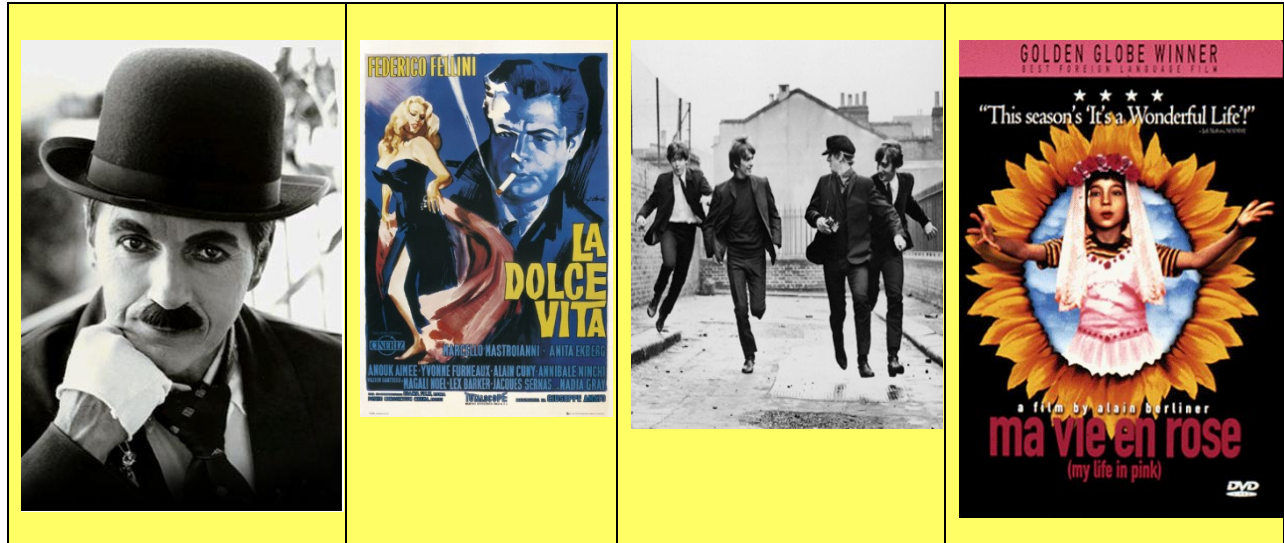


FILM 2100-LXM/L2M

History and Theory of Film



Dr. Lori Lipoma

MW 2:00-3:15 p.m. • Pafford 308

Office Hours: MW 1:00-2:00; Tu, Th 7:30-9:30

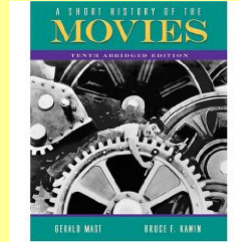
In this course, we will explore major developments in film history, theory, and criticism, and will study several different film movements in the development of the art form, and examine basic ideas in film theory. Through viewing, discussing, and writing about a variety of film movements and historical periods, we will develop an understanding of the cultural, industrial, and political contexts for some of most significant debates about film.

We'll read about and watch films from a variety of periods and movements: classical Hollywood cinema, including the comics (Charles Chaplin, Frank Capra, The Marx Brothers, and W.C. Fields), and the masters of mood (Orson Welles and Alfred Hitchcock); German Expressionism and Realism (Nosferatu, Triumph of the Will), Soviet Formalism, the French and Italian New Wave (Fellini, Rossellini), recent national cinemas (including England, China, Belgium, and India), as well as the contemporary worldwide film industry, including DVD and digital.

Required Secondary Text:

• Mast, Gerald, and Bruce Kavin. *A Short History of the Movies*, 10th edition. NY: Pearson, 2008. ISBN-10: 0205665926

This text will serve as a secondary source that will put our primary texts—the films themselves—into critical and historical context.



Primary Texts: Films

(in the order in which we'll be discussing them):

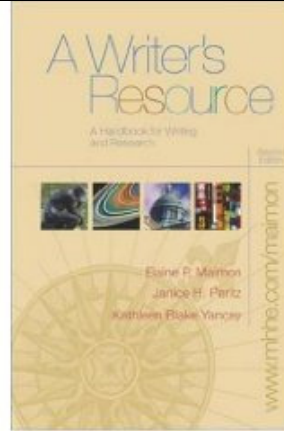
- *Triumph of the Will*, Leni Reifenstal (1935)
- *Scarface*, Howard Hawkes (1932)
- *Citizen Kane*, Orson Welles (1941)
- *Seven Samurai*, Akira Kurosawa (1954)
- *The Searchers*, John Ford (1956)
- *La Dolce Vita*, Federico Fellini (1960)
- *Psycho*, Alfred Hitchcock (1960)
- *Hard Day's Night*, Richard Lester (1964)
- *The Godfather*, Francis Ford Coppola (1972)
- *Do The Right Thing*, Spike Lee (1989)
- *Ma Vie En Rose*, Alain Berliner (1997)
- *The Incredible Hulk*, Louis Leterrier (2008)
- *Once*, John Carney (2006)

We're going to be watching one film per week, so please get your [NetFlix.com](http://Netflix.com) or Blockbuster.com subscriptions right away!

Recommended Text:

Maimon, Elaine. *A Writer's Resource: A Handbook for Writing and Research*. 2nd ed. McGraw-Hill, 2007.

The vast majority of your semester grade—70%—will come from college-level writing assignments. You'll be doing yourself a huge favor if you keep this style manual near to hand as you draft, proofread, and revise your essays.



NOTE:

Please read the section regarding your course objectives and class policies beginning on **Page 7**

Syllabus

- Readings and viewings are due on the date they're listed.
- We will probably make scheduling changes as the semester progresses, so check this syllabus OFTEN!

January	Drop/Add ends Jan 13 th (Tuesday)
Week 1	
1/07 W	Introduction to Course
Week 2	First week to submit response papers. Remember to check below for formatting/content/submission requirements.
1/12 M	Clips from The Lumière Brothers, Edison, Chaplin, Lloyd, Laurel & Hardy. See links on pp. 12-13, below. Mast: "The Comics," pp. 181-188
1/14 W	Mast: Soviet Montage, pp. 129-138 Clips from <i>October: Ten Days that Shook the World</i> , Sergei Eisenstein (1927). Discussion leader sign-ups.
	NOTE: I will expect that you will have watched and taken notes on our films by Monday of the week they're due
Week 3	FILM: <i>Triumph of the Will</i>, Leni Riefenstal (1935)
1/19 M	Dr. Martin Luther King observance—no class today. Discussion leaders' names appear in GREEN on the day they're presenting— See EVALUATION CRITERIA, p. 9 of this syllabus
1/21 W	Mast: "The German Golden Age" pp. 111-126. Clips from <i>Nosferatu</i> and <i>The Cabinet of Dr. Caligari</i> McDermott
	NOTE: Contact Dr. Lipoma a week or so before your presentation so we can collaborate on your material, technology requirements, etc.
Week 4	FILM: <i>Scarface</i>, Howard Hawks (1932).
1/26 M	<i>Triumph</i> , concluded. Mast: "The American Studio Years" pp 172-181
1/28 W	Clips from post-Hayes Production Code films. Dean

February	
Week 5	FILM: <i>Citizen Kane</i>, Orson Welles (1941)
2/02 M	Mast: “Masters of Mood and Action” pp. 189-205. Jones
2/04 W	Welles, cont’d. Clips: <i>RKO 281</i> , TV ads, and <i>The Critic</i> . Smith
Week 6	FILM: <i>Seven Samurai</i>, Akira Kurosawa (1954)
2/09 M	Mast: “Cinemas East: Japan,” pp. 295-303. Douglas
2/10 W	Kurosawa, continued. Mast: “Cinemas East: India,” pp. 303-307.
Week 7	FILM: <i>The Searchers</i>, John Ford (1956)
2/16 M	Review Mast’s section on John Ford, pp. 191-195, AND “Hollywood in Transition” pp. 212-221. Rocha
2/18 W	Ford, continued.
Week 8	FILM: <i>La Dolce Vita</i>, Federico Fellini (1960)
2/23 M	Mast, 240-251. Midterm: discussion. Humphrey, Lucret
2/25 W	MIDTERM work day—no class meeting: typed midterm due on Monday March 2nd at the beginning of class. NOTICE (2/25 at 9:00 a.m.): Midterm posted on pages 14-16 of this document—read instructions carefully, and note the due date. E-mail me if you have any questions. Good luck!
March	Monday, 3/2: Last Day to Drop with a “W”
Week 9	FILM: <i>Psycho</i>, Alfred Hitchcock (1960)
3/02 M	Fellini, concluded. Hitchcock, <i>Psycho</i> The Auteur Three-Act Structure: http://www.cod.edu/people/faculty/pruter/film/threeact.htm
3/04 W	Hitchcock, concluded. Turner
Week 10	FILM: <i>Hard Day’s Night</i>, Richard Lester (1964)
3/09 M	Mast, “International Cinemas: England,” pp. 283-289. Barstow
3/10 W	Clips from: Boorman, <i>Hope and Glory</i> , and Branagh, <i>Hamlet</i> , and Monty Python films. L. Allen

Week 11 16-20	Spring Break – YAY!!
Week 12	FILM: <i>The Godfather</i>, Francis Ford Coppola (1972)
3/23 M	Mast: “Hollywood Renaissance: 1964-76,” pp. 324-334.
3/25 W	Clips from Kubrick, <i>2001: A Space Odyssey</i> . Heyward
Week 13	FILM: <i>Do The Right Thing</i>, Spike Lee (1989)
3/30 M	Mast: “Oscar Micheaux and the Race Movie” pp. 90-2 Conyers
April	
04/01 W	Honors Convocation: Afternoon Classes Cancelled
Week 14	
4/06 M	In-class viewing: Van Peebles <i>Sweet Sweetback’s Badasssss Song</i>
4/08 W	I will be at a conference: no class meeting
Week 15	FILM: <i>Do The Right Thing</i>, Spike Lee (1989) CONCLUDED Last week to submit response papers.
4/13 M	Lee, concluded. Mast: “Oscar Micheaux and the Race Movie” pp. 90-2
4/15 W	Lee and Van Peebles, concluded. Lawrence
Week 16	FILM: <i>Ma Vie En Rose</i>, Alain Berliner (1997)
4/20 M	Berliner, <i>Ma Vie En Rose</i> . L. Allen
4/22 W	Mast: “New Wave: 1959 and After,” pp. 256-269. Pratt, Parker
Week 17	FILM: <i>The Incredible Hulk</i>, Louis Leterrier (2008)
4/27 M	Mast: “The Return of the Myths: 1977—” pp. 390-9. Duncan Clips from <i>Star Wars Episode I</i> ; <i>Lord of the Rings</i> ; <i>Terminator 2</i> Whittaker, Williams

FINAL PAPER DUE: Tuesday, May 5th at 9:00 a.m.
No late submissions...no exceptions.

Class Objectives and Policies

Objectives:

- Students will learn to view and analyze films as texts.
- Students will demonstrate a basic understanding of the major concepts and debates in film theory and history throughout the twentieth century.
- Students will learn basic concepts concerning questions of film form, realism, film language, auteurs, the apparatus, spectatorship, or ideological coding/decoding.
- Students will demonstrate basic understanding of the historical, political or social context of these theories through both U.S. and international film movements.
- Students will demonstrate in both oral and written work a discipline-specific critical facility through convincing and well-supported analysis of related material.
- Students will demonstrate their command of academic English and the tenets of sound composition by means of thesis-driven analytical prose.
- Students will learn to use discipline-specific computer technologies related to the study of language such as listservs, word processing, and internet research.

Program Goals:

- Oral and written communication will be characterized by clarity, critical analysis, logic, coherence, persuasion, precision, and rhetorical awareness ([Core Curriculum learning outcomes I](#))
- Cultural and Social Perspectives: Cultural and social perspective will be characterized by cultural awareness and an understanding of the complexity and dynamic nature of social/political/economic systems; human and institutional behavior, values, and belief systems; historical and spatial relationship; and, flexibility, open-mindedness, and tolerance. ([Core Curriculum learning outcomes III](#))
- Aesthetic Perspective: Aesthetic perspective will be characterized by critical appreciation of and ability to make informed aesthetic judgments about the arts of various cultures as media for human expression ([Core Curriculum learning outcomes V](#))
- Humanities/Arts Learning Outcomes:

1. To develop the ability to recognize and identify achievements in literary, fine and performing arts;
2. To have an appreciation of the nature and achievements of the arts and humanities; and
3. To develop the ability to apply, understand, and appreciate the application of

aesthetics criteria to "real world circumstances.

- This course contributes to the program goal of equipping students with a foundation in the issues surrounding literary study in contemporary culture.

Course Requirements:

Five 1-1/2 to 2-page response papers: 10% each / 50% cumulative

Midterm exam: 10%

Participation: 10%

Reading and viewing quizzes: 10%

Final paper: 20%

**Students must have passed ENGL 1102
with a C or better in order to register for this class.**

1. Reading Responses—50% cumulative; 5 total

These essays, which comprise the largest portion of your semester grade, will consist of brief (1-1/2 to 2 pages, typed, MLA formatting) responses to our readings. You must turn in FIVE of these during the semester between Week 2 and Week 15—I don't accept multiple submissions. In other words, you have 12 weeks in which to complete five separate reading responses. **Refer to the syllabus for submission schedule/deadlines.**

Interdisciplinary Aim: We will accomplish four important learning outcomes with these responses: (1) to insure that students read consistently, carefully, and on time; (2) to help you prepare for in-class discussion of the readings; (3) to learn and apply the terminology that art and literary critics employ in analysis; (4) to give you sustained practice in polished college-level critical writing.

2. Final Paper—20%

A formal three-to-four page analysis of a film of your own choosing with respect to course theory and discussion. We'll talk in much more depth about this project as the semester progresses; you must meet several milestones leading up to this assignment, including submitting a formal proposal for your primary text, a provisional thesis/abstract for your paper, and at least one visit to the University Writing Center in the drafting process.

Interdisciplinary Aim: (1) To apply course concepts in the analysis of a text relevant to this semester's study; (2) to hone skills of writing in college-level, standard English, and to articulate complex ideas in this mode of communication.

Grading rubric by which I will be assessing all essays:

http://www.westga.edu/~llipoma/Essay_grading_criteria_2000+level.html

3. Leading Class Discussion (included in 10% Participation and 10% Quizzes)

This will include preparedness with outside readings and informal written and viewing assignments, contributions to discussion, engagement in conversations with the professor and other students, and participation in various class activities (such as work in small groups, reflective writing, etc.).

As our semester progresses, I will ask each student to sign up to lead discussion (about 10 minutes) about a film, a text section, or an outside review or critical reading relevant to our studies. Refer to the criteria by which I'll be evaluating your presentation:

<http://www.westga.edu/~llipoma/FILM%202100%20Discussion%20leader%20eval.pdf>

Interdisciplinary Aim: Active class participation is vital to the success of the course, and will necessitate reflection and analysis in verbal, written, and graphic form.

4. Reading and Viewing Quizzes (10%)

I will occasionally give a brief quiz in order to assure that you're doing your reading and viewing for each class session so that we can have a truly collaborative discussion each and every meeting.

Interdisciplinary Aim: Informed class participation is vital to the success of any course, and because students in a Film class come from varying disciplinary viewpoints, everyone's contribution is important. I want you to be able to tell me what you think about a given concept or text, articulate your agreement or disagreement with it, back up your argument with thoughtful evidence, and listen and genuinely consider others' opinions as well.

Screenings:

Film screenings are the most essential “reading” assignment for each week and I expect you to undertake them with the utmost scholarly attention. Our class films are our primary texts; I therefore recommend that you take notes during screenings or just after—your grade will depend upon your attention to this aspect of film study.

You can find many of the films in the usual places (for rent in your local video store, for rent on an on-line video store, in the Ingram Library, or for purchase in stores).

Policies

Attendance:

The only way we can achieve our course objectives is through your consistent attendance and participation in class. However, I know that occasional emergencies arise, so I allow **FOUR** no-questions-asked absences—please use them wisely, and keep me informed! **NOTE: I count "lates" (i.e. arriving after class has begun) as 1/2 an absence...so please be on time!**

I don't distinguish between "excused" and "unexcused" absences; you owe me no explanations nor documentation for your absences; all I ask is that you use these absences wisely.

If you must be absent, I expect you to keep up with the assignments; if you're absent on the day an assignment is due, I will still expect you to make arrangements to get it to me on time. Students who are absent receive a zero for in-class work missed; more than four absences will result in a 5 point reduction of your final grade. Excessive absences (six or more) will result in administrative withdrawal from class.

I will ask any student who falls asleep during class to leave my classroom, and will count that student absent for the day.

****Please turn off your cell phones *before* class begins****

Deadlines and Late Papers:

I will not accept late work. I know this policy is challenging, but I really do mean it, and I don't make exceptions.

Being late with assignments hinders your progress—and often, that of the entire class! Although it's far easier just to hand in your paper at the beginning of class on the due date, my definition of a late paper is one that you haven't placed in my hands before I leave campus on the day the assignment's due.

Paper Formatting and Assessment:

All your papers must be in MLA format, and must include a Works Cited page. In grading your essay, I will refer to *A Writer's Resource* as I call grammar/syntax errors or stylistic suggestions to your attention.

Please follow the link below to see (and print out) the criteria by which I will be grading all your essays:

<http://www.westga.edu/~llipoma/Essay%20Grading%20Criteria%202000+.pdf>

Academic Honesty:

Plagiarism is the act of claiming the ideas or actual words of another as one's own. This act can take several forms: copying an essay from a printed source or the internet, taking answers from another student's paper, or using the language and/or ideas from any source without proper citation. The work you turn in should be your own; however, if you borrow an idea, you must either *express it in language entirely your own and acknowledge your borrowing with a parenthetical reference or footnote* or *indicate the exact extent of your debt to the actual words of the source by enclosing them in quotation marks and documenting the source according to MLA conventions*. The penalties for academic dishonesty are severe, and ignorance is not an acceptable defense. Flagrant violations of this policy (e.g. copying papers from the internet or cheating on exams) are grounds for failing the course. I will pursue (and have pursued in the past) any irregularities I detect, and, if necessary, I will begin formal proceedings according in accordance with University policy—please see:

<http://www.westga.edu/%7Eengdept/Plagiarism/pladef.html>

Special Needs:

The University of West Georgia adheres to the Americans for Disabilities Act, known as ADA, which requires that all programs at the university be accessible to people with disabilities. If you have a registered disability that will require accommodation, please see me in my office at the beginning of the semester. If you have a disability that you have not yet registered through the Disabled Student Services Office, please contact Dr. Ann Phillips in 272 Parker Hall at (678) 839-6428

E-mail:

If you need to reach me for any reason, you will have the best luck via e-mail at llipoma@westga.edu. Please e-mail me from your university account in order to make it easier to identify the sender of the e-mail and to avoid unnecessary security or virus risks.

Clips from the Early Motion Pictures

Thomas Edison (1884):

<http://www.youtube.com/watch?v=nuAWbtqa8Ls>

The Lumière Brothers (1895):

<http://www.youtube.com/watch?v=4nj0vEO4Q6s>

Charles Chaplin, and his iconic character, “The Tramp”:

Probably his most famous scene, from *The Gold Rush* (1925):

<http://www.youtube.com/watch?v=xoKbDNY0Zwg&feature=PlayList&p=8F69D0028235D001&index=0&playnext=1>

Boxing scene from *City Lights* (1931):

http://www.youtube.com/watch?v=zskO9O3hF78&feature=PlayList&p=8F69D0028235D001&index=1&playnext=2&playnext_from=PL

Various iconic scenes set to a solo vocal (which sounds like Michael Jackson, but I’m not sure) of what has become Chaplin’s theme song, “Smile, Though Your Heart is Aching.” Chaplin wrote the melody for his 1936 silent film, *Modern Times*, and John Turner and Geoffrey Parsons wrote lyrics to it for Nat King Cole, who recorded it in 1954.

http://www.youtube.com/watch?v=zskO9O3hF78&feature=PlayList&p=8F69D0028235D001&index=1&playnext=2&playnext_from=PL

From Chaplin’s first “Talkie,” *The Great Dictator* (1940), a comedy lambasting Adolf Hitler and Nazism:

The “globe” scene:

<http://www.youtube.com/watch?v=IJOuoyoMhj8&feature=related>

Chaplin's final speech in *The Great Dictator*, the content of which lent evidence to political detractors that Chaplin was a Communist, or at least a "Communist Sympathizer."

<http://www.youtube.com/watch?v=a3Eg8F3rap4&feature=PlayList&p=8F69D0028235D001&index=2>

Harold Lloyd:

<http://www.youtube.com/watch?v=KP8J34QdHxo>

Stan Laurel and Oliver Hardy:

A brief "best of" reel:

<http://www.youtube.com/watch?v=yFoZ0N2eRDI&feature=related>

MIDTERM EXAM

Due at Pafford 323 by Mon, 3/2, at the beginning of class—2:00 p.m. (early submissions OK, but I don't accept late submission or electronic submissions—no exceptions).

Select one question from each section below; you'll be answering a total of **five** questions. In formulating your answer, draw from class discussion, your viewing notes, and Mast's *A Short History of Movies*.

Each question is worth 20 points; I will assess your answers according to the grading criteria posted online (**refer to link on p. 8 of our course syllabus**), so please take care not only with the content of your answers, but also with the grammatical precision/college-level clarity with which you write them. Each answer should be a well-developed paragraph or two in length.

A-quality answer:	19-20	points
B	“	“ 17-18 “
C	“	“ 15-16 “
D	“	“ 13-14 “
F	“	“ 10-12 “

INSTRUCTIONS: Cut and paste each question you elect to answer onto a Word document, and write your answer below it (make sure that you format the document with MLA headings and page headers—double-spaced and spell-checked!!!).

SECTION A: Early Film

1. How did the advent of film change story-telling (as opposed to, say, novels and stage-plays)? Support your answer with examples from Mast, as well as from clips we examined in Weeks Two and Three.
2. Discuss the tension between art and commerce with respect to film-making. Support your answers with examples from class discussion, Mast, and at least one clip we discussed in class.

SECTION B: Editing and Directing

3. How does editing affect the dramatic impact of the excerpts of *October* we discussed in Week Two? Review excerpt from YouTube: search terms “October Sergei Eisenstein.”
4. How do the director's choices create the surreal mood in the excerpts of either *Nosferatu* or *Dr. Caligari's Cabinet*? Review excerpt from YouTube.

SECTION C: *Triumph of the Will*, Leni Reifenstal (1935) and *Scarface*, Howard Hawks (1932)

5. Compare and contrast specific strategies that these films employ in order to create an epic portrait of their respective hero (anti-hero?).

6. Contrast the ways each of these films “instructs” its viewers to adopt a particular attitude about their respective societies.

SECTION D: *Citizen Kane*, Orson Welles (1941): The American Film Institute has proclaimed this film to be the Greatest American Film of All Time; the next two questions relate to the layers of subtext in this film that make Welles’s story a rich, multi-faceted character study.

7. Select **either** the breakfast scene (Kane and Emily’s conversations over the years), Kane’s post-election argument with Jedediah, **or** the final sequence in *Xanadu* (all these are available on YouTube), and briefly discuss the levels of character development, not only evident in the action in the scene, but also in the subtext and mood that Welles creates with lighting and shadow, camera angles and deep focus, as well as dialogue.

8. Select either the opening sequence (everything up to the beginning of the “News on the March” newsreel), the scene at Mrs. Kane’s Boarding House in which Thatcher and the Kanes discuss Charles’s future while the boy plays in the snow outside, or the opera house sequence in which Suzan Alexander Kane struggles with the role in which her husband has forced her (all these are available on YouTube), and briefly discuss the levels of character development, not only evident in the action in the scene, but also in the subtext and mood that Welles creates with lighting and shadow, camera angles and deep focus, as well as dialogue.

SECTION E: *Seven Samurai*, Akira Kurosawa (1954), and *The Searchers*, John Ford (1956)

9. Mast discusses Kurosawa’s ambiguous ending in *Seven Samurai*; in class, we also discussed the ending images in Ford’s in *The Searchers*. Take the closing shots of both these films, and discuss not only the striking directorial choices in each one, but also interpret them together: what do these endings suggest about the human experience. In other words, neither film has a stereotypical happy ending; with what ideas do the endings leave us instead of a simplistic “happily ever after”? Remember to include specific observations from the films in your answer.

10. Compare and contrast the characters of **either** Gorobei and Ethan Edwards, **or** Katsushiro and Marty; cite specific scenes, shots, or lines of dialogue that support your points about these characters and the way that Kurosawa and Ford develop/portray them.

(SEE BONUS OPPORTUNITY ON THE FOLLOWING PAGE)

*****BONUS: 3 points possible*****

In our preliminary discussion about Federico Fellini’s *La Dolce Vita*, we began identifying the episodes as “blobs of paint” that, viewed together, create a portrait of “The Sweet Life.” (think

Georges Seurat's *Sunday Afternoon on the Island of La Grand Jatte*:
http://julieluongo.files.wordpress.com/2007/12/georges_seurat.jpg).

Select three scenes from *La Dolce Vita* (paint blobs ☺), and interpret them with respect to what portrait Fellini is painting of **either** sex, religion, **or** voyeuristic culture.