

Comparative Literature C190

An Introduction to Film

a learning guide
(3 credit hours)

course designed by
Aimee Hall Corrigan, Ph.D.

course revised by
Claire Sisco King, Ph.D.

course edited by
Naomi Ritter
Wendy Ostermeyer

Indiana University
School of Continuing Studies
Independent Study Program

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Introduction

An Introduction to Film

If this course were a movie, you'd be snacking on popcorn, watching previews, and waiting for the feature presentation to begin. I don't know about you, but I think that time is a very important part of the moviegoing experience. Just as previews get you in the mood and, in a way, prepare you for what you are about to see, this introduction will help you understand the goals and requirements of the course you are about to start.

This course might not make you a star or give you the skills necessary to make your first film, but it will introduce you to the ways films construct, circulate, and communicate meanings. No prior study of film is necessary.

Course Objectives and Content

When I listen to conversations about movies, I usually hear comments like “What a beautiful story,” “That actress wasn't convincing at all,” or “Godzilla looked fake.” Moviegoers seem to know right away whether they like a movie or not. But I've noticed that most don't know how to say precisely what they like or dislike or why. That's where courses like this one come in: they teach people how to go beyond passive viewing, to become informed spectators aware of how the media work.

To help you achieve the ultimate goal of visual literacy, this course will enable you to recognize and investigate the artistic and technical

components of the cinema. Thus, you'll know how to evaluate the ways that films create meaning through their formal and stylistic elements. Finally, you'll develop skills in written film analysis. The course divides into three main areas of study and acquiring skill.

Components of Cinema

As you work through this course, you'll learn a new vocabulary that will allow you to think and talk about your film-viewing experiences more precisely. Learning these terms will be a little like learning a foreign language, one that's written primarily in images instead of in words.

Meaning and the Movies

Do you realize that a whole crew of professionals carefully constructs every moment in a film to convey messages and meanings to you, the viewer? To understand how the cinema creates these meanings, you'll examine the formal and stylistic systems—narrative, *mise-en-scène*, cinematography, editing, and sound—of several films. Then you'll think about how those systems communicate messages to viewers and how those messages resonate in American culture.

Please note that this course focuses on American filmmaking, more specifically on Hollywood, which has dominated the movie industry since the early years of cinema. Most examples in the textbook and this learning guide come from American movies, but the terminology and analytical processes in this course apply to films of any origin. Though it's important to understand the history of Hollywood cinema, please feel free to include movies from other cultures and traditions in your viewing for this course. For example, in lesson 8, you could choose to compare an Indian musical to a U.S. musical from the 1930s. Talk to your instructor if you have questions about what might be appropriate to watch for particular lessons or if you have difficulty finding examples.

Written Film Analysis

We're all familiar with the two-thumbs-up type of film reviewing practiced by such journalistic critics as Richard Roeper and Roger Ebert. That's not the kind of movie analysis you'll do here. Instead of teaching you how to consider whether a film is good or entertaining, this course shows how university film studies courses present film criticism and analysis. Specifically, this course enables you to analyze how the formal elements of films work to produce meaning. This meaning emerges from the film's attitude toward the main ideas or issues it addresses.

You'll base the analyses of films you choose on your own interpretations. To substantiate these interpretations, you'll cite examples and evidence drawn from your chosen texts. When you have successfully completed the course, you'll be prepared to take upper-level film courses.

Required Textbook and Other Resources

C190 uses David Bordwell and Kristin Thompson's *Film Art: An Introduction*, 7th edition, published by McGraw-Hill in 2004. All the assigned readings come from this textbook. For additional references and information, also read the "Summary" section, where applicable, and the "Notes and Queries" section at the end of each chapter .

You must also have the supplementary booklet, *The McGraw-Hill Film Viewer's Guide*, by David Bordwell. You will need this booklet for the two required papers in the written assignments for lessons 8 and 9.

If you have access to the Internet, familiarize yourself with Web sites such as Indiana University's Film Studies Resources at <http://www.libraries.iub.edu/index.php?pageId=2287>. The Internet Movie Database at <http://www.imdb.com> includes the year a film was released, its director, its major stars, and a brief plot summary. These sites can also point you to newspaper reviews and other Internet film resources.

If you lack access to the Internet, you'll find much of the same information in a current edition of a paperback guide to movies, such as *Leonard Maltin's Movie and Video Guide*. These resources are readily available at bookstores, libraries, and some video stores. Note, however, that the ratings and evaluations in many of these guides are fairly superficial; they don't represent the analytic perspective you'll adopt to think and write about films in this course.

Course Organization

The first part of the course, lessons 1–6, discusses mainly the five formal and stylistic systems of cinema: narrative, mise-en-scène, cinematography, editing, and sound. After an opening section on film history and the technology of film production, you'll learn concepts and terminology specific to the formal systems. You'll identify these terms

and concepts in films you see. For the written assignment portion of a lesson, you'll write several one- to two-page essays using your newly acquired concepts. You'll conclude the first part of the course by taking a comprehensive midterm examination in lesson 7—comprehensive in the sense that it will test your ability to use, synthesize, and apply all the concepts, techniques, terms, and styles discussed in lessons 1–6.

The second part of the course, lessons 8 and 9, explores film criticism and provides you with opportunities to analyze films. In lesson 8 you'll learn a major critical approach, genre criticism. Then you'll write a four- to five-page critical comparison of two films belonging to the same genre. In lesson 9 you'll consider some examples of ideological film criticism and write a four- to five-page formal paper that identifies a movie's theme(s). You'll use evidence from the five systems to support your argument about the theme(s). For both papers, you may write about any film you find suitable for the assignment; feel free to ask your instructor for suggestions.

For the final examination you'll watch one of nine films listed in lesson 10. The two-hour exam consists of short-answer and essay questions about the film you choose. The final exam is comprehensive; you'll respond to questions about both the film's formal and stylistic systems as well as its genre and/or theme(s).

Design of the Lessons

The course consists of ten lessons. Lesson 7 provides information about the midterm exam and tips for studying for it; lesson 10 does the same for the final exam. The eight remaining lessons contain the following sections:

Objectives. The list of objectives at the beginning of the non-exam lessons shows you the fundamentals you'll have learned after successfully completing the lesson.

Key terms. The list of key terms pinpoints the most important vocabulary and concepts in the lesson. These lists appear only in lessons 1–6 and 8.

Reading assignment. The reading assignment directs you to the assigned chapter(s) in the textbook. You must read all these chapters plus all the discussions in this learning guide to succeed in the course. Complete the

reading assignments *before* studying the discussions in this learning guide.

Discussion. The discussion section identifies the main points in the reading assignment and offers additional information and examples.

Study questions. The study questions reflect the main points in the reading assignment. Use them to check your understanding of the material and to review for the midterm exam. Please do **not** submit your responses to the study questions for grading; answers are in the respective chapters in *Film Art*. If you find questions you don't understand, ask your instructor for help. Study questions appear only in lessons 1–6.

Written assignment. The written assignments in lessons 1–6 usually require writing focused essays by answering questions, defining terms, and giving examples from films you've seen. The written assignments in both lessons 8 and 9 are more in-depth and require a formal analysis of one or two films.

The goal of the written assignments is for you to discuss the various elements of a film's formal system individually and collectively. This written work will help you understand how these elements work together to create meaning; thus we discuss the way they collaborate to support a film's theme(s). By the end of the course, you'll be able to watch a film you choose and discuss just how its meaning emerges.

Work at a steady pace and plan on spending a week to ten days completing one assignment. Check with your instructor for permission to submit more than one assignment at a time.

Course Requirements

You'll submit a total of eight written assignments—six regular assignments and two formal papers—and take both a midterm and final exam. Please don't try to rush through the course! Remember, learning about film is similar to learning a foreign language; it takes time to read the lessons thoroughly, master the new vocabulary, and apply what you've learned to actual films. The following sections discuss the written assignments and grading policies.

Writing a Critical Analysis

Your main written assignments are several analytical essays about movies you see. You may choose films on your own, but it's best to choose from the suggested films' list at the end of this introduction because these films clearly exemplify the concepts and elements being discussed. Guidelines for writing your analytical film essays are explained on pages 18–26 of the booklet you received with your textbook, *The McGraw-Hill Film Viewer's Guide*. You should refer to these guidelines throughout the course.

A critical film analysis or analytical essay does **not** deliver your *opinion* of whether the movie is good or bad. Instead the analysis or essay allows you to develop your view of how different elements of a film fit together to create meanings, effects, functions, or all of these. Read the three-paragraph discussion on page 18 of the *Film Viewer's Guide* to see how David Bordwell distinguishes the type of analytical essay you will write from other types of writing.

When you're asked for examples from films you've seen, cite specific details. Describe what you saw or heard as clearly and precisely as possible; do not assume your instructor has seen the film. This does not mean, however, that you need lengthy or intricate plot summaries for every film you mention in your assignments. While those details are often essential, use them only as necessary to support your points.

As stated previously, essay lengths will vary from one to two pages in lessons 1–6 to four to five pages in lessons 8 and 9. Your written work should always reflect your best spelling, grammatical, and organizational skills. Keep in mind that the length of your work isn't as important as its quality.

Prepare to Write

Follow these steps to get started:

1. Develop a thesis. Read the discussion and questions on pages 18–19 to get an idea of how to go about developing your thesis. Your thesis organizes and helps provide a guide to your argument or claim. Throughout the analysis you will answer the question “So what?”—you will support your thesis with evidence and examples.

2. Divide the film into segments. The material on pages 19–21 gives you an understanding of the reason for film segmentation, which is to help you

gain an overall sense of the film's design. Breaking the film into scenes or segments will help with the analysis. You should understand the function and importance of each segment in the film.

3. Note film techniques. Your thesis should help you focus on which techniques are most relevant to your analysis. The film will use many devices and techniques—sound, lighting, costumes, props, color, camera angles—and you will choose which ones justify your thesis or argument. Pages 21–22 explain the importance of techniques in your analysis.

Organize and Write

Your critical film analysis will contain three main parts: introduction, body, and conclusion. The introduction will be at least one paragraph, the body several paragraphs, and the conclusion one or two paragraphs. Review the discussion about the structure of a critical film essay on pages 22–26, paying particular attention to the key questions at the bottom of page 26. A brief description of each part follows.

Introduction. The introduction is the first impression your readers have of your essay. It prepares them by including a brief guide through your analysis and the thesis. The introduction can begin with a general statement, a question, an explanation of a term, an analogy, or other openings. It should end with your thesis. It might work better for you to write the introduction *after* completing a rough draft of your analysis.

Body. The body provides specific support for your thesis. Divide your thesis into reasons for believing the thesis, and let the body paragraphs provide examples and evidence to back up each reason. Per the *Film Viewer's Guide* “. . . each reason for the thesis becomes the topic sentence of a paragraph” (25). Concrete examples and evidence provide specific detail and justification for your argument.

Conclusion. Summarize the main points and repeat your thesis in the conclusion of your critical analysis. Show how the points you made and the examples and evidence you used fit together.

Note: Plagiarizing online film essay sources will not be tolerated. Refer to the “Plagiarism” section below for more information on this subject.

Grading Policy

Your final course grade will depend on your performance on the following **four** types of written activities, each worth one-quarter of your grade.

Six Written Assignments

You'll submit each written assignment in lessons 1–6 for grading. Each assignment is worth 100 points.

Midterm Examination

Lessons 1–6 must be graded and returned to you before you may take the midterm exam following lesson 7. The midterm is worth 100 points and contains five definitions, five identifications, four short-answer questions, and one essay question. You will not be permitted to use the textbook or booklet, your study notes, or any other supplementary materials when taking the exam. You will have two hours to complete the exam. Study hints and information for arranging the exam appear in lesson 7.

Two Formal Essays

You'll submit written essays for lessons 8 and 9 for grading. Your instructor's evaluation of these essays depends on how well you (1) demonstrate your understanding of the assignment and the film(s); (2) present, support, and analyze an argument made in your thesis statement; and (3) use your film vocabulary. The point values for the essays are noted in each written assignment.

Final Examination

Lessons 8 and 9 must be graded and returned before you may take the final exam. For this exam you'll choose a film from a list and watch that film very carefully as often as you like. In the exam you'll answer four short-answer questions and write one analytical essay about that film. Though it's good to take notes as you watch the film, you may not use those notes, the textbook, or other supplementary materials when taking the exam. You'll have two hours to complete it. Study hints and further information about arranging the exam appear in lesson 10. The final exam is worth 100 points.

Note: You must average at least a D– (60 percent) on the midterm and final examinations to pass the course.

Here is the course grading scale:

A	93–100	C+	78–79
A–	90–92	C	73–77
B+	88–89	C–	70–72
B	83–87	D+	68–69
B–	80–82	D	63–67
		D–	60–62
		F	0–59

Plagiarism

As an educational institution, IU puts learning first. We want you to learn, and we think you value learning as well. We also value honesty and trust. You have every right to expect fair exams, fair assignments, and fair grades. By the same token, your instructor expects the work you hand in to be your own. You are welcome to discuss this course with other students and teachers, but when it comes to writing your assignments, all the words should come straight from you, unless you are supporting your assertions with a properly cited quote.

Passing off someone else’s work as your own is plagiarism. As stated in Indiana University’s *Code of Student Rights, Responsibilities, and Conduct* (Art. III, § A.3), “A student must not adopt or reproduce ideas, words, or statements of another person without an appropriate acknowledgment. A student must give due credit to the originality of others and acknowledge an indebtedness whenever he or she does any of the following:

- a. quotes another person’s actual words, either oral or written;
- b. paraphrases another person’s words, either oral or written;
- c. uses another person’s idea, opinion, or theory; or
- d. borrows facts, statistics, or other illustrative material, unless the information is common knowledge.”

We take plagiarism very seriously. If you are caught plagiarizing, you could receive an F for the whole course.

So how can you avoid plagiarizing? When is it appropriate to cite your sources, and how should you cite them? The answer's simple. Ask your instructor. If you're unsure whether you've cited your sources appropriately, call or e-mail your instructor before you submit your assignment. Not only will you get answers to your questions, you'll reap the fruit of honesty: trust.

Contacting Your Instructor

With each lesson you are required to submit an assignment cover sheet. Every assignment cover sheet has a space for your questions and comments; you are strongly encouraged to use this space. If problems arise between assignments, you can write to your instructor at the Independent Study Program. Many instructors can be contacted via e-mail or reached by telephone during established office hours. To learn your instructor's e-mail address and/or office hours, please refer to the contact information on the back cover of this learning guide.

Suggested Films

You may watch any films you would like to complete the written assignments. However, to help vary your choice of films and gain a better understanding of the cinema, a list of recommended films follows. Elements of many of these films and directors' styles are cited as examples throughout the course. For more information about these films, such as their genre, year, stars, and plot, check one of the many guides to films on video and television (e.g., Leonard Maltin's movie guides or the *Time Out Film Guides*). Many of these films often appear on cable stations such as TNT, TBS, AMC, TCM, IFC, Sundance, and Bravo, and many are available on video or DVD. Also, a useful source of film information is at the Internet Movie Database (IMDb).

Robert Aldrich

Kiss Me Deadly; Autumn Leaves; What Ever Happened to Baby Jane?; The Dirty Dozen; Hush ... Hush, Sweet Charlotte

Woody Allen

Annie Hall; Manhattan; Stardust Memories; Zelig; The Purple Rose of Cairo; Hannah and Her Sisters; Husbands and Wives; Shadows and Fog; Mighty Aphrodite; Manhattan Murder Mystery; Small Time Crooks; Sweet and Lowdown; Deconstructing Harry; Everyone Says I Love You; Alice; Celebrity

Robert Altman

*M*A*S*H; McCabe & Mrs. Miller; Nashville; The Player; Short Cuts; Kansas City; The Gingerbread Man; Cookie's Fortune; Dr. T and the Women*

Darren Aronofsky

Pi; Requiem for a Dream

Paul Thomas Anderson

Boogie Nights; Sydney (aka Hard Eight); Magnolia

Michelangelo Antonioni

Blow-Up; L'Avventura; Red Desert

Jack Arnold

The Incredible Shrinking Man

John Badham

Saturday Night Fever; Nick of Time

László Benedek

The Wild One

Ingmar Bergman

Autumn Sonata; Cries and Whispers; Fanny and Alexander; The Seventh Seal; Smiles of a Summer Night; The Virgin Spring; Wild Strawberries

Busby Berkeley (choreographer)

Dames; 42nd Street; Gold Diggers of 1933

Bernardo Bertolucci

Last Tango in Paris; The Conformist; The Last Emperor; Stealing Beauty; The Sheltering Sky; Little Buddha

Kathryn Bigelow

Strange Days; Blue Steel; Near Dark

Les Blank

Gap-Toothed Women

Danny Boyle

Trainspotting; Shallow Grave; A Life Less Ordinary

John Brahm

The Locket; Hangover Square

Kenneth Branagh

Henry V; Dead Again; Much Ado about Nothing; Frankenstein; Hamlet; Love's Labour's Lost

Mel Brooks

The Producers; Young Frankenstein; Blazing Saddles

Luis Buñuel

Un Chien Andalou

Tim Burton

Edward Scissorhands; Tim Burton's The Nightmare Before Christmas (writer)

James Cameron

The Terminator; Terminator 2: Judgment Day; Titanic

Jane Campion

The Piano; The Portrait of a Lady

Frank Capra

It Happened One Night; Meet John Doe; Mr. Deeds Goes to Town; Lost Horizon; You Can't Take It with You; Mr. Smith Goes to Washington; Arsenic and Old Lace; It's a Wonderful Life; State of the Union

William Castle

The Tingler; Strait-Jacket

Charles Chaplin

Modern Times; The Great Dictator; The Gold Rush; City Lights; The Kid; Monsieur Verdoux

Michael Cimino

The Deer Hunter; Year of the Dragon

René Clair

And Then There Were None; Le Million

Joel Coen

Blood Simple; Raising Arizona; Barton Fink; Fargo; Miller's Crossing; The Big Lebowski; Oh Brother, Where Art Thou?

Bruce Conner

A Movie

Francis Ford Coppola

The Conversation; The Godfather; Apocalypse Now; The Cotton Club; Rumble Fish; American Graffiti

John Cromwell

Algiers; Made for Each Other; In Name Only; Dead Reckoning; Since You Went Away; The Enchanted Cottage

George Cukor

Gaslight; The Philadelphia Story; Holiday; Born Yesterday; Adam's Rib; The Women; Dinner at Eight; A Star Is Born (1954); My Fair Lady; Les Girls

Michael Curtiz

Casablanca; Mildred Pierce; Flamingo Road

Julie Dash

Daughters of the Dust

Jonathan Demme

Something Wild; The Silence of the Lambs

Brian De Palma

Carrie; Blow Out; Dressed to Kill; Scarface; The Untouchables; Snake Eyes

Roger Donaldson

No Way Out

Stanley Donen

Singin' in the Rain; On the Town; Seven Brides for Seven Brothers

Richard Donner

Lethal Weapon

Gordon Douglas

Them!

Carl Theodor Dreyer

La Passion de Jeanne d'Arc

Clint Eastwood

High Plains Drifter; Unforgiven; A Perfect World

Blake Edwards

Breakfast at Tiffany's; Days of Wine and Roses; The Pink Panther; A Shot in the Dark; Victor/Victoria, 10

Atom Egoyan

Exotica; The Sweet Hereafter

Sergei M. Eisenstein

Potemkin; October; Strike

Federico Fellini

Amarcord; Satyricon; 8½; Juliet of the Spirits; La Dolce Vita

Mike Figgis

Timecode; The Loss of Sexual Innocence; Leaving Las Vegas; Stormy Monday

David Fincher

Fight Club; Panic Room

Victor Fleming

Gone with the Wind; Red Dust; The Wizard of Oz

John Ford

Stagecoach; The Searchers; She Wore a Yellow Ribbon; The Man Who Shot Liberty Valance; Fort Apache; My Darling Clementine; Young Mr. Lincoln; Drums along the Mohawk; The Quiet Man; The Grapes of Wrath; Mister Roberts (co-directed with Mervyn LeRoy)

Milos Forman

One Flew over the Cuckoo's Nest; Hair; Amadeus

Bob Fosse

Sweet Charity; Cabaret; Lenny; All That Jazz

John Frankenheimer

The Manchurian Candidate

Stephen Frears

High Fidelity; The Grifters; The Snapper; Mary Reilly; Dangerous Liaisons; Sammy and Rosie Get Laid; Prick Up Your Ears; Hero; My Beautiful Laundrette

Karl Freund

Mad Love; The Mummy (1932)

William Friedkin

The Exorcist

Samuel Fuller

Shock Corridor; Pickup on South Street; Forty Guns; Underworld U.S.A.

Sidney J. Furie

The Ipcress File

Vincent Gallo

Buffalo '66

Terry Gilliam

Brazil; The Fisher King; 12 Monkeys

Jean-Luc Godard

Breathless (1960); My Life to Live

Edmund Goulding

Dark Victory; Grand Hotel

D. W. Griffith

*The Birth of a Nation; Broken Blossoms; Intolerance; True Heart Susie;
Way Down East; Orphans of the Storm*

Curtis Hanson

L.A. Confidential

Henry Hathaway

Kiss of Death; Call Northside 777; Niagara; True Grit

Howard Hawks

*Bringing Up Baby; His Girl Friday; Gentlemen Prefer Blondes; Only
Angels Have Wings; Red River; To Have and Have Not; I Was a Male
War Bride; The Big Sleep; Scarface (1932); El Dorado; Rio Bravo; Rio
Lobo*

Amy Heckerling

Fast Times at Ridgemont High; Clueless

Alfred Hitchcock

*Psycho; Rear Window; Vertigo; North by Northwest; Shadow of a Doubt;
Rebecca; The Lady Vanishes; Suspicion; Notorious; The 39 Steps;
Strangers on a Train; The Birds; Spellbound; Marnie; Stage Fright; Rope*

Dennis Hopper

Easy Rider

Peter Howitt

Sliding Doors

John Huston

*The Maltese Falcon; The Treasure of the Sierra Madre; Key Largo; The
African Queen; The Asphalt Jungle; The Misfits; The List of Adrian
Messenger; The Night of the Iguana; Casino Royale*

Thomas H. Ince

Civilization

Peter Jackson

Heavenly Creatures; Braindead (aka Dead Alive); The Lord of the Rings Trilogy

Jim Jarmusch

Down by Law; Stranger Than Paradise; Mystery Train; Dead Man

Norman Jewison

The Cincinnati Kid; Fiddler on the Roof; In the Heat of the Night; Moonstruck; The Thomas Crown Affair (1968); Rollerball (1975); Agnes of God; In Country; A Soldier's Story; ...And Justice For All

Elia Kazan

On the Waterfront; Panic in the Streets; Pinky; A Streetcar Named Desire; A Face in the Crowd

Buster Keaton

The General; The Cameraman

Krzysztof Kieslowski

The Double Life of Veronique; White; Red; Blue

Stanley Kubrick

Lolita; Paths of Glory; Dr. Strangelove; 2001: A Space Odyssey; The Shining; A Clockwork Orange; Eyes Wide Shut

Akira Kurosawa

Seven Samurai; Ikiru, Kagemusha; Ran; Rashomôn

Gregory La Cava

My Man Godfrey; Stage Door

Fritz Lang

M; Fury; The Big Heat; Scarlet Street; The Woman in the Window; Secret Beyond the Door; Rancho Notorious; While the City Sleeps; Clash by Night; Ministry of Fear; Metropolis (silent version)

David Lean

The Bridge on the River Kwai; Brief Encounter; Dr. Zhivago; Great Expectations (1946); Hobson's Choice; Summertime; Lawrence of Arabia; A Passage to India

Ang Lee

The Ice Storm; Crouching Tiger, Hidden Dragon

Spike Lee

Clockers; Crooklyn; Malcolm X; Jungle Fever; She's Gotta Have It; School Daze; Mo' Better Blues; Do the Right Thing; He Got Game; Get on the Bus; Girl 6; Summer of Sam; Bamboozled

Mike Leigh

Secrets and Lies; Naked; Topsy-Turvy

Sergio Leone

A Fistful of Dollars; For a Few Dollars More; The Good, the Bad, and the Ugly

Mervyn LeRoy

Anthony Adverse; I Am a Fugitive from a Chain Gang; Little Caesar; Thirty Seconds Over Tokyo

Barry Levinson

Rain Man

Joseph H. Lewis

Gun Crazy; The Big Combo

Lynne Littman

Testament

Joseph Losey

The Servant; The Damned; Accident; The Go-Between

Ernst Lubitsch

Passion; Ninotchka; The Shop Around the Corner; To Be or Not to Be (1942)

George Lucas

Star Wars

Baz Luhrmann

Strictly Ballroom; Romeo + Juliet; Moulin Rouge

Sidney Lumet

12 Angry Men; Network

Ida Lupino

Outrage; Hard, Fast and Beautiful; The Bigamist

David Lynch

Eraserhead; The Elephant Man; Dune; Wild At Heart; Twin Peaks: Fire Walk with Me; Blue Velvet; Lost Highway; The Straight Story

Guy Maddin

Careful; Tales from the Gimli Hospital; Twilight of the Ice Nymphs

Terrence Malick

Badlands; Days of Heaven; The Thin Red Line

Louis Malle

Murmur of the Heart

David Mamet

House of Games; Homicide; The Spanish Prisoner

Rouben Mamoulian

Becky Sharp; Golden Boy

Joseph L. Mankiewicz

People Will Talk; All About Eve; Sleuth

Anthony Mann

Winchester '73; Bend of the River; The Naked Spur; The Far Country

Michael Mann

The Last of the Mohicans

Penny Marshall

Big; Awakenings

Paul Mazursky

Down and Out in Beverly Hills; Tempest; An Unmarried Woman; Moscow on the Hudson

Leo McCarey

Duck Soup; The Awful Truth

Lewis Milestone

All Quiet on the Western Front; The Front Page; Pork Chop Hill; Rain; A Walk in the Sun

Vincente Minnelli

Meet Me in St. Louis; Father of the Bride; The Bad and the Beautiful; The Pirate; Some Came Running; An American in Paris; Gigi; Home from the Hill

Robert Montgomery

Lady in the Lake

Mike Nichols

The Graduate; Carnal Knowledge; Who's Afraid of Virginia Woolf?

Christopher Nolan

Memento

Laurence Olivier

Henry V

Sam Peckinpah

The Wild Bunch; Ride the High Country

Larry Peerce

Goodbye, Columbus

Arthur Penn

Bonnie and Clyde; The Left-Handed Gun

Sean Penn

The Indian Runner; The Pledge; The Crossing Guard

Sally Potter

The Tango Lesson; Orlando; The Man Who Cried

Edwin S. Porter

The Great Train Robbery

Otto Preminger

Anatomy of a Murder; Laura; Daisy Kenyon; Whirlpool; Where the Sidewalk Ends

Bob Rafelson

Five Easy Pieces; The Postman Always Rings Twice (1981); Black Widow

Harold Rami

Groundhog Day

Nicholas Ray

They Live by Night; Born to Be Bad; Johnny Guitar; On Dangerous Ground; Rebel without a Cause

Carol Reed

The Third Man

Jean Renoir

The Grand Illusion; Boudu Saved from Drowning; The Elusive Corporal; La Bête humaine; The Rules of the Game

Alain Resnais

Last Year at Marienbad; Hiroshima mon amour

Jacques Rivette

Paris Belongs to Us

Tim Robbins

Bob Roberts; Cradle Will Rock; Dead Man Walking

Robert Rodriguez

El Mariachi

George Romero

Night of the Living Dead (1968)

Herbert Ross

Pennies from Heaven

Robert Rossen

The Hustler

Ken Russell

Women in Love; Tommy by 'The Who'; Lisztomania; Altered States; Crimes of Passion; Gothic; The Lair of the White Worm

Mark Sandrich

Top Hat

John Sayles

Matewan; Lone Star

John Schlesinger

Marathon Man; The Day of the Locust; Midnight Cowboy

Martin Scorsese

Mean Streets; Taxi Driver; Raging Bull; The King of Comedy; After Hours; Alice Doesn't Live Here Anymore; Goodfellas; The Age of Innocence; Casino; Bringing Out the Dead

Ridley Scott

The Duellists; Alien; Blade Runner; Thelma & Louise; Gladiator

George Sidney

Bye Bye Birdie

Don Siegel

Invasion of the Body Snatchers (1956); Coogan's Bluff; Dirty Harry; Charley Varrick

Joan Micklin Silver

Hester Street; Between the Lines; Chilly Scenes of Winter

John Singleton

Boyz N the Hood; Higher Learning; Rosewood; Shaft

Robert Siodmack

The Killers; The Spiral Staircase; The Dark Mirror; Phantom Lady; Criss Cross

Douglas Sirk

Imitation of Life (1959); Magnificent Obsession; All That Heaven Allows; Written on the Wind

Chris Smith

American Movie

Steven Soderbergh

Sex, Lies, and Videotape; The Limey; Out of Sight; Traffic

Steven Spielberg

Jaws; Close Encounters of the Third Kind; Raiders of the Lost Ark; Schindler's List; Saving Private Ryan

Josef von Sternberg

Underworld; The Docks of New York; The Blue Angel; Blonde Venus; Macao; Morocco; Shanghai Express

George Stevens

Shane; Giant; Swing Time

Oliver Stone

Platoon; Wall Street; Salvador; JFK; Natural Born Killers; Nixon; U Turn

Erich von Stroheim

Greed

John Sturges

The Great Escape; The Magnificent Seven

Preston Sturges

The Palm Beach Story; The Lady Eve; Sullivan's Travels

Quentin Tarantino

Reservoir Dogs; Pulp Fiction; Jackie Brown

Jacques Tourneur

Out of the Past; I Walked with a Zombie; Easy Living; Experiment Perilous; Cat People; War Gods of the Deep

Lars von Trier

Dancer in the Dark; Breaking the Waves; Zentropa

François Truffaut

Shoot the Piano Player; The 400 Blows; Jules and Jim; Stolen Kisses; Fahrenheit 451; Day for Night; The Wild Child

Tom Tykwer

Run Lola Run

Edgar G. Ulmer

Detour; The Black Cat

King Vidor

The Crowd; Duel in the Sun; Beyond the Forest; Stella Dallas; The Fountainhead; Ruby Gentry

Andy Wachowski and Larry Wachowski

The Matrix

Raoul Walsh

They Drive by Night

Charles Walters

The Tender Trap; High Society

Wayne Wang

Dim Sum: A Little Bit of Heart; Chan Is Missing; The Joy Luck Club; Smoke

Claudia Weill

Girlfriends

Peter Weir

The Truman Show; Fearless; Green Card; Dead Poets Society; Witness; The Year of Living Dangerously; Gallipoli; The Last Wave; Picnic at Hanging Rock

Orson Welles

Citizen Kane; Touch of Evil; The Lady from Shanghai; The Stranger; The Magnificent Ambersons; Mr. Arkadin

William A. Wellman

Beau Geste (1939); Nothing Sacred; The Ox-Bow Incident; The Public Enemy; A Star Is Born (1937); Wings

Lina Wertmüller

Love and Anarchy; The Seduction of Mimi; Seven Beauties

James Whale

Frankenstein (1931); Bride of Frankenstein; The Invisible Man

Robert Wiene

The Cabinet of Dr. Caligari

Billy Wilder

Some Like It Hot; Double Indemnity; Sunset Boulevard; Stalag 17; The Apartment; Sabrina; The Lost Weekend; Witness for the Prosecution; The Private Life of Sherlock Holmes; The Seven Year Itch

Robert Wise

The Day the Earth Stood Still; West Side Story; The Sound of Music; The Andromeda Strain

Sam Wood

Kings Row; Goodbye, Mr. Chips (1939); A Night at the Opera

William Wyler

Jezebel; Wuthering Heights (1939); The Best Years of Our Lives; Ben-Hur (1959); The Heiress; The Children's Hour; The Little Foxes; The Letter

Fred Zinnemann

From Here to Eternity; A Hatful of Rain; Julia