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FILM 3759-001: History of Cinema

Robin Murray
Eastern Illinois University

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Film 3759G Section 001, History of Cinema

Dr. Robin L. Murray
Office: CH 3351
Office Hours: MW 1:00-3:00; TR 1:00-2:00 & by appointment

Spring 2015: MW 3:00-5:00
Phone: 549-0199 before 10

Course Description:

The course 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

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.

Texts:

Giannetti, Louis and Eyman, Scott. *Flashback: A Brief History of Film*. Sixth Edition. Boston: Allyn and Bacon, 2010. Print.

Course Requirements:

1. **Entrance Card Discussion:** Once a week you will complete an **entrance card** answering a question about the film(s) screened and/or text read for that class. These will be discussion starters.
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 Presentations:** Members of groups of four or five will present the cinema history of a particular region. Your group's Wiki page will serve as your visual presentation of your group's work.
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. **Two Papers:** You will also write **two papers**, one due at midterm and one due by the final class session:
 - The first paper will give you the opportunity to review one of the films on the course calendar through a blog entry of approximately 1000 words.
 - The second paper will allow you to look beyond films screened for class to examine a particular historical period in a paper of approximately 1500 words.
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%:

Discussions -----	20%
Midterm-----	15%
Group Presentation-----	10%
Final Exam-----	15%
Paper I-----	10 %
Final Paper and Proposal-----	20%
Film Log-----	10%

Grading of Entrance Cards, Presentations, and Papers:

Discussion Entrance Card grades will be based on analytical complexity and completed criteria.

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.

Presentations will be evaluated according to a rubric I will distribute in class and on D2L. Groups should also turn in any class handouts or visuals.

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.

Please Note: Students seeking Teacher Certification in English Language Arts should provide each of their English department professors with the yellow form, "Application for English department Approval to Student Teach." These are available on a rack outside the office of Dr. Donna Binns (CH 3851).

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

**Spring 2015 Film 3759G, History of Cinema
Tentative Course Calendar**

January

- 12 DEVELOPMENT OF CINEMA. Entrance Card 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, *Flashback, A Brief History of Film* and Complete film log.
- 14 Screenings on D2L, including the following: Edison and Lumière shorts, *A Trip to the Moon*, *Life of an American Fireman*, *The Great Train Robbery*, *The Dream of a Rarebit Fiend*. Complete Film Log. Read: Giannetti, Chapter 3, American Cinema in the 1920s January 26.
- 19 No School: Martin Luther King's Birthday
- 21 Film Screening: *Kaliya Mardan* (1919) Dadasaheb Phalke. Complete Film Log.
- 26 BIRTH OF HOLLYWOOD, FRENCH, AND OTHER INDUSTRIES. Entrance Card. 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. Entrance Card. Discuss Giannetti, Chapter 3, American Cinema in the 1920s. Short Film Analysis Paper assigned. Read Chapter 4, European Cinema in the 1920s.
- 28 Film Screenings: Germaine Dulak, *The Seashell and the Clergyman* (1928) and Buster Keaton, *Sherlock, Jr.* (1924). Complete Film Log.

February

- 2 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. Entrance Card. Discuss Chapter 4, European Cinema in the 1920s. Read Chapter 5, The Hollywood Studio System, *Flashback* for 2/16.
- 4 Film Screening: Robert Wiene, *The Cabinet of Dr. Caligari* (1920) and clips from *Metropolis*, *Nosferatu*. Complete Film Log.
- 9 SOVIET MONTAGE. Entrance Card. Constructivism and Marxist dialectics. Vertov and the "Kino-Eye." Kuleshov, montage, Eisenstein, Dovzhenko. Entrance Card. Final Short Film Analysis Paper due.
- 11 Film Screening: Serge Eisenstein's *Battleship Potemkin* (1925). Complete Film Log.

- 16 DEVELOPMENT OF THE CLASSICAL HOLLYWOOD MODEL. Entrance Card. Consolidation of studios and the Hays Code integration. Advent of sound and color. Analytical Film Research Paper with Proposal assigned. Discuss Chapter 5, The Hollywood Studio System, *Flashback*. Read Chapter 6, *Flashback*, "American Cinema of the 1930s" for 2/23.
- 18 Film Screening: Howard Hawk's *His Girl Friday* (1940). Complete Film Log.
- 23 INFLUENTIAL AUTEURS OF THE STUDIO SYSTEM. Entrance Card. Film Noir. Film Research Paper Proposal due. Discuss Chapter 6, *Flashback*, "American Cinema of the 1930s." Read Chapter 6, *Flashback*, "American Cinema of the 1930s" for 3/2.
- 25 Film Screening: Ida Lupino's *The Hitchhiker* (1953). Complete Film Log.

March

- 2 INFLUENTIAL INTERNATIONAL AUTEURS OF the 1930s. Entrance Card. Continue work on Paper II. Prepare for Midterm. Discuss Chapter 7, *Flashback*, "European Cinema of the 1930s." Read Chapter 8, *Flashback*, "American Cinema of the 1940s" for 3/9 and 11 and discuss online.
- 4 Film Screening: Alfred Hitchcock's *The 39 Steps* (1935). Complete Film Log.
- 9 AMERICAN AND EUROPEAN ALTERNATIVES OF THE 1940s. Entrance Card. Discuss Chapter 8, *Flashback*, "American Cinema of the 1940s." "Race films" in the USA. Survey of Britain, Germany, Italy, Soviet Union, France. Midterm. First half of Film log due.
- 11 Read Chapter 9, *Flashback*, "European Cinema of the 1940s" and Chapter 11, *Flashback*, "International Cinema of the 1950s" for 3/30. Surrealism and Poetic Realism.
Film Screening: Jean Renoir's *Grand Illusion* (1937). Complete Film Log.
- 16-20 No School: Spring Recess
- 23 Read Chapter 9, *Flashback*, "European Cinema of the 1940s" and Chapter 11, *Flashback*, "International Cinema of the 1950s" for 3/30. Continue Research for Paper II. CIFFF Film Screening: *Fishtank*.
- 25 CIFFF Film Screening: *Mosquita y Mari*. Complete a Film Log for one of the two films.
- 30 FRENCH NEW WAVE and ITALIAN NEO-REALISM. Entrance Card. Discuss Chapter 9, *Flashback*, "European Cinema in the 1940s" and Chapter 11, *Flashback*, "International Cinema of the 1950s." Continue Research sharing for Paper II. Read chapter 13, *Flashback*, "International Cinema of the 1960s" for 4/6.

April

- 1 Film Screening: Jean-Luc Godard's *Breathless* (1960). Complete Film Log.
- 6 1960s INTERNATIONAL "ART-CINEMA." Entrance Card. Kurosawa and the "Golden Age" of Japanese cinema. Bergman. Fellini. Draft of Analytic Film Research Paper due for peer review and conferences. Discuss chapter 13, *Flashback*, "International Cinema of the 1960s." Read Chapter 14, American Cinema of the 1970s for 4/13.
- 8 Film Screening: Vera Chytilova's *Daisies* (1966) and Akira Kurosawa's *Rashomon* (1950).
- 13 "NEW HOLLYWOOD," 1960s-70s. Entrance Card. Lumet, Nichols, Penn, Peckinpah, Kubrick, Polanski, and Scorsese. Vietnam-Watergate influences. Blaxploitation films. Begin planning Group Project. Discuss Chapter 14, American Cinema of the 1970s. Read Chapter 15, *Flashback*, "International Cinema of the 1970s" and 17 "International Cinema of the 1980s" for 4/20. Final Paper II due!
- 15 Film Screening: William Girdler's *Abby* (1974). Complete Film Log.
- 20 INTERNATIONAL CINEMA, 1970s-1980s. Entrance Card. Continue work on group project. Discuss Chapter 15, *Flashback*, "International Cinema of the 1970s" and 17 "International Cinema of the 1980s." Read Chapter 19 and 21, *Flashback* or Chapter 18 and 20, *Flashback* by group for 4/27.
- 22 Film Screening: Souleymane Cissé's *Yeelen* (1987). Complete Film Log.
- 27 INTERNATIONAL CINEMA, 1990s-present and INDEPENDENT VS. MAINSTREAM AMERICAN CINEMA, 1980s-present. Entrance Card. The rise of "Indiewood." Digital Cinema and its implications. Discuss Chapter 19 and 21, *Flashback* or Chapter 18 and 20, *Flashback* by group.
- 29 Film Screening: Lucrecia Martel's *La Ciénaga The Swamp* (2002). Complete Film Log.

May

- 4 Final Exam due. Group Presentations. Film Logs due.