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| Date | Reading | Screening | Additional Assignment |
| **WEEK 1**  **Lab: Monday, Jan. 13th** | **SCREENING:** We will watch the Lumière Brothers films, Méliès *A Trip to the Moon*, and Porter’s *The Great Train Robbery*. | | |
| **Tuesday, Jan. 14th** |  | * Lumière Brothers, *Arrival of a Train*, *Workers Exciting the Factory*, etc. from *Landmarks of Early Film* (DVD) * Méliès, *A Trip to the Moon* (1902), from *Landmarks of Early Film* (DVD) |  |
| Thursday, Jan. 16th | * Gunning, “An Aesthetic of Astonishment” | * *A Trip to the Moon*, continued * Porter, *The Great Train Robbery* (1903), from *Landmarks of Early Film* (DVD) | * **VODCast 1**: Early Editing (15 minutes) |
| **WEEK 2** Lab: Monday, Jan. 20th | **SCREENING:** Griffith, *Musketeers of Pig Alley* (1912) and Keaton, *The General* (1926) | | |
| **Tuesday, Jan. 21st** | * Musser, "Moving Towards Fictional Narratives” * Keply, “Musketeers of Pig Alley and the Well-Made Sausage” | * Griffith, *Musketeers of Pig Alley* (1912) in *DW Griffith: Years of Discovery* (DVD) |  |
| **Thursday, Jan. 23rd** |  | * Keaton, *The General* (1927) | **VODCast 2**: Continuity Editing (19 minutes) |
| **WEEK 3**  **LAB: Monday, Jan. 27th** | **SCREENING:** Eisenstein, *Battleship Potemkin* (1925) | | |
| **Tuesday, Jan. 28th** | * Nichols, “*Battleship Potemkin*: Film Form and Revolution” (*FA*) | * Eisenstein, *Battleship Potemkin* (1925) |  |
| **Thursday, Jan. 30th** | * Eisenstein, excerpt, *Film Form* | * *Battleship Potemkin*, continued |  |
| WEEK 4LAB: Monday, Feb. 3rd | **SCREENING**: Wiene, *Das Cabinet des Dr. Caligari* (1920) | | |
| Tuesday, Feb. 4th | * Coates, “*The Cabinet of Dr. Caligari*: Radical Modernism or Commercialism?” (*FA*) | * Wiene, *Das Cabinet des Dr. Caligari* (1920) |  |
| **Thursday, Feb. 6th** | * Bazin, “Ontology of the Photographic Image” | * *Das Cabinet des Dr. Caligari*, continued |  |
| **WEEK 5**  **LAB: Monday, Feb. 10th** | **SCREENING:** Stevens, *Shane* (1953) | | |
| **Tuesday, Feb. 11th** | **EARLY FILM EXAM** | | |
| Thursday, Feb. 13th |  | * Stevens, *Shane* (1953) |  |
| **WEEK 6** LAB: Monday, Feb. 17th | **SCREENING:** Ford, *Stagecoach* (1939) | | |
| **Tuesday, Feb. 18th** | * Reading to come | * *Shane*, continued * Ford, *Stagecoach* (1939) |  |
| **Thursday, Feb. 20th** | * Bernstein, “Stagecoach” (*FA*) | * *Stagecoach*, continued |  |
| **WEEK 7**  **LAB: Monday, Feb. 24th** | **SCREENING:** Ford, *The Searchers* (1956) | | |
| **Tuesday, Feb. 25th** | * Buscombe, *The Searchers* | * Ford, *The Searchers* (1956) |  |
| **Thursday, Feb. 27th** | * Kelley, “Narrative and Narration in John Ford’s *The Searchers*” | * *The Searchers*, continued |  |
| **WEEK 8**  **Monday, Mar. 2nd** | **SCREENING:** Eastwood, *Unforgiven* | | |
| **Tuesday, Mar. 3rd** | * Buscombe, *Unforgiven* | * Eastwood, *Unforgiven* (1992) |  |
| **Thursday, Mar. 5th** |  | * *Unforgiven*, continued |  |
| **Spring Break**  **March 6th – 15th** | | | |
| **WEEK 9**  **LAB: Monday, Mar. 16th** | **SCREENING:** Eyre, *Smoke Signals* (1998) | | |
| **Tuesday, Mar. 17th** | * Hearne, “‘Indians Watching Indians on TV’: Speaking To/From Cinema History” | * Eyre, *Smoke Signals* (1998) |  |
| **Thursday, Mar. 19th** | * No reading: watch Diamond’s *Reel Injun* (2009) | * *Smoke Signals*, continued * Diamond, *Reel Injun* |  |
| **WEEK 10**  **LAB: Monday, Mar. 23rd** | **SCREENING:** Hitchcock, *Shadow of a Doubt* (1943) | | |
| **Tuesday, Mar. 24th** | * Sarris, “Notes on the Auteur Theory in 1962” | * Hitchcock, *Shadow of a Doubt* (1943) |  |
| **Thursday, Mar. 26th** | **No class meeting: Western Analysis Paper Due** | | |
| **WEEK 11**  **LAB: Monday, Mar. 30th** | **SCREENING:** Hitchcock, *Strangers on a Train* (1951) | | |
| **Tuesday, Mar. 31st** | * Wood, “Ideology, Genre, Auteur: *Shadow of a Doubt*” | * *Shadow of a Doubt*, continued * Hitchcock, *Strangers on a Train* (1951) |  |
| **Thursday, Apr. 2nd** | * Dellolio, “Expressionist Themes in *Strangers on a Train*” | * *Strangers on a Train*, continued |  |
| **WEEK 12**  **LAB: Monday, Apr. 6th** | **SCREENING**: Hitchcock, *Rear Window* (1954) | | |
| **Tuesday, Apr. 7th** | * Mulvey, “Visual Pleasure and Narrative Cinema” | * Hitchcock, *Rear Window* (1954) |  |
| **Thursday, April 9th** | * Cowie, “Rear Window” (*FA*) | * *Rear Window* continued | **Production Assignment Due** |
| **WEEK 13**  **LAB: Monday, Apr. 13th** | **SCREENING**: Hitchcock, *Vertigo* (1958) | | |
| **Tuesday, Apr. 14th** | * Barr, *Vertigo* | * Hitchcock, *Vertigo* (1958) |  |
| **Thursday, Apr. 16th** | * Wood, “Male Desire, Male Anxiety” | * *Vertigo*, continued |  |
| **WEEK 14**  **LAB: Monday, Apr. 20th** | **SCREENING:** Hitchcock, *Psycho* (1960) | | |
| **Tuesday, Apr. 21st** | * Williams, “Discipline and Fun: *Psycho* and Postmodern Cinema” | * Hitchcock, *Psycho* (1960) |  |
| **Thursday, Apr. 23rd** | * Reading to come | * *Psycho*, continued | **Hitchcock Analysis Paper Due** |
| **Final Exam: Friday, May 1st**  **2:00-5:00pm** | | | |