FILM 484.01: Directors: Wes Anderson
TuTh 2:40-5PM NAC 009
Professor Nancy Cook
Office: LA 124
Tel: 243-2963
Office hours: TH 1-2:30
AND BY APPOINTMENT
Nancy.cook@mso.umt.edu

We will spend the semester looking at the development of Wes Anderson’s career, largely through a chronological survey of his films. We will look at Anderson’s ongoing collaborations, including those with Noah Baumbach. We will also work to situate Anderson within an American tradition of writer/director/producers who work with a company of actors. Students may expect to attend the Tuesday screening and Thursday discussion. Readings will include work on Anderson, on auteur theories, and on American traditions of writer/producer/directors.

The Fine Print
Attendance: Expected. If you have a compelling reason to be away (presenting your work at a conference in Rome or you are in the hospital), please see me ahead of time. More than one absence may affect your grade, more than two absences may have serious consequences. I expect you to attend all screenings.

Disabilities accommodation: Students with registered disabilities may obtain assistance with the registration process and the relocation of classes (if needed) through Disability Services in Lommasson Center 154 (406) 243 2243 VOICE/TDD. Students with disabilities can expect access at the University of Montana-Missoula. Wherever possible, the University exceeds mere compliance with the civil rights laws of Section 504 of the Rehabilitation Act, the Americans with Disabilities Act, and the Montana Human Rights Act. The University's programs are readily accessible to and usable by people with disabilities. The campus assures Program access is delivered to the maximum extent feasible and in the most integrated manner possible. Disability Services for Students, a student affairs office, leads the University's program access efforts for students. Disability Services provides and coordinates reasonable accommodations and advocates for an accessible and hospitable learning environment. We encourage self-determination and self-reliance by students with disabilities. Examples of services include priority registration, physical accessibility arrangements, academic adjustments, auxiliary aids (readers, scribes, sign language interpreters, etc.), alternative testing, conversion of print textbooks to e-text, assistive technology assistance, and other reasonable accommodations. To achieve equal access, Disability Services vigorously pursues the removal of informational, physical, and attitudinal barriers to all University programs. "Expect Access", Disability Services handbook for students, and a campus accessibility
map are available on the [UM Disability Services for Students website](#). Students with disabilities should plan ahead and get in touch with Disability Services prior to arriving on campus. For additional information, contact Disability Services for Students in Lommasson Center 154 or (406) 243-2243 (Voice/Text) or [dss@umontana.edu](mailto:dss@umontana.edu). Please visit the [UM Disability Services for Students website](#) to find details on our services.

I will make appropriate accommodations for documented disabilities. Please see me privately.

**Electronic devices:** You may use a laptop, tablet, or other device for note taking, but unless I have specifically allowed Internet access, you will NOT access the Internet in class.

**Plagiarism:** Plagiarism is the representing of another’s work as one's own. It is a particularly intolerable offense in the academic community and is strictly forbidden. Students who plagiarize may fail the course and may be remanded to Academic Court for possible suspension or expulsion. (See Student Conduct Code that follows in this section of the catalog.)

Students must always be very careful to acknowledge any kind of borrowing that is included in their work. This means not only borrowed wording but also ideas. Acknowledgment of whatever is not one's own original work is the proper and honest use of sources. Failure to acknowledge whatever is not one's own original work is plagiarism.

**Incompletes:** Please refer to university catalog for policy.

**Student Conduct Code:** You are expected to adhere to the code.

**Grades:** Your grade will be based on written work, on presentations, and on participation in the work of the course.

- class participation: 15%
- film presentation: 15%
- critical essays presentation: 20%
- 6 short essays: 15%
- final project: 35%

**Outcomes:** In this course we will examine the work of American film director, writer, producer Wes Anderson. We will examine his work within the context of Hollywood film traditions and auteur theories. Since this is a 400-level course with a prerequisite, you will be expected to have a working familiarity with the terms of film analysis and writing critically on film. By the end of the course, your work will show a sophisticated use of theoretical, methodological, and historical discourses appropriate to film studies and attentiveness to the ways in which within an industrial system of American film production Anderson works toward a consistent vision with films that reveal authorship at work in a highly collaborative art form. Students will be able to identify hallmarks of
Anderson's style, engage in critical debates about his oeuvre, make useful connections between Anderson's films and between his films and those of other American directors, and write critically and engagingly about his work in a style that does justice to his creative work. By the end of the term you will:

- analyze films using appropriate terms and language
- understand and be able to identify thematic and stylistic hallmarks of Anderson's work
- understand and be able to identify Anderson's contribution to contemporary American cinema
- place Anderson's work in historical, industrial, stylistic, and creative contexts
- write persuasively, critically, and engagingly about the films you see
- make arguments that support or refute critical reception to Anderson's work
- make critical distinctions between Anderson's original screenplays and his work adapted from literary sources.

All assignments will be evaluated based on expectations for a 400-level English class.

Assessments: During the semester, you will produce one presentation, with a written summary, on a critical text, one presentation, with a written or visual component, on a film, six short provocative pieces on the primary films (five must be turned in before 4/12/16), and one final essay or project, of substantial length (15-25 pp.) *Graduate Students will produce a piece of 18-30 pp.

* I am willing to negotiate with each of you to establish a project that meets both the objectives of the course and your academic needs.

Books: The University bookstore should have copies of the book. I have placed copies of the prerequisite books on reserve. Some of you may wish to buy used books on-line. I will place some required readings.

Required:


Additional Reading:

1. We will also read several articles on method and issues in the field of film studies and auteur theories. I will expect you to be familiar with the concepts in *Film Art* and *A Short Guide to Writing About Film*.

2. In addition to the books above, which we will discuss in class, you will, as part of a small group, read critical articles. Each member of the group will write a short piece discussing the relationship between the article and at least one of the required films. The group as a whole will give a short presentation on the selected article.
IN ADDITION: each student will be responsible for leading the class through close analysis of a scene from one of the films.

Schedule:

1/26: Introduction and discussion of class goals
1/28: discussion of auteur theory within the context of the Hollywood system.

2/2: Bottle Rocket
2/4: discussion; sign up for critical groups

2/9: Rushmore
2/11: discussion

2/16: The Royal Tenenbaums
2/18: discussion

2/23: The Royal Tenenbaums
2/25: discussion

3/1: Life Aquatic With Steve Zissou
3/3: discussion, critical reading

3/8: The Darjeeling Limited
3/10: discussion

3/15: The Darjeeling Limited
3/17: discussion

3/22: Fantastic Mr. Fox
3/24: discussion, critical reading

3/29: Moonrise Kingdom
3/31: discussion

4/5, 7: SPRING BREAK

4/12: Moonrise Kingdom
4/14: discussion, critical reading, workshops

4/19: Grand Budapest Hotel
4/21: discussion

4/26: Grand Budapest Hotel
4/28: discussion, workshops

5/3: Final project presentations
5/5: Final project presentations

5/9: 1:10-3:10 FINAL EXAM

Your final projects are due no later than the beginning of our Final Exam period.