

## DC206-901 HISTORY OF CINEMA PRODUCTION

Autumn Quarter 2014

Thursday, 1:30PM - 4:45PM, 14 E. Jackson Rm. 802

Lab screenings, Mondays 5:45PM, CDM Center, Rm. 708

Instructor: Eric Marsh

Office Hours: CDM Center, Rm. 408, Thursdays, 9:30AM - 1:00PM or by appointment

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**Course Description** - This course explores the origins, evolutions, and revolutions of cinema production from the perspective of a filmmaker. We will examine a diverse range of critical historical events that have impacted the industry and the craft of filmmaking; the emergence of the studio system, the coming of sound, audience shifts, emergence of other media and the rise of digital technology. Students will acquire a broad understanding of the aesthetic, economic, social, and technological forces that have shaped and continue to influence the development of cinema. The limited scope of this course will cover primarily feature-length, narrative films as the dominant mode of filmmaking, although we will also look at the development of documentary and experimental filmmaking. In addition to weekly MANDATORY lab screenings of relevant films, students will be assigned readings on various historical, critical, and theoretical topics.

**Text** - Required: A Short History of the Movies, 11th Abridged Edition by Gerald Mast & Bruce Kavin, Pearson, 2011. (Earlier editions acceptable, but some information, particularly for the recent history, may be missing.)

### Basis for Evaluation

Weekly reflections .....	30%
Paper #1 .....	15%
Paper #2 .....	15%
Final Research Paper .....	30%
Attendance & Participation .....	10%
TOTAL .....	100%

A = 100 – 94, A- = 93 – 90, B+ = 89 – 88, B = 87 – 83, B- = 82 – 80, C+ = 79 – 78, C = 77 – 73, C- = 72 – 70, D+ = 69 – 68, D = 67 – 63, D- = 62 – 60, F = 59 – 0.

### CLASS SCHEDULE & COURSE OUTLINE

WEEK 1	9/11	Intro & Discussion: What is Cinema? Early cinema (1895-1908) In-class screening: <i>The General</i> (Buster Keaton, 1926) Reading: M & K, Chs. 2, 3
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WEEK 2	9/15	Screening: <i>October: 10 Days That Shook The World</i> (Eisenstein, 1927)
	9/18	Silent Era Cinema (1908-1927) Reading: M & K, Chs. 6, 7, 8
WEEK 3	9/22	Screening: <i>Stagecoach</i> (John Ford, 1939)
	9/25	Coming of Sound, Golden Age of Hollywood (1927-1948) Reading: M & K, Chs. 9, 11
WEEK 4	9/29	Screening: <i>Strangers on a Train</i> (Alfred Hitchcock, 1951)
	10/2	Hollywood in Transition, Total Cinema (1948-1964) Reading: M & K, Ch. 12
WEEK 5	10/6	Screening: <i>Band of Outsiders</i> (Jean-Luc Godard, 1964)
	10/9	Neorealism, New Wave, Auteurism (1945-1968) Reading: M & K, Ch 13
WEEK 6	10/13	Screening: <i>Late Spring</i> (Yasujiro Ozu, 1949)
	10/16	International Cinema I (1945-1968) Reading: M & K, Ch. 14
WEEK 7	10/20	Screening: <i>McCabe &amp; Mrs. Miller</i> (Robert Altman, 1971)
	10/23	Hollywood Renaissance & New Hollywood (1964-1980) Reading: M & K, Chs. 15, 17
WEEK 8	10/27	Screening: <i>Stalker</i> (Andrei Tarkovsky, 1979)
	10/30	International Cinema II: 1968- Reading: M & K, Ch. 16
WEEK 9	11/3	Screening: <i>Die Hard</i> (John McTiernan, 1988)
	11/6	High Concept, Globalization, & Independent Cinema (1980-1999) Reading: M & K, Chs. 18
WEEK 10	11/10	Screening: <i>A Field in England</i> (Wheatley)

**Content & Schedule Changes** – The syllabus is subject to change depending on class progress, time constraints, or material availability. This goes for the screenings as well. The overall workload, however, will not change. Make sure you pace yourself accordingly. You will be notified of any changes in the syllabus in a timely fashion.

### **Assignment Breakdown & Due Dates**

Specific parameters for the assignments will be given in class and posted to D2L.

- Week 1 - Response #1: Introduction, Favorite Film Assignment (3 pts). **Due 9/15.**
- Week 2 - Response #2: *October* (3 pts) **Due 9/18.**
- Week 3 - Response #3: *Stagecoach* (3 pts). **Due 9/25.**
- Week 4 - Response #4: *Strangers on a Train* (3 pts). **Due 10/2.**
- Week 5 - Response #5: *Band of Outsiders* (3 pts). **Due 10/9.**
- Week 5 - Paper #1: Pre-WWII Cinema. 5-7 pages (15 pts). **Due 10/9.**
- Week 6 - Response #6: *Late Spring* (3 pts). **Due 10/16.**
- Week 7 - Response #7: *McCabe & Mrs. Miller* (3 pts). **Due 10/23.**
- Week 8 - Response #8: *Stalker* (3 pts). **Due 10/30.**
- Week 8 - Paper #2: International Explorations. Presentations. 5-7 pages (15 pts). **Due 10/30.**
- Week 9 - Response #9: *Die Hard*. (3 pts). **Due 11/6.**
- Week 10 - Response #10: *A Field in England* (3 pts). **Due 11/13.**
- Week 11 - Final Research Paper. 8-10 pages (30 pts). **Due 11/20.**

**Grading** - Grades and/or written feedback will be given for each assignment. In order to be accepted for grading, assignments must be turned in on time (all deadlines are on the syllabus and on D2L). Late work will receive zero points for grading. An assignment worth 10 points (10%) is equal to one full letter grade. Failure to turn in even one assignment has a significant impact on your grade.

**Course Policies** - In addition to the DePaul University course policies (see student handbook), the following policies apply to this course:

**Attendance** - Each class consists of lecture, screenings, and discussion. Class time is most productive when everyone arrives promptly and comes prepared to discuss that week's reading and film screening. Clips and short films shown in class may not be available outside of class, and you are responsible for all of the class material. Therefore it is important for you to attend the class sessions and screenings regularly. Absences will result in a major reduction of the participation grade.

If you are sick, please contact me by email prior to missing a class due to illness and continue to keep me posted until you return. As long as I am aware of your situation and you take an active role in catching up, absences may be excused and extensions may be granted. Every situation will be handled according to individual circumstance at the instructor's discretion. Absolutely no consideration will be given for those who request special treatment without advanced notice, even with a doctor's note.

**Weekly Reflections** - The weekly film responses provide an opportunity to integrate the readings with the lab screenings, as well as your own reactions and observations. Each Monday I will start a discussion thread on D2L, and responses (300 word minimum!) should be posted to said discussion thread by the beginning of the class period following each film screening.

**In-Class Screenings** - The screened films are required "texts" for the course, and as such, are not to be missed. If you miss a screening, you are responsible for seeking out the film on your own. Students should come to class prepared to discuss the screened films.

**Lab Screenings** - The assigned films are required "texts" for the course, and attendance at the Monday night screenings is *mandatory*. If you are unable to attend a screening, it is *your* responsibility to seek out the film and watch it before the next class. Students should come to class prepared to discuss the assigned film and corresponding readings each week.

**Reading Assignments** - Reading assignments are *mandatory* and should be completed by the date after they are assigned in the syllabus. The textbook readings supplement and inform the lectures and discussions and will be crucial in understanding cinema as well as writing your weekly responses. Lectures may introduce additional material not available in the readings, and the readings may explore concepts not mentioned in class.

**D2L & COLTUBE** - The course materials for this course, such as syllabus, announcements, course documents, and assignments will be available to you through D2L site at <https://d2l.depaul.edu/>. Please make sure you have access to D2L. Films screened in class will be made available to stream afterwards on <http://coltube.cdm.depaul.edu/> as a resource for your writing.

**Academic Integrity** - Plagiarism is dishonest behavior and therefore violates collegiality as well as University policy. You should familiarize yourself with behavior that constitutes plagiarism by reviewing the University's policy regarding academic dishonesty at: <http://academicintegrity.depaul.edu/Resources/Students/index.html>. Any cases of plagiarism will automatically receive a zero and be reported to departmental and University officials for disciplinary action.

**Special Needs** - Under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, instructors must make reasonable accommodations for students with physical, mental, or learning disabilities. Let me know at the beginning of the term if you require some

modification of seating, testing, or other class adjustments so that appropriate arrangements may be made.