

**EL DORADO UNION HIGH SCHOOL DISTRICT**  
**Educational Services**

**New Course of Study Information Page**

Course Title: Film Art: Cinematic Analysis #626	
Rationale: Cineliteracy is long overdue in education. Although the average American watches moving images for hours each day, most watch uncritically, passively, rarely analyzing how the film works to create meaning and shape opinions. The course is designed to promote an understanding of how film communicates, analyzing the complex network of language systems film employs. The course will enhance the analytical and critical thinking skills of the students, thus helping to prepare them for college.	
Course Description: Emphasis will be on the various language/sign systems and the spectrum of techniques used by film makers in conveying meaning. The students will improve their critical thinking skills as they develop an understanding of an appreciation for movies representing the realistic, classic, and formalistic traditions, and as they learn to recognize the techniques of a variety of film makers such as Orson Welles, Alfred Hitchcock, Billy Wilder, Josef von Sternberg, Frank Capra, John Huston, and others. Selected films will serve as the point of departure for discussions of the material in each unit.	
Length of Course:	Full Year
Grade Level:	11th and 12th
Credit: Number of units <u>10</u> <input checked="" type="checkbox"/> Meets graduation requirements <input checked="" type="checkbox"/> Request for UC "a-f" requirements <input type="checkbox"/> College Prep <input checked="" type="checkbox"/> Elective <input type="checkbox"/> Vocational	Students who successfully complete the year long course may elect to receive (1) Visual/Performing Arts credit or (2) fourth year English elective credit.
Prerequisites:	English 1 and 2 * Students demonstrating an understanding of cinematographic terms, styles, and techniques may be admitted to Semester 2 of the class by teacher permission.
Department(s):	Visual/Performing Arts
District Sites:	Oak Ridge High School
Board of Trustees Adoption Date:	January 23, 1996
Textbook Title: Adopted Text TBD	<i>Understanding Movies</i>
Author:	Louis Gianetti
Edition:	6th Edition
Copyright Date:	1994
Date Adopted by the Board of Trustees:	June 11, 1996

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Department: Fine Arts  
Course Title: Film Art: Cinematic Analysis

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UNIT #1:      Photography

GOAL:          Shots, Angles, Light and Dark, Color

OBJECTIVES	ACTIVITIES
The student will:	
Learn to recognize the various camera shots available and the sign systems which accompany each.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View Hitchcock's <i>Rear Window</i></li> <li>c. Examine still frame photography</li> <li>d. Participate in classroom discussions</li> </ul>
Learn to recognize the various camera angles used by film makers and the sign systems which accompany each.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View Hitchcock's <i>Vertigo</i></li> <li>c. Examine still frame photography</li> <li>d. Participate in classroom discussions</li> </ul>
Learn to recognize the sign systems associated with light and dark in filmic production.	<ul style="list-style-type: none"> <li>a. Experiment with light and dark stage sets</li> <li>b. Read text and handouts</li> <li>c. View Hitchcock's <i>Dial M for Murder</i></li> <li>d. Examine still frame photography</li> </ul>
Learn to recognize the sign systems available to the film maker through color choices.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View Hitchcock's <i>Marnie</i></li> <li>c. Design a color schemata for a specific effect</li> <li>d. Trace Alfred Hitchcock's use of color as sign</li> </ul>
Develop an understanding of the role of the cinematographer as a technician and an artist.	<ul style="list-style-type: none"> <li>a. Trace the work of Alfred Hitchcock through 3 or more films</li> <li>b. Write an essay exploring Hitchcock's use of each sign system in the unit</li> </ul>

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UNIT #2:      Mise en Scene

GOAL:          Frame, Composition and Design, Space, Patterns, Forms

OBJECTIVES	ACTIVITIES
The student will:	
<ol style="list-style-type: none"> <li>1. Develop an understanding of how the frame functions as the basis of composition.</li> <li>2. View the frame as an aesthetic device, a metaphor for other types of enclosures, and a symbolic referent.</li> </ol>	<ol style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View film</li> <li>c. Examine still frame photography</li> <li>d. Participate in classroom discussions</li> <li>e. Complete unit project</li> </ol>
<ol style="list-style-type: none"> <li>1. Learn to recognize the various elements of design and composition used by film makers and the sign systems which accompany them.</li> <li>2. Demonstrate an understanding of the techniques used to reveal harmony and chaos.</li> </ol>	<ol style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View film</li> <li>c. Examine still frame photography</li> <li>a. Create design compositions that display classical balance and dominant contrasts.</li> </ol>
<ol style="list-style-type: none"> <li>1. Develop an understanding of territorial space and the sign systems accompanying composition utilizing midground, foreground, and background.</li> <li>2. Recognize the film makers ability to manipulate territorial space to evoke viewer response.</li> </ol>	<ol style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View film</li> <li>c. Examine still frame photography</li> <li>a. Complete unit project</li> </ol>
<ol style="list-style-type: none"> <li>1. Recognize the use of proxemic patterns, the division of personal space into categories of: (a) intimate, (b) personal, (c) social, and (d) public distances as a filmic communication device.</li> </ol>	<ol style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View film</li> <li>c. Examine still frame photography</li> <li>d. Participate in classroom discussion</li> <li>e. Compete unit project</li> </ol>
<ol style="list-style-type: none"> <li>1. Develop the ability to recognize filmed work as representative of open or closed form.</li> <li>2. Demonstrate the ability to create a systematic mise en scene analysis of a selected scene.</li> </ol>	<ol style="list-style-type: none"> <li>a. View Billy Wyler's <i>Double Indemnity</i></li> <li>b. Participate in classroom discussion</li> <li>c. Unit Project: In an essay, write a systematic mise en scene analysis of <i>Double Indemnity</i> using the twelve elements studied in Units 1 and 2.</li> </ol>

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UNIT #3: Movement

GOAL: Kinetics/The Moving Camera/Mechanical Distortions of Movement

OBJECTIVES	ACTIVITIES
The student will:	
Observe and learn to recognize the styles of movement (from the realistic to the formally abstract) used in film as sign systems.	a. Read text and handouts b. View film c. Participate in classroom discussions d. Co-operative group filming project
Learn to recognize how meaning is made through the juxtaposition of various camera distances and angles and/or static and mobile elements.	a. Read text and handouts b. View film c. Participate in classroom discussions d. Co-operative group filming project
Understand the functions of the seven basic moving camera shots and how they can be used to make meaning.	a. Read text and handouts b. View film c. Participate in classroom discussions d. Co-operative group filming project
Understand the artistic uses of the five basic types of filmic movement distortion.	a. Read text and handouts b. View film c. Participate in classroom discussions d. Co-operative group filming project
Demonstrate their learning of the sign systems involved in the use of movement in filmic production by creating a home video project.	a. In groups of four or five, the students will create a short film which demonstrates their understanding stylistic kinetics, camera movement, and the juxtaposition of contrasts to make meaning.

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UNIT #4:       Editing

GOAL:         Continuity/Editing Styles/Storyboard

OBJECTIVES	ACTIVITIES
The student will:	
Develop an understanding cutting to continuity.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View film</li> </ul>
Develop an understanding of and an ability to recognize classical cutting and the manner in which it interprets a filmed action	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View D. W. Griffith's <i>Birth of a Nation</i></li> <li>c. View Frank Capra's <i>It's a Wonderful Life</i></li> <li>d. Write a short essay detailing the elements of classical cutting in these films</li> </ul>
Develop an understanding of and an ability to recognize thematic montage and the manner in which it agrees a thesis.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View Carl Reiner's <i>Dead Men Don't Wear Plaid</i></li> <li>c. Participate in classroom discussions</li> </ul>
Develop an understanding of the tradition of realism in editing, tracing the work and writings of Bazin, and directors Charlie Chaplin, William Wyler, and others.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View portions of <i>Safety Last</i> (with Harold Lloyd) and John Huston's <i>The African Queen</i></li> <li>c. Participate in classroom discussions</li> </ul>
Develop an understanding of storyboarding as an editing technique.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. Study storyboard</li> <li>c. Create a storyboard representing a short sequence from an approved film.</li> </ul>

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UNIT #5:        Sound

GOAL:         Historical Background/Sound Effects/Music/Spoken Language

OBJECTIVES	ACTIVITIES
The student will:	
Develop an understanding of the primary innovations in the area of sound since 1927.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. Participate in classroom discussions</li> <li>c. Research and report on an assigned sound innovation or director renown for using sound as a sign system.</li> </ul>
<ul style="list-style-type: none"> <li>1. Recognize how pitch, volume and tempo affect viewer response.</li> <li>2. Recognize how silence is used to affect viewer response</li> </ul>	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View Kurasawa's <i>Ran</i></li> </ul>
Develop an understanding of the ways in which music can be used to <ul style="list-style-type: none"> <li>(1) suggest mood, locales, classes, ethic groups;</li> <li>(2) foreshadow events or evoke anxiety;</li> <li>(3) control emotional shifts within a scene;</li> <li>(4) provide ironic contrast;</li> <li>(5) suggest characterization; and</li> <li>(6) underline speech.</li> </ul>	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View film</li> <li>c. Compile a list of film and television shows viewed over the two week course of the unity, detailing the ways in which music was used and it's affect on the student as the viewer.</li> </ul>
Develop an understanding of the ways in which spoken language can be juxtaposed with the ideas and emotions of a subtext.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. Work in pairs to create subtextual contexts for scenes with "contentless dialogues."</li> </ul>
Develop an understanding of the use of voice-over and its ability to produce ironic contracts, reveal a character's inner thoughts, and comment philosophically on the action.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View Billy Wilder's <i>Sunset Boulevard</i></li> <li>c. Write a short essay on the use of flashback and voice-over in <i>Sunset Boulevard</i> to suggest a sense of destiny or fate.</li> </ul>

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UNIT #6: Acting and Drama

GOAL: Styles of Acting/Time, Space, and Language/The Director/Scenography

OBJECTIVES	ACTIVITIES
The student will:	
Develop an understanding of the various acting styles (expressionistic, realistic) and how they fit within the realism-formalism dichotomy of film making.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. Participate in classroom discussions</li> <li>c. View clips from a variety of films, representing the work of a selection of actors/actresses and a variety of stylistic choices.</li> </ul>
Develop an understanding of why the director, rather than the actor, is the primary artist in film acting (in contrast to stage acting.)	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View Orson Welles' <i>The Magnificent Ambersons</i></li> </ul>
Develop an understanding of how time and space are dependent on the basic unity of the scene.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View John Ford's <i>Stagecoach</i></li> <li>c. View Billy Wilder's <i>The Little Foxes</i></li> </ul>
<p>Develop an understanding of how sets and decor are symbolic extensions of theme and characterization.</p> <p>Develop an understanding of and an ability to recognize process shots, miniatures, back lot sets, and location shots.</p>	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. Participate in classroom discussions</li> <li>c. Create a systematic analysis of a set in one of the three films viewed in the unit, using the six characteristics studied in the lesson</li> </ul>
Develop an understanding of how costumes and make-up reveal aspects of character and theme.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. Participate in classroom discussions</li> <li>c. Create a systematic analysis of a character's costumes and make-up throughout one of the three films viewed in the unit, using the ten characteristics studied in the lesson.</li> </ul>



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UNIT #7: Story and Literature

GOAL: Narratology/Spectator/Screenwriter and Screenplay/Figurative Comparisons

OBJECTIVES	ACTIVITIES
The student will:	
Develop an understanding of how stories work  Learn to recognize different narrative structures, storytelling strategies, aesthetic conventions, genres, and their symbolic implications.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. Participate in classroom discussions</li> <li>c. View Frank Capra's <i>It Happened One Night</i></li> <li>d. View Bruce Beresford's <i>Tender Mercies</i></li> </ul>
Develop an understanding of reception theory and the manner in which pre-conditioning affects viewer response.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. Participate in classroom discussions</li> </ul>
Develop an understanding of the role of the screenwriter as the creator of dialogue.  Examine screenplays with attention to rhythm of speech, word choice, length of sentences, jargon, slang, etc.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View Joseph Mankiewicz's <i>All About Eve</i> (written and directed by Mankiewicz)</li> <li>c. View Elia Kazan's <i>On the Waterfront</i> (screenplay by Budd Schulberg)</li> </ul>
Develop an understanding of the role of the screenwriter as the outliner of the action to be filmed.	<ul style="list-style-type: none"> <li>a. View Hitchcock's <i>North by Northwest</i></li> <li>b. Examine portions of Ernest Lehman's screenplay for <i>North by Northwest</i> as an example of clearly defined actions, providing the director with the raw material for the filmed shots.</li> <li>c. Compare the screenplay, story board and film.</li> </ul>
Develop an understanding of the way in which figurative techniques (motif, symbol, metaphor) suggest abstract ideas through implied or overt comparison.	<ul style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. Participate in classroom discussions</li> </ul>

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UNIT #8: Theory

GOAL: Realism/Formalism/Auteur Theory/Semiotics

OBJECTIVES	ACTIVITIES
The student will:	
Develop a basic understanding of theories of realism and the characteristics of the work of realist film makers.	a. Read text and handouts b. Participate in classroom discussions
Develop a basic understanding of formalist film theory.	a. Read text and handouts b. Participate in classroom discussions
Develop a basic understanding of auteur theory.	a. Read text and handouts b. Participate in classroom discussions
Develop a basic understanding of semiotic theory.	a. Read text and handouts b. Participate in classroom discussions
Examine the multiple theoretical approaches possible in John Huston's <i>The Maltese Falcon</i> .	a. Read text and handouts b. View Huston's <i>The Maltese Falcon</i> c. Participate in classroom discussions d. Write a short essay discussing the film as it represents any one film theory.

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UNIT #9:        Synthesis

GOAL:         Systematic analysis of *Citizen Kane*, exemplifying the dynamic interaction of filmic language systems

OBJECTIVES	ACTIVITIES
The student will:	
Demonstrate an understanding of the filmic language systems studied in Units 1 through 8.	<ul style="list-style-type: none"> <li>a. Review</li> <li>b. Quizzes</li> </ul>
Consider each element of filmic language as it is found in Orson Welles' <i>Citizen Kane</i> .	<ul style="list-style-type: none"> <li>a. Read text</li> <li>b. View <i>Citizen Kane</i></li> <li>c. Participate in classroom discussions</li> </ul>
<p>Demonstrate background knowledge regarding the life and work of Orson Welles.</p> <p>Demonstrate a full understanding of one element of filmic language as it is found in <i>Citizen Kane</i>.</p>	<ul style="list-style-type: none"> <li>a. Present a group research project on Welles' life and work to the class, or...</li> <li>b. Present a group project in which photography, mise en scene, movement, editing, sound, acting and drama, story and literature, or film theory as it applies to <i>Citizen Kane</i> is examined and discussed.</li> </ul>
Demonstrate a working understanding of filmic language systems and analytical skills necessary to evaluate and critically analyze a film.	<ul style="list-style-type: none"> <li>a. Create a systematic analysis of an approved film considering the director's use of three to five techniques of filmic language in a 10 age term paper.</li> </ul>

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UNIT #10:     Auteur Film Makers

GOAL:             Style, Individual Artistic Concept, Personal View

OBJECTIVES	ACTIVITIES
The student will:	
Learn to recognize elements of style in a series of films directed by selected auteur film makers, such as: <ol style="list-style-type: none"> <li>1. Repeated thematic motifs</li> <li>2. Use of color, imagery, visual metaphor, etc.</li> <li>3. Editing techniques</li> <li>4. Camera work and mise en scene choices</li> </ol>	<ol style="list-style-type: none"> <li>a. View films</li> <li>b. Participate in classroom discussions</li> </ol>
Analyze the work of Alfred Hitchcock	<ol style="list-style-type: none"> <li>a. Review Hitchcock films seen in class to date</li> <li>b. View and analyze the following:               <ul style="list-style-type: none"> <li><i>The Lodger</i></li> <li><i>The Thirty-Nine Steps</i></li> <li><i>Strangers on a Train</i></li> <li><i>Notorious</i></li> </ul> </li> </ol>
Analyze the work of Josef von Sternberg	<ol style="list-style-type: none"> <li>a. View and analyze the following:               <ul style="list-style-type: none"> <li><i>Shanghai Express</i></li> <li><i>Blonde Venus</i></li> <li><i>Crime and Punishment</i></li> <li><i>The Devil is a Woman</i></li> </ul> </li> </ol>
Analyze the work of John Huston	<ol style="list-style-type: none"> <li>a. Review Huston films seen in class to date</li> <li>b. View and analyze the following:               <ul style="list-style-type: none"> <li><i>The Treasure of the Sierra Madre</i></li> <li><i>Sargeant York</i></li> <li><i>The Asphalt Jungle</i></li> <li><i>The Dead</i></li> </ul> </li> </ol>
Other auteurs who could be considered are: <ul style="list-style-type: none"> <li>Frank Capra</li> <li>Orson Welles</li> <li>Steven Spielberg</li> <li>Andrzej Wajda</li> <li>John Ford</li> </ul>	

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UNIT #11: Classic Hollywood Films

GOAL: Film Analysis

OBJECTIVES	ACTIVITIES
The student will:	
Analyze Classic Hollywood films using the filmic sign systems and techniques studied throughout the course to date.	a. Read text and handouts b. View film c. Write an essay comparing and contrasting specific techniques used by two or three film makers in one of the categories below.
"Grand Dames"	1. Mae West in <i>She Done Him Wrong</i> 2. Greta Garbo in <i>Ninotchka</i> 3. Bette Davis in <i>Now Voyager</i>
"Funny Men"	1. W. C. Fields in <i>The Bank Dick</i> 2. The Marx Brothers in <i>A Night at the Opera</i> 3. Charlie Chaplin in <i>City Lights</i>
"We the People"	1. <i>The Grapes of Wrath</i> 2. <i>The Ox-Bow Incident</i> 3. <i>All Quiet on the Western Front</i>
"Intrigue"	1. <i>Casablanca</i> 2. <i>The Third Man</i> 3. <i>Charlie Chan at the Opera</i>

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UNIT #12: Classic Foreign Films

GOAL: Film Analysis

OBJECTIVES	ACTIVITIES
The student will:	
Analyze classic foreign films using the filmic sign systems and techniques studied throughout the course to date.	<ol style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View film</li> <li>c. Document a systematic mise en scene analysis of one foreign film studied in class.</li> </ol>
Films to be studied will be based on availability and may include the following:	<ol style="list-style-type: none"> <li>1. <i>Pelle the Conqueror (Pelle Erobreren)</i> Sweden/Denmark, 1987 Dir. Bille August, with Max Von Sydow</li> <li>2. <i>Goodbye, Children (Au Revoir Les Enfants)</i> France/West Germany, 1987 Dir. Louis Malle</li> <li>3. <i>Babette's Feast (Babette's Gaestebud)</i> Denmark, 1987 Dir. Gabriel Axel</li> <li>4. <i>Ran</i> Japan/France, 1985 Dir. Akira Kurosawa</li> <li>5. <i>The Boat (Das Boot)</i> West Germany, 1981 Dir. Wolfgang Peterson, with Jurgen Prochnow</li> <li>6. <i>Hamlet (Gamlet)</i> USSR, 1964 Dir. Grigori Kozintsev</li> <li>7. <i>The Leopard (Il Gattopardo)</i> Italy/France, 1963 Dir. Luchino Visconti, with Burt Lancaster</li> <li>8. <i>Breathless (A Bout de Souffle)</i> France, 1960 Dir. Jean-Luc Godard</li> </ol>

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UNIT #13: Politics and Performance

GOAL: Contemplating Political Intention

OBJECTIVES	ACTIVITIES
The student will:	
<p>Research the political positions of film makers and seek connections with the film maker's work.</p> <p>The films to be used will be based on availability and may include the following:</p>	<ol style="list-style-type: none"> <li>a. Read text and handouts</li> <li>b. View film</li> <li>c. Develop a thesis regarding the political agenda of a specific film maker and use filmic evidence to support the thesis in an essay.</li> </ol>
The French Revolution as a metaphor for current day political commentary	<ol style="list-style-type: none"> <li>1. <i>Hope in the Year Two</i> England, 1994 Dir. Trevor Griffiths, with Jack Sheperd</li> <li>2. <i>Danton</i> Poland, 1983 Dir. Andrzej Wajda, with Gerard Depardieu</li> </ol>
Nazi Germany	<ol style="list-style-type: none"> <li>3. <i>Mephisto</i> Hungary/West Germany, 1981 Dir. Istvan Szabo, with Klaus Maria Brandauer</li> <li>4. <i>Shindler's List</i> United States, 1993 Dir. Steven Spielberg, with Liam Neeson</li> </ol>
Eastern European Anti-communist commentary	<ol style="list-style-type: none"> <li>5. <i>Angi Vera</i> Hungary, 1979 Dir. Paul Gabor</li> <li>6. <i>The Fireman's Ball</i> Czechoslovakia/Italy, 1967 Dir Milos Forman</li> </ol>
	<ol style="list-style-type: none"> <li>7. <i>Closely Watched Trains</i> Czechoslovakia, 1966 Dir. Jiri Menzel</li> </ol>

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## Film Bibliography

- The African Queen*** (USA, 1951), with Humphrey Bogart and Katherine Hepburn, directed by John Huston.
- All About Eve*** (USA, 1950), with Bette Davis, Anne Baxter, George Sanders, written and directed by Joseph Mankiewicz.
- All Quiet on the Western Front*** (USA, 1930), with Lew Ayres, directed by Lewis Milestone.
- The Asphalt Jungle*** (USA, 1950), directed by John Huston.
- The Bank Dick*** (USA, 1940), with W. C. Fields, directed by Edward Cline.
- The Birth of a Nation*** (USA, 1915), directed by D. W. Griffith.
- Blonde Venus*** (USA, 1932), with Marlene Dietrich, directed by Josef von Sternberg.
- Casablanca*** (USA, 1943), with Humphrey Bogart and Ingrid Bergman, directed by Michael Curtiz.
- Charlie Chan at the Opera*** (USA, 1937), with Warner Oland and Boris Karloff, directed by H. Bruce Humberstone.
- Citizen Kane*** (USA, 1941), with Orson Welles, Dorothy Comingore, Joseph Cotton, and Ray Collins, directed by Orson Welles.
- City Lights*** (USA, 1931) with Charlie Chaplin, directed by Harry Crocker, Henry Bergman, and Albert Austin.
- Crime and Punishment*** (USA, 1935), with Edward Arnold and Peter Lorre, directed by Josef von Sternberg,
- The Dead*** (USA), with Angelica Huston, directed by John Huston.
- Dead Men Don't Wear Plaid*** (USA, 1981, with Steve Martin and Carl Reiner, directed by Carl Reiner.
- The Devil is a Woman*** (USA, 1935), with Marlene Dietrich, directed by Josef von Sternberg.
- Dial M for Murder*** (USA, 1954), with Ray Milland, Grace Kelly, and Robert Cummings, directed by Alfred Hitchcock.
- Double Indemnity*** (USA, 1944), with Barbara Stanwyck and Fred MacMurray, directed by Billy Wilder.
- The Grapes of Wrath*** (USA, 1940), with Henry Fonda and Jane Darwell, directed by John Ford.



## Film Bibliography

- Hope in the Year Two*** (England, 1994), with Jack Sheperd, directed by Trevor Griffiths.
- It's a Wonderful Life*** (USA, 1946), with James Stewart, directed by Frank Capra.
- It Happened One Night*** (USA, 1934), with Clark Gable and Claudette Colbert, directed by Frank Capra.
- The Little Foxes*** (USA, 1941), with Bette Davis, directed by Billy Wilder.
- The Lodger*** (England, 1927), directed by Alfred Hitchcock.
- The Magnificent Ambersons*** (USA, 1941), with Ray Collins and Agnes Moorhead, directed by Orson Welles.
- The Maltese Falcon*** (USA, 1941), with Humphrey Bogart, Peter Lorre, Mary Astor, and Sydney Greenstreet, directed by John Huston.
- Marnie*** (USA, 1964), with Tippi Hedren, Sean Connery, and Diane Baker, directed by Alfred Hitchcock.
- A Night at the Opera*** (USA, 1935), with the Marx Brothers, directed by Sam Wood.
- Ninotchka*** (USA, 1939), with Greta Garbo and Melvyn Douglas, directed by Ernst Lunbitsch.
- North by Northwest*** (USA, 1959), with Cary Grant and Eva Marie Saint, directed by Alfred Hitchcock.
- Notorious*** (USA, 1946), with Ingrid Bergman and Cary Grant, directed by Alfred Hitchcock.
- On the Waterfront*** (USA, 1954), with Marlon Brando and Eva Marie Saint, directed by Elia Kazan.
- The Ox-Bow Incident*** (USA, 1943), with Henry Fonda and Dana Andrews, directed by William A. Wellman.
- Now Voyager***, (USA, 1941), with Bette Davis.
- Ran*** (Japan, 1985), with Meiko Harada, directed by Akira Kurosawa.
- Rear Window*** (USA, 1954), with James Stewart and Grace Kelly, directed by Alfred Hitchcock.
- Safety Last*** (USA, 1923), with Harold Lloyd, directed by Fred Newmeyer and Sam Taylor.
- Sargeant York*** (USA, 1941), directed by John Huston.
- Shanghai Express*** (USA, 1932), with Marlene Dietrich, directed by Josef von Sternberg.
- She Done Him Wrong*** (USA, 1933), with Mae West, directed by Lowell Sherman.

## Film Bibliography

***Shindler's List*** (USA, 1993), with Liam Neeson and Ralph Fiennes, directed by Steven Spielberg.

***Strangers on a Train*** (USA, 1951), with Farley Granger, directed by Alfred Hitchcock.

***Sunset Boulevard*** (USA, 1950), with William Holden and Gloria Swanson, directed by Billy Wilder.

***Stagecoach*** (USA, 1939), directed by John Ford.

***Tender Mercies*** (USA, 1983), with Robert Duvall and Tess Harper, directed by Bruce Beresford.

***The Third Man*** (USA, 1950), with Joseph Cotton, directed by Carol Reed.

***The Thirty Nine Steps*** (England, 1935), directed by Alfred Hitchcock.

***The Treasure of the Sierra Madre*** (USA, 1948), with Humphrey Bogart and Walter Huston, directed by John Huston.

***Vertigo (USA, 1958)***, with James Stewart, Kim Novak, and Barbara Bel Geddes, directed by Alfred Hitchcock.

## Foreign Film Bibliography

- A Boot de Souffle (Breathless)*** (France, 1960), directed by Jean-Luc Godard.
- Angi Vera*** (Hungary, 1979), directed by Paul Gabor
- Au Revoir Les Enfants (Goodbye Children)*** (France/West Germany, 1987), directed by Louis Malle.
- Babette's Gaestebud (Babette's Feast)*** (Denmark, 1987), directed by Gabriel Axel.
- Danton*** (Poland, 1983), with Gerard Depardieu, directed by Andrzej Wajda.
- Das Boot (The Boat)*** (West German, 1981), with Jurgen Prochnow, directed by Wolfgang Peterson.
- Gamlet (Hamlet)*** (USSR, 1964), directed by Grigori Kozintsev.
- Hori, Ma Penenko (The Fireman's Ball)*** (Czechoslovakia/Italy, 1967), directed by Milos Forman.
- Il Gattopardo (The Leopard)*** (Italy/France, 1963), with Burt Lancaster, directed by Luchino Visconti.
- Mephisto*** (Hungary/West Germany), with Klaus Maria Brandauer, directed by Istvan Szabo.
- Ostre Sledovane Vlaky (Closely Watched Trains)*** (Czechoslovakia, 1966), directed by Jiri Menzel.
- Pelle Erobreren (Pelle the Conqueror)*** (Sweden/Denmark, 1987), with Max von Sydow, directed by Bille August.
- Ran*** (Japan/France, 1985), directed by Akira Kurosawa.