

Fall 8-15-2018

## FILM 2759G-600: History of Cinema

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## Film 2759G, Section 600, History of Cinema

Dr. Robin L. Murray

Office: CH 3351

Office Hours: MW 1:00-3:00, T 12-1, & by appointment by phone, Skype, or Facetime

Fall 2018: Online

Phone (please text): 549-0199 before 10

**Course Description:** Film 2759G offers a comprehensive yet selective overview of the history of cinema, integrating the basic tools for analyzing film as art. It will examine how the uses of camera, editing, lighting, sound, and acting contribute to the construction of meaning for audiences, as well as consider how meaning is filtered through various cultural contexts. WI

**For IT Help, please call the Help Desk at 217-581-HELP.**

**Grade Response Time: All work will be graded within a week after submission.**

**Text:** Cook, David A. *A History of Narrative Film*, 5<sup>th</sup> ed. W.W. Norton, 2016

**Course Objectives:** The following outlines the course objectives:

Students completing this course will:

- a. Identify and analyze the historical forces that helped shape the development of various national and world cinemas, including industrial, technological, and cultural influences through both readings and film screenings.
- b. Identify and analyze the emergence of prominent world film movements.
- c. Evaluate the uses of camera, editing, lighting, sound, and acting, as well as their contributions to the construction of meaning for audiences.
- d. Analyze how cinema reveals and responds to the social, economic, and cultural contexts of their production.
- e. Examine how meaning in cinema is filtered through various cultural contexts through both readings and film screenings.
- f. Identify, critique and apply film theories in relation to global historical contexts through both readings and film screenings.
- g. Write analytically and effectively about film in relation to its historical and cultural contexts.

**Learning Goals:** Course objectives are designed to help students achieve each of four learning goals of general education and university-wide assessment as follows:

### I. Critical Thinking

EIU graduates question, examine, evaluate, and respond to problems or arguments by:

- Asking essential questions and engaging diverse perspectives.
- Seeking and gathering data, information, and knowledge from experience, texts, graphics, and media.
- Understanding, interpreting, and critiquing relevant data, information, and knowledge.

- Synthesizing and integrating data, information, and knowledge to infer and create new insights Anticipating, reflecting upon, and evaluating implications of assumptions, arguments, hypotheses, and conclusions.
- Creating and presenting defensible expressions, arguments, positions, hypotheses, and proposals.

Objectives “a,” “b,” “c,” and “d” above.

## II. Writing and Critical Reading

EIU graduates write critically and evaluate varied sources by:

- Creating documents appropriate for specific audiences, purposes, genres, disciplines, and professions.
- Crafting cogent and defensible applications, analyses, evaluations, and arguments about problems, ideas, and issues.
- Producing documents that are well organized, focused, and cohesive.
- Using appropriate vocabulary, mechanics, grammar, diction, and sentence structure.
- Understanding, questioning, analyzing, and synthesizing complex textual, numeric, and graphical sources.
- Evaluating evidence, issues, ideas, and problems from multiple perspectives.
- Collecting and employing source materials ethically and understanding their strengths and limitations.

Objectives “a,” “d,” “e,” “f” and “g” above.

## III. Speaking and Listening

EIU graduates prepare, deliver, and critically evaluate presentations and other formal speaking activities by:

- Collecting, comprehending, analyzing, synthesizing and ethically incorporating source material.
- Adapting formal and impromptu presentations, debates, and discussions to their audience and purpose.
- Developing and organizing ideas and supporting them with appropriate details and evidence.
- Using effective language skills adapted for oral delivery, including appropriate vocabulary, grammar, and sentence structure.
- Using effective vocal delivery skills, including volume, pitch, rate of speech, articulation, pronunciation, and fluency.
- Employing effective physical delivery skills, including eye contact, gestures, and movement.
- Using active and critical listening skills to understand and evaluate oral communication.

Objectives “d,” “e,” and “f” above.

## IV. Responsible Citizenship

EIU graduates make informed decisions based on knowledge of the physical and natural world and human history and culture by:

- Engaging with diverse ideas, individuals, groups, and cultures.

- Applying ethical reasoning and standards in personal, professional, disciplinary, and civic contexts.
- Participating formally and informally in civic life to better the public good.
- Applying knowledge and skills to new and changing contexts within and beyond the classroom.

Objectives “d,” “e,” and “f” above.

**Course Requirements: Please note: There will be prompts in D2L under content for each of these elements.**

1. **Weekly Quizzes:** Once a week you will complete a quiz answering questions about the film(s) screened and/or text read for that class. Questions on group days will respond explicitly to the group’s multimedia presentation for the chapter you read.
2. **Midterm:** This exam will provide an opportunity to internalize material all students read for class and to carefully read the films in the class till midterm.
3. **Group Multimedia Presentation:** You will have the opportunity to present the cinema history of a particular region and period as a multi-media response to one of the chapters in the book.
4. **Final Exam:** This exam will not be cumulative. It will provide an opportunity to internalize material read for class as a group and as a class from Midterm forward and carefully to read the last films in the class.
5. **Formal Paper:** You will also write **one paper** due by the final class session. This paper will allow you to look beyond films screened for class to examine a particular historical period and region in a paper of approximately 1500 words. You will need to complete a proposal (I will approve) before completing the paper and work with a peer on a draft.
6. **Film Log:** This Log will offer a place for you to write brief responses to the films we watch for class. These should be informal and approximately 150 words and can be completed on the film analysis worksheets. Respond to them in relation to Film Narrative and Style or our class theme (film history).

**Grades:** Grades will be determined as follows for a total of 100%:

<b>Quizzes</b> -----	<b>20%</b>
<b>Midterm</b> -----	<b>15%</b>
<b>Multimedia Presentation</b> -----	<b>10%</b>
<b>Final Exam</b> -----	<b>15%</b>

**Final Paper with Proposal and Draft-----20%**

**Film Log-----20%**

**Grading of Presentations and Papers:**

Paper grades will be based on the following areas: Audience awareness, organization, development, sentence structure, word choice, grammar/usage/mechanics. The first three areas will be weighted more heavily than the second three (60% vs. 40%). I will also distribute the English Department's grade analysis in class and a paper rubric in class and on D2L.

Multimedia Presentations will be evaluated according to a rubric I will share on D2L.

**Students with Disabilities:** If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

**Plagiarism:** The English Department states, "Any teacher who discovers an act of plagiarism -- 'The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work' -- has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of "F" in the course."

**Electronic Writing Portfolio:** This class is a writing intensive class, so you may submit your paper as a writing portfolio sample, following the instructions on the CASL Website. Submissions must be made during the course of the class to receive my approval. Please note that the Writing Center is available for help with all writing assignments, as well. Take advantage of this free service.

**Writing Center:** Ambitious students can also seek help from the Writing Center. Call for an appointment (581-5920) or visit ((CH3110) at any point in the writing process, from brainstorming, planning and drafting, to final editing. Bring your assignment sheet and any written work and/or sources with you. The Writing Center is open Monday-Thursday, 9-3 and 6-9, and Friday from 9-1.

**Also Note:** You must complete all major assignments to complete this course.

**Fall 2018 Film 2759G, History of Cinema  
Tentative Course Calendar**

**August**

- 20 DEVELOPMENT OF CINEMA. Survey for introductions. Early technologies. The Muybridge experiments. Principles of projection. Edison vs. the Lumière brothers. Méliès vs. Porter: the development of shot language. Read Chapter 1, *A History of Narrative Film* and view Wiki page and ppt. on D2L. Complete Quiz.

Screenings on D2L, including the following: Edison and Lumière shorts, *The Cabbage Fairy*, *A Trip to the Moon*, *The Great Train Robbery*, *The Dream of a Rarebit Fiend*, *The Golden Beetle*, and *How a Mosquito Operates* and view the Foster PhotoPlay site. Complete Film Log.

Read: Cook, Chapter 2, “International Expansion” and Chapter 6, “Hollywood in the 1920s” for 8/27.

- 27 BIRTH OF HOLLYWOOD, FRENCH, AND OTHER INDUSTRIES. The Motion Picture Patents Company and the Star System. Multi-reel features and increasing sophistication of narrative. D.W. Griffith as pioneer. France: Pathé Frères and Gaumont. Italian super-spectacles. After viewing PPTs and reading Cook, Chapter 2, “International Expansion” and Chapter 6, “Hollywood in the 1920s” and complete quiz.

Film Screenings: Germaine Dulak, *The Seashell and the Clergyman* (1928) and Buster Keaton, *Sherlock, Jr.* (1924). Complete Film Log.

For 9/3, Read Chapter 4, “German Cinema of the Weimar Period.

**September**

- 3 GERMAN EXPRESSIONISM. Entrance Card. Pre-war and WWI. Sjöström and Stiller. UFA (Universum Film-Aktien Gesellschaft) and the Development of Expressionism: Lang, Murnau, Lubitsch, Wiene. After reading Chapter 4, “German Cinema of the Weimar Period and viewing Wiki page and PPTs, complete quiz.

Film Screening: Robert Wiene, *The Cabinet of Dr. Caligari* (1920) and clips from *Metropolis*, *Nosferatu*. Complete Film Log. (*Metropolis*, 1927).

For 9/17, Read Chapter 5, “Soviet Silent Cinema...”

- 10 No School: Martin Luther King’s Birthday

Film Screening: *Kaliya Mardan* (1919) Dadasaheb Phalke. Complete Film Log.

- 17 SOVIET MONTAGE. Constructivism and Marxist dialectics. Vertov and the “Kino-Eye.” Kuleshov, montage, Eisenstein, Dovzhenko. After reading Chapter 5, “Soviet Silent Cinema...” and viewing Wiki Page and PPTs, complete quiz.

Film Screening: Sergei Eisenstein’s *Battleship Potemkin* (1925). Complete Film Log.

Read Chapter 7, “The Coming of Sound and Color, 1926-1935” for 9/24.

- 24 DEVELOPMENT OF THE CLASSICAL HOLLYWOOD MODEL. Consolidation of studios and the Hays Code integration. Advent of sound and color. Analytical Film Research Paper with Proposal assigned. After reading Chapter 7, “The Coming of Sound and Color, 1926-1935,” complete quiz.

Film Screening: Howard Hawk’s *Bringing Up Baby* (1938). Complete Film Log.

Read chapter 8, “The Sound Film and the American Studio System” and chapter 9, “Orson Welles and the Modern Sound Film” for 10/1.

Complete a **proposal** for your research paper by 10/4 and place in the dropbox.

## October

- 1 INFLUENTIAL AUTEURS OF THE STUDIO SYSTEM. Film Noir.

After reading chapter 8, “The Sound Film and the American Studio System” and chapter 9, “Orson Welles and the Modern Sound Film” and viewing media/PPTs, complete quiz.

**Note: Film Research Paper Proposal due on 10/4.**

Film Screening: Spencer Williams *The Blood of Jesus* (1941). Complete Film Log.

Read chapter 9, “Europe in the Thirties,” for 10/8. Group I will complete multimedia presentation for the chapter and submit questions for quiz (one per group member).

- 8 INFLUENTIAL INTERNATIONAL AUTEURS OF the 1930s. After reading chapter 9, “Europe in the Thirties” and viewing PPT and wiki page, complete quiz.

Continue work on Paper. **Prepare for Midterm.**

Film Screening: View *Zero for Conduct* (Dir. Jean Vigo, 1933) and Complete Film Log by 10/15.

- 15 **Complete Midterm by Wednesday, October 17, at 5:00 p.m.**

Film Screening: Film Screening: Ida Lupino's *The Hitchhiker* (1953). Complete Film Log.

Read Chapter 11, "Wartime and Postwar Cinema: Italy and the United States, 1940-1951" and Chapter 12, "Hollywood, 1952-1965" for 10/22. Group II will complete multimedia presentation for the chapter and submit questions for quiz (one per group member).

- 22 Italian Neorealism and Post-WW II Cinema. After reading Chapter 11, "Wartime and Postwar Cinema: Italy and the United States, 1940-1951 European Cinema of the 1940s" and Chapter 12, "Hollywood, 1952-1965" and viewing media/PPTs, complete a quiz. Continue Research for Paper.

Read Chapter 13, "The French New Wave..." for 10/29.

Film Screening: *The Bicycle Thief* (Vittorio De Sica, 1948). Complete Film Log.

- 29 FRENCH NEW WAVE. Continue Research sharing for Paper. After reading Chapter 13, "The French New Wave..." and viewing multimedia, complete quiz.

Film Screening: *Cleo from 5-7* (Agnes Varda, 1962). Complete Film Log.

Read chapters 16, "European Renaissance East" and 18, "Wind from the East: Japan, India, and China" for 11/5. Group III will complete multimedia presentation for the chapter and submit questions for quiz (one per group member).

## November

- 5 1960s INTERNATIONAL "ART-CINEMA." Kurosawa and the "Golden Age" of Japanese cinema. Bergman. Fellini. Make sure you read chapters 16, "European Renaissance East" and 18, "Wind from the East: Japan, India, and China" and view multimedia. They will be included on the Final Exam. No Quiz—focus on draft of paper.

Draft of Analytic Film Research Paper due for peer review and conferences online. I will set up partners for you—due this week.

Film Screening: Vera Chytilova's *Daisies* (1966) or Akira Kurosawa's *Rashomon* (1950). Complete Film Log.

**Revise paper! And** Read chapter 20, "Hollywood, 1965-1995" for 11/12. Group IV will complete multimedia presentation for the chapter and submit questions for quiz (one per group member).

- 12 "NEW HOLLYWOOD," 1960s-70s and Beyond. Lumet, Nichols, Penn, Peckinpah, Kubrick, Polanski, and Scorsese. Vietnam-Watergate influences. Blaploitation. After reading chapter 20, "Hollywood, 1965-1995" and viewing multimedia, complete a quiz.



## **Final Draft of Paper due!**

Begin planning Multimedia Project—visual representation of your paper.

Film Screening: William Girdler's *Abby* (1974) or Ossie Davis's *Cotton Comes to Harlem* (1970). Complete Film Log.

Read Chapter 19, "Third World Cinema," for 11/26. Group I will complete multimedia presentation for the chapter and submit questions for quiz (one per group member).

19-23 Thanksgiving Recess

26 INTERNATIONAL CINEMA, 1970s-1980s. After reading Chapter 19, "Third World Cinema" and multimedia presentations, complete a quiz.

Film Screening: Souleymane Cissé's *Yeelen* (1987). Complete Film Log.

Read Chapters 21, "The Digital Domain" and 22, "A Global Cinema?" for 12/3.

## **December**

3 INTERNATIONAL CINEMA, 1990s-present and INDEPENDENT VS. MAINSTREAM AMERICAN CINEMA, 1980s-present. The rise of "Indiewood." Digital Cinema and its implications. After reading Chapters 21, "The Digital Domain" and 22, "A Global Cinema?" and viewing multimedia presentations, complete quiz.

Film Screening: Lucrecia Martel's *La Ciénaga The Swamp* (2002). Complete Film Log.

10 Final Exam due. Final Film Logs due.