

**DRAM4260/6260: History of Cinema II
Fall 2009**

Dr. Christopher Sieving

Office: 256 Fine Arts
Office hours: 1-3pm W, 2-3pm R, or by appt

Email (best way to reach me): csieving@uga.edu

Meeting Times

- Lecture: 9:30-10:45am TR Room 53, Fine Arts
- Screening: 3:35-5:30pm W Room 53, Fine Arts

Course Objectives/Learning Goals

This course provides you with an introduction to world cinema's second half-century (and beyond), from the aftermath of World War II up to today. The course is structured chronologically and draws on mainly narrative but also documentary and experimental cinema, focusing on moments in cinema's development that are particularly relevant from aesthetic, social, technological and/or economic perspectives.

The learning goals of this course are to acquaint you with the events, causes, and consequences of post-WWII film history and to foster the critical thinking and writing skills necessary for assessing and advancing arguments about that history. Accordingly, a concurrent goal is for you to refine the skills for college-level historical research that you acquired in History of Cinema I. (Handouts explaining the writing assignments in more detail will be distributed in advance of each assignment.)

By the end of the semester, you should be able to identify and critically examine the primary texts and contexts of major post-WWII film movements and trends, to describe the aesthetic, political, cultural, economic, and technological catalysts that distinguished and helped to shape those movements and trends, and to compose your own credible, original historical discourse about post-WWII film history.

Required Texts

- This syllabus and assignment sheets: read them all very carefully.
- Film History: An Introduction (listed as FH below) by Kristin Thompson and David Bordwell, the **new third** edition (New York: McGraw-Hill, 2010); available at the UGA bookstore.
- Any listed readings not in FH are available in PDF form via e-reserve (password: **blackbriar**).

You may find some of the assigned readings dense or unclear. I recommend that you take notes when you read and ask questions and/or raise issues about the readings in class. We will spend a good part of class time trying to "unpack" what these scholars and authors are trying to say, and at times we will contrast the views of one with those of another and with your own views, as well. So, come to class prepared both to take lecture notes and to share your ideas about the assigned readings and films.

Attendance and Participation/Preparation

Attendance during all class meetings is an essential component of this course. You are responsible for signing your own name on an attendance sheet at every class session. Each absence beyond **two** for the course's lecture component and/or **one** for the lab component will lower your semester participation/preparation/attendance grade by one-third of a letter grade (A- to B+, B to B-, etc.). The two "free" lecture skips and one "free" lab skip are designed to allow for illness, unforeseen circumstances, and University-excused absences, so use them wisely and plan ahead. Also, for every three times you arrive late to lecture and/or lab, you will be charged with an official absence. IMPORTANT: if you miss 10 or more class meetings (lectures and/or screenings), you will automatically fail the course.

If you miss a class, it is your responsibility to contact a classmate to borrow lecture notes and get information about any missed announcements or assignments. Once you have done this, I will be happy to meet with you to go over the material and answer questions.

A good attendance record alone will not result in a good participation/preparation grade. Participation also involves having read the assigned articles and watched the assigned films, arriving to class on time, taking notes, paying close attention, and, especially, discussing and asking probing questions on the assigned articles and films: in other words, demonstrating your engagement with the course. Behavior that demonstrates a lack of engagement with the course—failure to adequately prepare, arriving late or leaving early, sleeping, conversing, reading/working/texting/surfing the Internet during class, acting in a disrespectful or inattentive manner toward me or your classmates, etc.—will result in serious consequences for your participation/preparation grade.

Screenings

Don't forget that you have registered for a screening lab on Wednesdays at 3:35pm—you **are required to attend this lab**. If you have a conflict with this day and time, you will need to take this class another semester.

The following are requirements for attending screenings:

- Arrive on time so as not to miss the opening credits or create a disturbance for others.

- Remain quiet during the screening. DO NOT talk or engage in any other distracting behaviors.
- The use of personal electronic devices (phones, computers, et al) during screenings is FORBIDDEN. Shut them off and put them away.

Screening attendance is very important because the films provide common ground for our examination of film history. Skipping a film is like not doing the assigned reading and will result in similar problems, such as an inability to participate in discussions and difficulty following lectures and readings. You are expected to watch the films carefully from beginning to end, and you will be tested specifically on them. It is recommended that you take notes on the films so as to be able to remember details about the use of style and narrative structure, guided by the questions on the credit sheets provided; these notes will be helpful for purposes of discussion and in preparing for exams, quizzes, and papers.

Please note that some of the films screened in this course feature adult content and subjects, deal with mature or controversial themes, and contain strong language and/or scenes of a graphic nature. It is not my deliberate intention to offend or provoke anyone through exposure to this material. Rather, it is essential to the objectives of this class that we understand the causes and consequences of these potentially offensive elements and that we put them in historical context. Being in this class constitutes acceptance of the fact that university education often requires confrontation with such material. Please see the instructor as soon as possible if you anticipate that this will be a problem for you.

Quizzes and Exams

There will be six unannounced quizzes over the course of the semester. Unless otherwise noted, each quiz will be administered at the start of class and will address relevant information, concepts, and details from recent class days' films, lectures, and readings. You cannot make up missed quizzes, unless you miss more than one quiz because of University-excused absences (in each instance). However, in calculating your final quiz grade I will drop your lowest score of the semester—which means that one missed quiz won't torpedo your overall score.

IMPORTANT: Make-up exams are ONLY possible for emergency medical reasons. If you know you will be absent on an exam day, you will need to take this course during a different semester.

Paper Policies

All work submitted for this class—papers, exams, quizzes—must be completed on your own and reflect your own ideas and efforts. Academic dishonesty will not be tolerated. Plagiarism, copying, and other forms of cheating can result in a failing grade for the class and expulsion from the university. Plagiarism is any instance of trying to pass off the words or ideas of others as your own, whether those ideas are from print sources, web sources, or your peers. Acknowledge all reading and research sources with endnotes or parenthetical citations. Keep hard copies of your essays and exam book until you have received a final grade for this class.

All students must familiarize themselves with and abide by the UGA Academic Honesty Policy. Please refer to "A Culture of Honesty" at www.uga.edu/honesty/ahpd/culture_honesty.htm

Unless otherwise noted, papers must be received by me BOTH in hard copy and via e-mail (MS Word attachment) by the designated due time and date to qualify for full credit. For each day, Monday through Sunday, that a paper is late, its grade will drop one-half of a letter grade. (For example: if you turn in a paper two days late that would have received an 'B' had it been turned in on time, it will instead receive a 'C.'). Your paper will be dated based on when I receive both paper and electronic copies. Therefore, if you are turning in a late paper I strongly encourage you to double-check with me to make sure I received it via e-mail. Outside of a documented medical emergency or bereavement, I cannot give full credit on late papers for any reason.

IMPORTANT: If you do not turn in all required paper assignments before the final exam period, you will receive a failing grade for the course.

Graduate Students

Graduate students will write longer versions of the required writing assignments and alternative versions of the exams. Please check with me at the assigning of the papers and prior to the administering of the exams for further details.

Course Requirements and Grade Breakdown

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| • Class participation and preparation / class and lab attendance | 10% |
| • Quizzes | 10% |
| • Paper #1 (hard copy / e-mail attachment due Tues Sept 22) | 15% |
| • Midterm exam (in class Tues Oct 6) | 15% |
| • Paper #2 statement of intent (hard copy / e-mail attachment due Tues Oct 13) | |
| • Paper #2 prospectus (hard copy / e-mail attachment due Tues Nov 3) | 5% |
| • Paper #2 (hard copy / e-mail attachment due Tues Dec 8) | 25% |
| • Final exam (8-11 am, Tues Dec 15) | 20% |

NOTE: The course syllabus is a general plan for the course. I do not plan to change the syllabus, but I reserve the right to make any changes I feel are necessary for the success of the course.

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Course Schedule

Week 1 (Aug. 18-20) For Tues: Wed. lab screening: For Thurs:	Postwar Hollywood I no reading assignment <i>The Big Sleep</i> (Howard Hawks, 1946, 114m) Read: course syllabus; <u>FH</u> Chapter 15
Week 2 (Aug. 25-27) For Tues: Wed. lab screening: For Thurs:	Postwar Hollywood II no reading assignment <i>Rebel without a Cause</i> (Nicholas Ray, 1955, 111m) Read: Barr, "CinemaScope: Before and After"
Week 3 (Sept. 1-3) For Tues: Wed. lab screening: For Thurs:	Italian Cinema During and After WWII: Neorealism Read: <u>FH</u> Chapter 16 <i>Bicycle Thieves</i> (Vittorio De Sica, 1948, 89m) Read: Bazin, "Bicycle Thief"
Week 4 (Sept. 8-10) For Tues: Wed. lab screening: For Thurs:	International Art Cinema and its Reception Read: <u>FH</u> Chapter 19 (pp. 381-383); Staiger, "With the Compliments of the Auteur" <i>The Exterminating Angel</i> (Luis Buñuel, 1962, 93m) Read: <u>FH</u> Chapters 18 (pp. 373-377), 19 (pp. 383-385, 399-402)
Week 5 (Sept. 15-17) For Tues: Wed. lab screening: For Thurs:	Postwar Asian Cinema Read: <u>FH</u> Chapters 18 (pp. 358-363), 19 (pp. 388-390), 20 (pp. 432-434) <i>Onibaba</i> (Kaneto Shindo, 1964, 103m) Read: Lowenstein, "Allegorizing Hiroshima"; <u>FH</u> Chapter 17 (pp. 342-351)
Required outside screening: Watch <i>The 400 Blows</i> (François Truffaut, 1959, 99m) in Room 53 (Sun Sept 20) or in library (DVD 1097.1) by next Monday.	
Week 6 (Sept. 22-24) For Tues: Wed. lab screening: For Thurs:	The French New Wave Read: <u>FH</u> Chapter 20 (pp. 403-414); Truffaut, "A Certain Tendency of the Fr. Cinema" **PAPER #1 DUE** <i>A Woman is a Woman</i> (Jean-Luc Godard, 1961, 84m) Read: <u>FH</u> Chapter 20 (pp. 412-414); Godard, "From Critic to Film-Maker"; Comolli & Narboni, "Cinema/Ideology/Criticism"
Week 7 (Sept. 29-Oct. 1) For Tues: Wed. lab screening: For Thurs:	The Rise of Political Modernism in Europe and Latin America Read: <u>FH</u> Chapters 20 (pp. 422-432), 23 (pp. 511-531) <i>Memories of Underdevelopment</i> (Tomás Gutiérrez Alea, 1968, 97m) Read: <u>FH</u> Chapters 20 (pp. 434-438), 23 (pp. 494-511); Solanas and Getino, "Towards
a	Third Cinema"
Week 8 (Oct. 6-8) For Tues: Wed. lab screening: For Thurs:	Postwar American Avant-Garde and Documentary Cinema MIDTERM EXAM (in class) Stan Brakhage and Andy Warhol films <i>High School</i> (Frederick Wiseman, 1968, 75m) Read: <u>FH</u> Chapter 21 (pp. 439-451); Levin, "Frederick Wiseman"
Week 9 (Oct. 13-15) For Tues: Wed. lab screening: For Thurs:	The American New Wave and the "New Hollywood" Read: <u>FH</u> Chapters 21 (pp. 451-469), 22 **PAPER #2 STATEMENT OF INTENT DUE** <i>Bonnie and Clyde</i> (Arthur Penn, 1967, 112m) Read: Bernstein, "Perfecting the New Gangster"
Week 10 (Oct. 20-22) For Tues: Wed. lab screening: For Thurs:	The New German Cinema Read: <u>FH</u> Chapters 20 (pp. 420-421), 23 (pp. 531-535) <i>Ali: Fear Eats the Soul</i> (Rainer Werner Fassbinder, 1974, 94m) Read: Mayne, "Fassbinder's <i>Ali: Fear Eats the Soul</i> and Spectatorship"
Week 11 (Oct. 27-29) For Tues:	Emergent National Cinemas: Iran Read: <u>FH</u> Chapter 26

- Wed. lab screening: *The Apple* (Samira Makhmalbaf, 1997, 84m)
 For Thurs: Read: Farahmand, "Perspectives on Recent Iranian Cinema"
- Week 12 (Nov. 3-5) **Emergent National Cinemas: Hong Kong**
 For Tues: Read: FH Chapter 27
****PAPER #2 PROSPECTUS DUE****
 Wed. lab screening: *The Killer* (John Woo, 1989, 110m)
 For Thurs: Read: Magnan-Park, "The Heroic Flux in John Woo's Trans-Pacific Passage"
- Week 13 (Nov. 10-12) **European Art Cinema since the 1970s**
 For Tues: Read: FH Chapter 25
 Wed. lab screening: *Three Colors: Red* (Krzysztof Kieślowski, 1994, 99m)
 For Thurs: Read: FH Chapter 29
- Week 14 (Nov. 17-19) **Contemporary Hollywood Cinema and Intensified Continuity**
 For Tues: Read: FH Chapter 28
 Wed. lab screening: *The Bourne Ultimatum* (Paul Greengrass, 2007, 116m)
 For Thurs: Read: Bordwell, "Intensified Continuity"
- NOV. 23-27 **THANKSGIVING BREAK (NO CLASS)**
- Week 15 (Dec. 1-3) **Contemporary Cinema and New Technologies**
 For Tues: Read: FH Chapter 28
 Wed. lab screening: TBA
 For Thurs: Read: Manovich, "Old Media as New Media"

Tues Dec 8, noon: **PAPER #2 DUE (NO CLASS)**

*****FINAL EXAM: TUES DEC 15, 8-11AM*****

DRAM4260/6260 Required Articles

Charles Barr, "CinemaScope: Before and After," *Film Quarterly* (Summer 1963): 4-24.

André Bazin, "Bicycle Thief," in *What is Cinema? Volume II* (Berkeley: University of California Press, 1967): 47-60. Originally published in 1949.

Janet Staiger, "With the Compliments of the Auteur: Art Cinema and the Complexity of Its Reading Strategies," in *Interpreting Films: Studies in the Historical Reception of American Cinema* (Princeton: Princeton UP, 1992): 178-195.

Adam Lowenstein, "Allegorizing Hiroshima: Shindo Kaneto's *Onibaba* as Trauma Text," *Trauma and Cinema: Cross-Cultural Explorations*, eds. E. Ann Kaplan and Ban Wang (Hong Kong: Hong Kong UP, 2004), 145-161.

François Truffaut, "A Certain Tendency of the French Cinema," from *Movies and Methods: Vol. 1*, ed. Bill Nichols (Berkeley: U of California P, 1976): 224-237. Originally published in 1954.

Jean-Luc Godard, "'From Critic to Film-Maker': Godard in Interview," from *Cahiers du Cinéma: 1960-1968: New Wave, New Cinema, Reevaluating Hollywood*, ed. Jim Hillier (Cambridge: Harvard UP, 1986): 59-67. Originally published in 1962.

Jean-Louis Comolli and Jean Narboni, "Cinema/Ideology/Criticism," from *Movies and Methods: Vol. 1*, ed. Bill Nichols (Berkeley: U of California P, 1976): 22-30. Originally published in 1969.

Fernando Solanas and Octavio Getino, "Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World," from *New Latin American Cinema: Volume One: Theory, Practices and Transcontinental Articulations*, ed. Michael T. Martin (Detroit: Wayne State UP, 1997): 33-58. Originally published in 1969.

G. Roy Levin, "Frederick Wiseman," in *Documentary Explorations: 15 Interviews with Film-Makers* (New York: Doubleday, 1971).

Matthew Bernstein, "Perfecting the New Gangster: Writing *Bonnie and Clyde*," *Film Quarterly* (Summer 2000): 16-31.

Judith Mayne, "Fassbinder's *Ali: Fear Eats the Soul* and Spectatorship," from *Close Viewings: An Anthology of New Film Criticism*, ed. Peter Lehman (Tallahassee: Florida State UP, 1990): 353-369.

Azadeh Farahmand, "Perspectives on Recent (International Acclaim for) Iranian Cinema," from *New Iranian Cinema: Politics, Representation and Identity*, ed. Richard Tapper (London: I.B. Tauris, 2002): 86-108.

Aaron Han Joon Magnan-Park, "The Heroic Flux in John Woo's Trans-Pacific Passage: From Confucian Brotherhood to American Selfhood," from *Hong Kong Film, Hollywood and the New Global Cinema: No Film is an Island*, eds. Gina Marchetti and Tan See Kam (London: Routledge, 2007): 35-49.

David Bordwell, "Intensified Continuity: Visual Style in Contemporary American Film," *Film Quarterly* (Spring 2002): 16-28.

Lev Manovich, "Old Media as New Media: Cinema," from *The New Media Book*, ed. Dan Harries (London: BFI Publishing, 2002): 209-218.