

Honors Studies in Film: ENL 2550

Winter 2017 / 4:00-6:30 W

Ours is an exciting, even revolutionary time in film history, as the shift from traditional analog film (film as an actual object that was threaded through projectors) gives way to a filmless digital cinema. This has radically altered not only how films are made, but how we, as viewers, *experience* film. We will investigate these remarkable changes through the lenses of film history and technology, philosophy, and film theory. The small class size will allow for robust inquiry and discussion.



(Still from *The Passenger*, dir. Michelangelo Antonioni, 1975)

Topics and films to be studied, in whole or part, will likely include:

- + The Lumière brothers' films (1890s) / first films projected on a screen
- + *Birth of a Nation* (1915) / racial coding & pioneering editing techniques
- + *Baby Face* (1933) / brazen sexuality in pre-Production Code Hollywood
- + *Citizen Kane* (1941) / the rise of the auteur director
- + *Notorious* (1946) / Hitchcock, the male gaze, & feminist film theory
- + *Breathless* (1959) / the influence of the French New Wave on American film
- + *Easy Rider* (1969) / the flourishing era of "the New Hollywood"
- + *The Stepfather* (1987) / Reagan-era, reactionary cinema
- + *The Celebration* (1998) & *Blair Witch* (1999) / Dogme '95 & radical digital cinema
- + Beyoncé's *Lemonade*; Frank Ocean's *Endless* (2016) / context & history of long-form music video as cinematic art: Andy Warhol, Pink Floyd, Radiohead, etc.

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