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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)
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| 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)
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| **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)
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| **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)
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| **Thursday, Jan. 30th**  | * Eisenstein, excerpt, *Film Form*
 | * *Battleship Potemkin*, continued
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| 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)
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| **Thursday, Feb. 6th**  | * Bazin, “Ontology of the Photographic Image”
 | * *Das Cabinet des Dr. Caligari*, continued
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| **WEEK 5****LAB: Monday, Feb. 10th**  | **SCREENING:** Stevens, *Shane* (1953) |
| **Tuesday, Feb. 11th**  | **EARLY FILM EXAM** |
| Thursday, Feb. 13th  |  | * Stevens, *Shane* (1953)
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| **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
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| **WEEK 7****LAB: Monday, Feb. 24th**  | **SCREENING:** Ford, *The Searchers* (1956) |
| **Tuesday, Feb. 25th**  | * Buscombe, *The Searchers*
 | * Ford, *The Searchers* (1956)
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| **Thursday, Feb. 27th**  | * Kelley, “Narrative and Narration in John Ford’s *The Searchers*”
 | * *The Searchers*, continued
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| **WEEK 8****Monday, Mar. 2nd**  | **SCREENING:** Eastwood, *Unforgiven* |
| **Tuesday, Mar. 3rd** | * Buscombe, *Unforgiven*
 | * Eastwood, *Unforgiven* (1992)
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| **Thursday, Mar. 5th**  |  | * *Unforgiven*, continued
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| **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)
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| **Thursday, Mar. 19th**  | * No reading: watch Diamond’s *Reel Injun* (2009)
 |  * *Smoke Signals*, continued
* Diamond, *Reel Injun*
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| **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)
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| **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)
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| **Thursday, Apr. 2nd**  | * Dellolio, “Expressionist Themes in *Strangers on a Train*”
 | * *Strangers on a Train*, continued
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| **WEEK 12****LAB: Monday, Apr. 6th**  | **SCREENING**: Hitchcock, *Rear Window* (1954) |
| **Tuesday, Apr. 7th**  | * Mulvey, “Visual Pleasure and Narrative Cinema”
 | * Hitchcock, *Rear Window* (1954)
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| **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
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| **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** |