well as address the section topic. Details on each scene assignment will be provided in class.

**Participation:** Since this is a senior seminar, you are expected to participate in every class. Come prepared to discuss the readings, student work shown in class, as well as films screened in class.

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## Part One—Suture and Shot reverse/shot

### Week 1

Jan 19 Intro

**Screening:** *Tape* (Richard Linklater, 2001, 86 min)

### Week 2

Jan 26 Reading: Jacques Lacan's "Mirror Stage" (handout); Louis Althusser's "Ideology and Ideological State Apparatuses" (handout); Dayan's "The Tutor-Code of Classical Cinema" (handout, FTC)

**Screening:** Frank Capra's *Mr. Smith Goes to Washington* (1939, 129 min) DVD 940

### Week 3

Feb 2 Reading: Jean-Pierre Oudart's "Cinema and Suture," (handout); Jacques Miller's "Suture," (handout); Slavoj Zizek's "Suture Revisited" (handout)

**Screening:** Krzysztof Kielowski's *Blue* (1993, 98 min) DVD 2077

### Week 4 \*Exam (first 1 ½ of class)

Feb 9 Reading: Edward Branigan's "The Point-of-View Shot" pages 672-691 (on-line reserve); Stephen Heath's "Narrative Space," pages 379-420 (handout, NAI)

**Screening:** Carl Franklin's *One False Move* (1991, 106 min) DVD 1241

### Week 5

Feb 16 \*Scene Due

## Part Two: Experimenting with the Gaze and the POV shot

### Week 6

Feb 23 Reading: Todd McGowan's "Looking for the Gaze," pages 27-47 (on line reserve and/or *Cinema Journal*, Volume 42, Number 3); Zupancic's "Philosophers' Blind Man's Bluff" (*Gaze and Voice* 32-58); Zizek's "'I Hear You with My Eyes'; or, The Invisible Master" (*Gaze and Voice* 90-126)

**Screening:** *Peeping Tom* (Michael Powell, 1960, 101 min) DVD 452

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### **Week 7**

Mar 2 Reading: Elisabeth Bronfen's "Killing Gazes, Killing in the Gaze" (*Gaze and Voice* 59-89); Copjec "The Orthopsychic Subject," pages 15-38 (on-line reserve)

**Screening:** *The Age of Innocence* (Martin Scorsese, 1993, 138 min) DVD 1851

### **Week 8**

Mar 9 Reading: Slavoj Zizek's "Courtly Love, or, The Woman as Thing," pages 89-112 (on-line reserve); Renata Salecl's "I Can't Love You Unless I Give You Up" (*Gaze and Voice* 179-207); Dolar's "At First Sight," (*Gaze and Voice* 129-153)

**Screening:** Francis Ford Coppola's *The Conversation* (1974, 113min) DVD 2028

### **Week 9 \*Exam (first 1 ½ of class)**

Mar 16 Reading: Dolar's "The Object Voice" (*Gaze and Voice* 7-31);

**Week 10** (Mar 21-25; **No Class** Spring recess)

### **Week 11**

Mar 30 \*Scene due

## **Part Three: The Narrative Function of Crosscutting**

### **Week 12**

Apr 6 Reading: Bellour 1-68

**Screening:** Alfred Hitchcock's *North by Northwest* (1959, 136 min) VID 3949

### **Week 13**

Apr 13 Reading: Bellour 69-192

**Screening:** F. Gary Gray's *The Negotiator* (1998, 139 min)

### **Week 14**

Apr 20 Reading: Bellour 193-237

**Screening:** John Cassavetes's *Gloria* (1980, 123 min)

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**Week 15\*Exam (first 1 ½ of class)**

Apr 27 Reading: Bellour 238-278

**Week 16**

May 4 **\*Scene Due**