**Spring 2017**

**FILM 3759G**

**History of Cinema**

Instructor: Carrie Wilson-Brown Course Meets: 11-12:15

Office: CH 1812 Room: 1130 CH & 1255 CH

Main Office Phone: 581-2016 Section: 001 Credit Hours: 3

Office Hours: 10-11 & 1-2 MW & 12:30-2 TR E-mail: [cawilsonbrown@eiu.edu](mailto:cfcaw@eiu.edu)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**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 and development of camera, editing, lighting, sound, and acting to contribute to the construction of meaning for audiences, as well as consider how meaning is filtered through various cultural contexts.

**Course Objectives**

* 1. Identify and analyze the historical forces that helped shape the development of various national and world cinemas, including industrial, technological, and cultural influences.
  2. Identify and analyze the emergence of prominent world film movements.
  3. Evaluate the uses of camera, editing, lighting, sound, and acting, as well as their contributions to the construction of meaning for audiences.
  4. Analyze how cinema reveals and responds to the social, economic, and cultural contexts of their production.
  5. Examine how meaning in cinema is filtered through various cultural contexts.
  6. Identify, critique and apply film theories in relation to global historical contexts.
  7. Write analytically and effectively about film in relation to its historical and cultural contexts.

**Textbook**

\*Giannetti and Eyman, ***Flashback: A Brief History of Film*** (6th ed.)

\*Secondary Readings on D2L

**POLICIES AND EXPECTATIONS**

**Class attendance**: Students are allowed two absence without penalty. Additional absences result in a 5- point deduction per absence.

**Late Arrivals and Early Departures**

Entering and leaving the classroom during the lecture is distracting. Practice courtesy: arrive promptly. Clear any early dismissal with me before class and leave quietly and discreetly.

**Screening attendance**: Students must attend all Monday (6:00-8:00 1255 CH) evening screenings. Any absence will result in a 10 point deduction per screening. I will not arrange additional screenings.

\*If students leave early I will deduct 20 points.

\*I will ask any students who talk to the detriment of their classmates to leave the screening.

\*You can invite guests to screenings but you are responsible for their behavior.

**Cheating and Plagiarism**

EIU and the Communication Studies Department values academic integrity, therefore all students must understand the meaning and consequences of cheating and plagiarism.

According to Eastern’s Student Code of Conduct ***plagiarism*** is*: the use without adequate attribution of another persons words or thoughts as if they were ones’ own.*

No form of plagiarism or cheating will be tolerated. Students caught plagiarizing or cheating will receive a failing grade for the course and will be reported to the Judicial Affairs Office for violating Eastern’s student conduct code.

**Student Responsibilities:** Students are expected to attend class and participate in class discussions, read the assigned reading material before class, pass exams, and complete writing assignments. Federal guidelines dictate that institutions should expect students to work for at least two hours outside of class for each hour of in-class instruction. That means that you should expect to work, on this class, at least six hours a week in order to earn credit for this course.

**Email Policy**

Best way to contact me is through Panthermail. I will check my Panthermail more frequently throughout the day and D2L mail only daily.

**Work Submission**

A Dropbox will be available for each assignment. Because Dropbox is the preferred way to submit course work my comments will not be a line-by-line critique of your work. I will be as detailed in my overall analysis of your written work as possible. However, after reading my comments, if you would like more detailed feedback that includes sentence structure and grammar edits come to my office hours with a written copy of your paper and I will provide an in-depth analysis.

**GRADING POLICIES**

**90%-100% A**

**80% - 89% B**

**70% - 79% C**

**60% - 69% D**

**⇓ F**

At the end of the semester I post grades earned. I will not give extra points or extra credit assignments to boost final grades or submit an incomplete or retroactive withdrawal in lieu of a failing grade. These requests conflict with strict university policy.

**Late work**: All late work will receive a letter grade deduction for every day material is late. There are only two instances where late work will not receive a penalty: (1) a documented illness that requires immediate medical attention. (2) a documented catastrophic occurrence in your immediate family.

**Accommodations**

If you require special testing accommodations or other classroom modifications, please contact the Office of Disability Services. ODS is located in 2142 Old Main or phone, 581-6583.

**COURSE ASSIGNMENTS**

Assignments

10 Screening Discussion Question 200 (20 pts each)

5 Quick Writes

5 Dropbox

Two 3-Page Analysis Paper 200 (100 pts each)

Midterm 100

Final 100

Total: 600 TOTAL

Tentative Schedule

Week 1

1/9 **Course Introduction**

**No Screening**

1/11 Chapter 1: **The Beginnings**

**Chapter 1:** Edison vs. the Lumieres & Melies vs. Porter.

Week 2 **The Beginnings**

1/16 No Class: MLK Birthday

1/18 Screening: Melies*: A Trip to the Moon* (1902), Porter: *The Great Train Robbery* (1903), Weber: *Suspense* (1913), Starewicz: *Cameraman’s Revenge* (1912)

Week 3 **Early Filmmakers & 20’s**

1/23 Chapter 2: Early companies. Sennet & Ince. Patent Wars.

Screening: Scenes from D.W. Griffith’s The Birth of A Nation (1915) and Intolerance (1916)

1/25 Chapter 3: American Cinema in the 20’s and Melvyn Stokes, *D.W. Griffith’s The birth of a nation: a history of “the most controversial movie of all time”* (D2L)

Week 4 **Early American Cinema and Women**

1/30 Ewin. City Lights: Immigrant women and the rise of the movies. (D2L)

Screening: Chaplin, *City Lights* (1931)

2/1 **Assign first 3 page paper assignment.**

The Lantern <http://lantern.mediahist.org/>

Week 5 **The Hollywood Studio System**

2/6 Chapter 5: The Hollywood Studio System

Screening: Hawks, *Scarface (1932)*

2/8 Chapter 5: The Hollywood Studio Sytem

Week 6 **Auteurs of the Studio System**

2/13 Chapter 6: American Cinema of the 30’s

Screening: Huston, *The Maltese Falcon* (1941)

2/15 Chapter 8: American Cinema of the 40’s

Week 7 **European Cinema 1930’s & 40’s**

2/20 Chapter 7: European Cinema in the 30’s

Screening: Reed, *The Third Man (*1949*)*

2/22 Chapter 9: European Cinema in the 40’s

Week 8 **American Cinema 1950’s**

2/27 Chapter 10: American Cinema in the 1950’s

Screening: Roach, *Trumbo* (2015)

3/1 Chapter 10: American Cinema in the 1950’s

Week 9 **American Cinema in the 60’s**

3/6 Chapter 11: International Cinema 1950

Screening: Kurosawa, *Yojimbo* (1960)

3/8 Chapter 12: American Cinema in the 60’s

Week 10 **Spring Break**

3/13 Spring Break

3/15 Spring Break

Week 11 **International Cinema 1960’s**

3/20 Chapter 13: International Cinema in the 1960’s

Screening: Godard, Band of Outsiders *(1964)*

3/22 Fine, Accidental Genius: How John Cassavetes invented the Independent Film (D2L)

Cassavetes: *Faces (1968)*

Week 12 **American Cinema 1970’s**

3/27 Chapter 14: American Cinema in the 1970’s

Screening: Fosse, *Cabaret (1972)*

**Assign second 3-page paper assignment**

3/29 Chapter 14: American Cinema in the 1970’s

Week 13 **International Cinema 1970’s & 1980’s**

4/3 Chapter 15: International Cinema in the 1970’s

Screening: Greenaway, *The Cook, The Thief, His Wife, and Her Lover (1989)*

4/5 Chapter 17: International Cinema in the 1980’s

Week 14 **American Cinema in the 1980’s**

4/10 Chapter 16: American Cinema in the 1980’s

Screening: Lehmann, *Heathers* (1998)

4/12 Chapter 16: American Cinema in the 1980’s

Week 15 **American and European Cinema 1990’s**

4/17 Chapter 18: American Cinema in the 1990’s

Screening: Luhrmann, *Strictly Ballroom (1993)*

4/19 Chapter 19: European Cinema in the 1990’s

Week 16 **American and European Cinema 2000’s**

4/24 Chapter 20: America Cinema since 2000

Screening: Mungiu*, 4 Months, 3 Weeks, and 2 Days (2007)*

4/26 Chapter 21: International Cinema since 2000

**Final Exam: Tuesday, May 2: 12:30-2:30**