

## DC206-701/710 HISTORY OF CINEMA PRODUCTION

Autumn Quarter 2016

Lecture: Mondays, 5:45PM - 9:00PM (14 E. Jackson, RM 214)

Lab screening: Fridays, 10AM (14 E. Jackson, RM 214)

Instructor: Eric Marsh

Office Hours: CDM Center, Rm. 522, Mondays 12:00PM - 5:00PM 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 and theories that have impacted the industry and the craft of filmmaking: the emergence of the studio system, the coming of sound, the auteur theory, genre, ideology, audience shifts, as well as the 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. In addition to weekly MANDATORY lab screenings of relevant films, students will be assigned readings on various historical, critical, and theoretical topics.

**Learning Outcomes** - Upon successful completion of this course students will be able to:

- Identify major historical shifts in the production of motion pictures.
- Analyze the historical and creative context of films and their relationship to – and role in – society.
- Recognize the importance of global perspectives throughout the history of cinema production.
- Evaluate the continuing evolution of the cinematic process throughout qualitative movements in culture, technology, economics, and audience appreciation.
- Synthesize their understanding of the course materials through written analyses of feature films, readings, and class lectures.

**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). Additional readings will be provided by the instructor.

### **Basis for Evaluation**

Weekly Responses .....	30%
Paper #1 .....	15%
Paper #2 .....	15%
Final Research Paper .....	20%
Attendance & Participation .....	20%
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**

<b>WEEK 1</b>	M	9/12	Introduction, Early Cinema (1985-1913)
	F	9/16	Screening: <i>The Gold Rush</i> (Charlie Chaplin, 1925)
<b>WEEK 2</b>	M	9/19	Silent-Era Cinema Across the Globe (1913-1931)
	F	9/23	Screening: <i>Stagecoach</i> (John Ford, 1939)
<b>WEEK 3</b>	M	9/26	Sound & Hollywood Studio System (1927-1948)
	F	9/30	Screening: <i>Rebel Without a Cause</i> (Nicholas Ray, 1955)
<b>WEEK 4</b>	M	10/3	Hollywood in Transition (1948-1960s)
	F	10/7	Screening: <i>8 ½</i> (Federico Fellini, 1963)
<b>WEEK 5</b>	M	10/10	Post-War International Cinema (1945-1968)
	F	10/14	Screening: <i>Cleo from 5 to 7</i> (Agnes Varda, 1961)
<b>WEEK 6</b>	M	10/17	Authorship & The French New Wave (1954-1968)
	F	10/21	Screening: <i>Killing of a Chinese Bookie</i> (John Cassavetes, 1976)
<b>WEEK 7</b>	M	10/24	The "New Hollywood" (1964-1980)
	F	10/28	Screening: <i>Seven Beauties</i> (Lina Wertmuller, 1975)
<b>WEEK 8</b>	M	10/31	New Waves Around the Globe (1968-)
	F	11/4	Screening: <i>Die Hard</i> (John McTiernan, 1988)
<b>WEEK 9</b>	M	11/7	American Cinema & The Entertainment Economy (1980-2000)
	F	11/11	Screening: TBD
<b>WEEK 10</b>	M	11/14	21st Century Cinema (2000-2016)

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

#### RESPONSES (3pts each)

- Response #1. Due 9/16.
- Response #2. Due 9/23.
- Response #3. Due 9/30.
- Response #4. Due 10/7.
- Response #5. Due 10/14.
- Response #6. Due 10/21.
- Response #8. Due 11/4.
- Response #9. Due 11/11.
- Response #10. Due 11/22.

#### PAPERS

- Paper #1: Studio System (15pts). Due 10/7.
- Paper #2: International Explorations (15pts). Due 10/31.
- Final Paper: 21st Century Cinema (20pts). Due 11/22.

**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.

**Attendance** - Students are expected to attend each class and remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. 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. ANY Absences will result in a major reduction of the participation grade. Three absences for any reason, whether excused or not, may constitute failure for the course.

**Attendance & Participation [ONLINE STUDENTS]** - As an online student you are required to view EVERY class lecture & discussion unless I instruct otherwise. In order to receive participation credit, you must turn in notes from your viewing/listening to the lectures, discussions, and screenings. Your notes are due on D2L dropbox every Friday (at any time). They can be typed, handwritten (and uploaded), and do not have a specific criteria -- as long as you prove to me you are watching the lectures and engaging with the material. Failure to submit any notes will hurt your grade tremendously.

**Lab Screenings** - The assigned films are required "texts" for the course, thus attendance at the screenings is *mandatory* and count towards your attendance & participation grade. 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 MUST come to class prepared to discuss that week's film (or films) as well as the assigned readings each week.

**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.

**Class Discussion** - Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading papers. Secondly, students will be called upon by the instructor to offer comments related to the reading assignments. Students must keep up with the reading to participate in class discussion.

**Attitude** - A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

**Civil Discourse** - DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible

Leaders(<http://offices.depaul.edu/student-affairs/student-life/leadership-opportunities/Pages/socially-responsible-leadership.aspx>). It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

**Computer/Smart Phone Use** - This course involves a mixture of lecture, discussion, as well as screenings and as such, it requires your full attention (we watch movies with our eyes, ears, and minds!). There will be no phones or computers allowed during class. Exceptions will be made on an individual basis. If you bring a phone to class it *must* be on silent mode or turned off. Should you need to answer a call during class, students must leave the room in an undistruptive manner. Out of respect to fellow students and the professor, texting is *never* allowable in class.

**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. *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.

**Reading Assignments** - Reading assignments are *mandatory* and will be assigned weekly. The textbook readings supplement and inform the lectures and discussions and will be crucial in a broad understanding of cinema history as well as writing your weekly responses and papers. Lectures may introduce additional material not available in the readings, and the readings may explore concepts not mentioned in class. *Supplemental readings will also be assigned & discussed in-class.* They will be available on D2L.

**Academic Policies** - All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the University Academic Calendar. Information on enrollment, withdrawal, grading and incompletes can be found at: [cdm.depaul.edu/enrollment](http://cdm.depaul.edu/enrollment)

**Online Course Evaluations** - Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in CampusConnect.

**Academic Integrity** - Plagiarism is dishonest behavior and therefore violates collegiality as well as University policy. Any cases of plagiarism will automatically receive a zero and be reported to departmental and University officials for disciplinary action. 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>

**Special Needs** - Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: [csd@depaul.edu](mailto:csd@depaul.edu).

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