

Film Studies 4210-001: Film Reflexivity/The Arts in Film (4.0 units)

Tuesdays, 6:00-10:00 p.m., Fort Douglas Theater

Instructors: Dale Elrod and Sam Dunn

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Reflexive films are films about film. This course considers *Metacinema*, movies that self-consciously reflect filmmaking and the makers of film and reveal the illusory nature of the cinema. As reflexive films often incorporate the other arts, such as music, painting, theater, and the novel, this course will explore music, painting, theatre, the novel, etc. as well.

Requirements, Assignments and Examinations

- 1) Complete a MIDTERM, 10/7/08. 25% of course grade
- 2) Complete a FINAL EXAMINATION, 12/16/08. 25% of course grade
- 3) Write and submit EITHER TWO 4 PP. MINIMUM CRITICAL THEMATIC ESSAYS, DUE 10/21/08 AND 12/9/08, OR ONE 8 PP. MINIMUM CRITICAL THEMATIC ESSAY, DUE 12/9/08. A list of topics will be distributed in class on 9/9/08. 50% of course grade.
- 4) Read course handouts and e-reserve resources listed below.
- 5) Participate in class discussions (Class participation will be considered in borderline grade situations.).

Schedule

Week I (8/26)

Reflexivity, Metacinema, Self-Reflexive Film

Films: DUCK AMUCK (Chuck Jones, 1953)

THE PLAYER (Robert Altman, 1992)

Handout: Siska, "Metacinema: a Modern Necessity"

L. and A. Quart, "*The Player*, Film Review"

Richardson, "An Interview With Robert Altman"

Reading: Ames, "Offing the Writer" (from *Movies About the Movies*)

Week II (9/2)

Illusion and Reality

Film: THE STUNT MAN (Richard Rush, 1980)

Handout: Siska, "Metacinema: a Modern Necessity"

Reading: Withalm, "'You Turned Off The Whole Movie!'—
Types of Self-Reflexive Discourse in Film"

Related Films:
DAY FOR NIGHT
SINGIN' IN THE RAIN
BARTON FINK
SHERLOCK, JR.

- Week III (9/9) PAPER TOPICS DISTRIBUTED IN CLASS
The Personal Independent Cinema; The Film Crew
 Film: LIVING IN OBLIVION (Tom DiCillo, 1995)
 Handout: DiCillo, "Eating Crow: Notes From a Filmmaker's Diary"
 Related Films: STATE AND MAIN
 THE BIG PICTURE
 CRIMES AND MISDEMEANORS
- Week IV (9/16) Modernism and Postmodernism
 Film: WEEKEND (Jean-Luc Godard, 1968)
 Handouts: Dunn, "Postmodernism in a Nutshell"
 Dunn, "Modernism and Postmodernism
 in Godard's *Weekend*"
 Siska, "Metacinema: a Modern Necessity"
 Hutcheon, "Postmodern Film?"
 Related Films: BREATHLESS
 PIERROT LE FOU
- Week V (9/23) Censorship: The Artist and Social/Institutional Restraint
 Film: CAMERA BUFF (Krzysztof Kieslowski, 1979)
 Handouts: Insdorf, *Double Lives, Second Chances: The Cinema of Krzysztof Kieslowski*
 Hamid, "Camera Buff"
 Related Films: MAN OF MARBLE
 MAN OF IRON
- Week VI (9/30) Documentary Reflexivity
 Film: THIS FILM IS NOT YET RATED (Kirby Dick, 2007)
 Reading: www.mpa.org/FilmRatings.asp (Read Ratings Guide and
 Ratings History.)
 Related Films: MAN WITH A MOVIE CAMERA
 BRIGHT LEAF
 SHERMAN'S MARCH
- Week VII (10/7) MIDTERM, 6:00 P.M. SHARP
Parody and Satire
 Film: BLAZING SADDLES (Mel Brooks, 1974)
 Reading: "Satire and Parody" (from King, *Film Comedy*)
 Related Films: HIGH ANXIETY
 THIS IS SPINAL TAP
 A FACE IN THE CROWD
- Week VIII (10/14) FALL BREAK

- Week IX (10/21) Film as Personal Art; the Director as Visionary and Celebrity
 Film: 8 1/2 (Federico Fellini, 1963)
 Readings: Metz, “Mirror Construction of Fellini’s 8 ½”
 Siska, “Federico Fellini’s 8 ½: the Personal Film”
 Related Films: STARDUST MEMORIES
 AMERICAN SPLENDOR
 BURDEN OF DREAMS
- WK X (10/28) Bob Dylan and Film
 Film: I’M NOT THERE (Todd Haynes, 2007)
 Handout: “The Times, They Are A-Changin’” (from Ricks,
 Dylan’s Visions of Sin)
 Reading: “Songs, Poems, Rhymes” (from Ricks, *Dylan’s*
 Visions of Sin)
 Hoberman, “Like a Complete Unknown: *I’m Not There*
 and the Changing Face of Bob Dylan on Film”
 Danks, “I’m Gone; or Seven Characters in Search of an Exit:
 Some Reflections on Todd Haynes’ *I’m Not There*”
 Related Films: DON’T LOOK BACK
 RENALDO AND CLARA
 MASKED AND ANONYMOUS
- WK XI (11/4) Novel to Film Adaptation
 Film: ADAPTATION (Spike Jonze, 2002)
 Handout: Susan Orleans, *The Orchid Thief* (excerpts)
 Related Films: THE FRENCH LIEUTENANT’S WOMAN
 TRISTAM SHANDY: A COCK AND BULL STORY
 THE FIVE OBSTRUCTIONS
- WK XII (11/11) Shakespeare on Film
 Film: RICHARD III (Richard Loncraine and Ian McKellen, 1995)
 Reading: “Richard Loncraine’s Richard III” (from Hindle,
 Studying Shakespeare on Film)
 “Vivid Negativity: Richard Loncraine’s Richard III”
 (from Howlett, *Framing Shakespeare on Film*)
 Related Films: RICHARD III (Laurence Olivier)
 TITUS
 ROMEO+JULIET
- WK XIII (11/18) Ingmar Bergman, Modernism, and Postmodernism
 Film: PERSONA (Ingmar Bergman, 1966)
 Handout: Dunn, “Modernism, Postmodernism, and *Persona*”
 Related Films: THE SILENCE
 DOGVILLE

- WK XIV (11/25) Indies and Hollywood
Film: TARGETS (Peter Bogdanovich, 1968)
Handouts: Russell, “Targets”
 Rowin, “GunPlay”
Reading: “The New Hollywood: Peter Bogdanovich and *Targets*”
 (from Stam, *Reflexivity in Film and Literature*)
Related Films: SHADOW OF THE VAMPIRE
 RESERVOIR DOGS
- WK XV (12/2) Blues, Bluegrass, and Folk Music in the Cinema
Film: O BROTHER, WHERE ART THOU? (Joel and Ethan Coen 2000)
Reading: Coughlin, “Joel and Ethan Coen”
 “O Brother, Where Art Thou?—a Song” (from Rowell,
 The Brothers Grim: The Films of Ethan and Joel Coen)
Related Films: SULLIVAN’S TRAVELS
 THE WIZARD OF OZ
 DOWN BY LAW
 STRANGER THAN PARADISE
- WK XVI (12/9) FINAL PAPER DUE
Film: THE LIVES OF OTHERS (Florian Henckel von Donnersmark, 2007)
Reading: Lane, “Guilty Parties”
Related Films: THE CONVERSATION
 BLOWUP
 BLOW OUT
- WK XVII (12/16) FINAL EXAMINATION, 6:00 P.M. SHARP