

INTRODUCTION TO FILM ART (FOR PHILOLOGISTS, IN ENGLISH)

Philological Faculty, Moscow State University — Spring 2018

Instructor, Nemeč Ignashev, D.O. (dignashe3@mail.ru)

Meets: Tuesday, 18:00-19:30

Date	Film to watch (subject to change)	Chapters from <i>Film Art: An Introduction</i>	Assignments & additional notes
13.02.2018	Introduction to Course Benjamin Cleary, <i>Stutterer</i> 2015		
20.02.2018	<i>The Player</i> Robert Altman, 1992	1. Film as Art: Creativity, Technology, and Business	
27.02.2018	Victor Fleming et alia, <i>The Wizard of Oz</i> (1939)	2 Form: What is Film Form?	
06.03.2018	Кира Муратова, <i>Короткие встречи</i> (1967)	3 Form: Narrative	
13.03.2018	Kurosawa, <i>Rashomon</i> (1950)	3 Form: Narrative	
20.03.2018	«Сюжет, герой, идея: Мастер класс с писателем-сценаристом Маргаритой Удовиченко»	Убедительная просьба участникам группы прислать краткое описание идеи для своего фильма НЕ ПОЗЖЕ, чем в воскресенье 18.03	
27.03.2018	Welles, <i>Citizen Kane</i> (1941)	3 Form: Narrative 5 Style: The Shot	Last day to submit first short paper
03.04.2018	Jarmusch, <i>Night on Earth</i> (1991)	4 Style: Mise en scène	
10.04.2018	David Fincher, <i>Fight Club</i> (1999)	7 Style: Sound & Narrative	
17.04.2018	Robert Aldrich, <i>What Ever Happened to Baby Jane</i> (1962)	6 Style: Principles of Editing – Classic Continuity Editing	
24.04.2018	David Lynch, <i>Mulholland Drive</i> (2001)	6 Style: Principles of Editing – Experimental Editing	
08.05.2018	Bresson, <i>Journal d'un curé de campagne</i> (1951)	11 Principals of Film Analysis	
	Consultations on films		
08.05.2018	TBD (To be determined)	TBD (To be determined)	
15.05.2014	STUDENT FILM FESTIVAL		
	Зачет		

Basic Textbook:David Bordwell, Kristin Thompson. *Film Art: An Introduction*. New York: The McGraw-Hill Companies, 2008 (or later).**Two helpful English-language sites:**Yale Film Analysis: <http://filmanalysis.yctf.org/>

Film Form: A Student's Guide

http://www.elementsofcinema.com/film_form/FILM-FORM.html**Course requirements:**

- Attendance and participation in at least 75% of the class meetings (minimum 10 of 14)
- One short paper (see instructions below), submitted by required deadline.
- Participation in group film making project

Short paper (may be submitted in English or in Russian)

Submit by email to dignashe3@mail.ru Filename: IvanovaNN_Paper1.doc or .docx or .rtf

Minimum: 500 words (1800 знаков); *Maximum*: 700 words (2500 знаков) по формату: Шрифт 12 Times New Roman, интервал 2.0, лист A4 (1800-2000 знаков – страница)

Assignment Write a short analysis of some aspect of the film that was NOT discussed in class. (Note: an easy way to avoid writing about what was discussed in class is to write the paper BEFORE the class discussion.) For these paper you are discouraged from consulting secondary sources; write about what you see, not about what someone else saw. **If evidence of plagiarism (someone else's opinion without citation of source) is discovered in your paper, the paper will be returned to you without a grade.** To find non-plagiarized basic information about a film search on the site <http://www.imdb.com/>

Student Films

Guidelines for this exercise will be distributed later in the class. This is a group project for 1-3 people in each group.

Course Goals:

This course is NOT intended as a history of cinema or as a survey of prominent directors. It is not a film production course, although we will engage in production. Rather, it IS an introduction to the study of film taught in English to non-native speakers of English, principally philologists, and for this reason the films included for consideration have been selected with an eye to principles of language, literature, linguistic and/or literary theory may be significant either to the matter of the film or its analysis.