Course Objectives: This is the second of a three-term sequence that studies how cinema historically evolved as an institution and an art form. The aim of the course is to explore the history of world cinema and develop the critical and analytic skills to analyze particular film works and movements.

Class Meetings & Procedures: There will be two lectures each week, one on Tuesday afternoons at 2pm and one accompanying the main screening at 2pm on Thursday. Discussion sections meet weekly on Fridays. Attendance at lectures, films and discussion sections is required. Two unexcused absences from your weekly discussion will lower your final grade by 5 points out of a 100-point scale (so a 91% or an A- would drop to an 86% or a B). Three unexcused absences equal a failing grade for the course.

Discussion Section Policies: You must be registered for a discussion section in order to receive a grade in this course. Attendance is mandatory in discussion sections. Specific discussion policies and procedures, including those related to excused vs. unexcused absences, will be addressed by your GTF during your first meeting. Your discussion GTF is directly responsible for grading your exams and papers. If you need help or have questions with your course work, your first step should be to contact your GTF. Participation in weekly discussion counts toward your final grade. Of course, you may also get in touch with me with questions.

Academic Honesty & Plagiarism: You are responsible for understanding and adhering to the standards of academic honesty outlined in the student handbook. Document ALL sources consulted in preparing your work, including TV shows, magazines, your friends, parents, and, of course, anything found on the web. At a minimum, documented plagiarism will result in course failure.

Access for Students with Disabilities: If you have a disability that you believe may affect your performance in this course, please contact your GTF and me the first week of the term so we can make the necessary arrangements for your full access to the course and its activities.

Grades will be based on:

- 40% 3 written film analyses (#1=10%, #2=10%, #3=20%)
- 10% Participation in discussion
- 25% Midterm exam
- 25% Final exam

The in-class exams will include multiple-choice, True/False, matching, short answer and essay questions. Students requiring special arrangements due to learning disabilities for either of the exams must contact their GTF no later than 3 weeks before each exam.

Texts: Film History: An Introduction, (Kristin Thompson and David Bordwell, 3rd edition) and A Short Guide to Writing About Film (Timothy Corrigan, 7th edition) are both required. Reading assignments must be completed before Tuesday’s lecture.

Blackboard: The Blackboard site for this course contains important course-related materials including assignments and weekly key terms, as well as additional readings. Please check Blackboard regularly for updates.

Notice: This course may screen films that contain graphic violence, explicit sex and otherwise adult themes/situations. If, for whatever reason, such subject matter makes you uncomfortable, it is worth considering whether this course is right for you. If there are specific topics that might be difficult for you, please discuss this with me or your GTF as soon as possible.

Writing Assignments: Detailed instructions for the three film analysis assignments, including examples of “How To Create and Use a Shot List” will be available on Blackboard.
1 Reintroducing Cinema History
   Read: Corrigan, Chapters 1-2
   Watch: Modern Times (Chaplin, 1936, 87 min)

2 Frames of Reference—Hollywood & The Introduction of Sound
   Read: Bordwell & Thompson (B&T), Chapter 9 and Corrigan, Chapters 3-4
   Watch: Hallelujah (Vidor, 1929, 109 min)
   DUE: Film Analysis #1 due in Week 2 Discussion

3 The Hollywood Studio System, 1930-1945
   Read: B&T, Chapter 10
   Watch: Scarface (Hawks, 1932, 90 min)

4 French Filmmaking, 1930-1945
   Read: B&T, Chapter 13
   Watch: The Rules of the Game (Renoir, 1939, 105 min.)
   **DUE: Film Analysis #2 due in Week 4 Discussion

5 Experimental Cinema + Midterm
   Read: B&T, pp 290-295, 452-453
   Watch: Meshes of the Afternoon (Deren, 1943, 14 min)
   **MIDTERM: Exam on Thursday of Week 5

6 Postwar Hollywood
   Read: B&T, Ch 15
   Watch: Singin’ in the Rain (Donnen, 1952, 103 min)

7 Postwar European Cinema
   Read: B&T, Chapter 17
   Watch: The Red Shoes (Powell/Pressburger, 1948, 133 min)

8 Beyond “The West”
   Read: B&T, Chapter 18 + pp 388-390
   Watch: Yojimbo (Kurosawa, 1961, 110 min)
   **DUE: Film Analysis #3 due in Week 8 Discussion

9 New Waves
   Read: B&T, Chapter 20
   Watch: La Jetée (France, Marker, 1962, 30 min) & Daisies (Czech, Chytilová, 1966, 74 min)

10 Young Cinemas
   Watch: Fistful of Dollars (Leone, 1964, 100 min)

11 FINAL EXAM: Monday, March 14th @ 1:00pm — NO MAKE-UP EXAMS WILL BE GIVEN

2 Extra Credit Options Available during winter term—See Extra Credit Handout On Bb