EIU 4192G-099: Film and Contemporary Society, Honors

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EIU 4192G  Section 099
Film and Contemporary Society, Honors
After This Film: Movies That Changed the Movies
Spring, 2014

P.A. Boswell
Office: 3566 Coleman Hall
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Office hours: T, Th, 2-3:30 pm, and by appointment

TEXTS:
Dick, Bernard F. Anatomy of Film, 6th ed.

ASSIGNMENTS:
Written assignments: two short papers; one class presentation during the semester (I will distribute a schedule); final seminar paper due during Finals Week. Additionally, there will be reading assignments out of the texts for most weeks.

ATTENDANCE:
Because this class meets once a week, and because you are Honors students, I expect you to be in class, and prepared for class, every week. Your regular attendance is absolutely essential.

GRADING:
Short papers: 40%
Final Paper: 60%

CONFERENCES:
One of the most valuable and effective ways for you to help yourself in this course is to talk with me about your work in private conference. I encourage you to make an appointment with me, or to come in during my office hours, especially concerning your final research paper.

ACADEMIC HONESTY:
Dishonesty of any sort in this class will result in a failing grade in the course.

DISABILITY INFORMATION:
If you have a documented disability and wish to receive academic accommodation, please contact the Coordinator of the Office of Disability Services at 581-6583 as soon as possible.
EIU 4192G/099: Film & Contemporary Society
Spring, 2014 Tentative Screening Schedule

After This Film: Movies That Changed the Movies

Jan 16  Introduction: Movies before Movies. Clips from:

After this film, actors didn’t have to tell us how they felt: Eisenstein, *Battleship Potemkin* (1925).
After this film, nightmares could look spectacular: Lang, *Metropolis* (1927).
After this film, monsters were people, too: Whales, *Frankenstein* (1931).
After this film, gorillas were always suspect: Cooper, *King Kong* (1933).

Jan 23  After this film, comedy could be sophisticated: Capra, *It Happened One Night* (1934).

Jan 30  After this film, cinematography ruled: Welles, *Citizen Kane* (1941).

Feb 6  Discussion & clips
Feb 13  After this film, melodrama was beautiful: Sirk, *All That Heaven Allows* (1955). ***PAPER 1


Mar 6  Discussion & clips

Mar 13  SPRING BREAK

Mar 20  After this film, musicals were not about music: Fosse, *Cabaret* (1972). ***PAPER 2
Mar 27 After this film, documentaries had power: Kopple, *Harlan County USA* (1977).

Apr 3 After this film, teenagers were people, too: Heckerling, *Fast Times at Ridgemont High* (1982).

Apr 10: After this film, chronology was irrelevant. So was Hollywood: Tarantino, *Pulp Fiction* (1994).


April 24: TBA

May 1: TBA