

HISTORY OF CINEMA PRODUCTION

DC206-301/310
DePaul University
Spring Quarter 2019

Instructor: Eric Marsh

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Office Hours: Fridays, 9AM - 12PM, CDM Center, Rm. 615 - by appointment only

Lecture: Wednesdays, 9:35AM-12:50PM, Student Center Rm 330 (LPC)

Lab screening: Wednesdays, 1:00PM, Student Center Rm 330 (LPC)

[*Online students: the structure of the class revolves around the Wednesday meeting time for in-class students (9:35AM-12:50PM) and the lectures will be made available to you on D2L each Wednesday after class is finished. Note: All assignment due dates will be on Wednesdays.]

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.

TEXTBOOK – A Short History of the Movies, 11th Abridged Edition by Gerald Mast & Bruce Kavin, Pearson, 2011. Supplemental readings will be provided by the instructor on D2L.

COURSE MANAGEMENT SYSTEM: D2L – 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 the lab section and assigned outside of class will be made available to stream afterwards on D2L ('Content'->'Screenings'->'Panopto') for online students and in-class students as a resource for your writing.

EVALUATION

Weekly Responses (9)	36%
Paper #1	15%
Paper #2	15%
Final Research Paper	25%
<u>Attendance & Participation</u>	<u>20%</u>
TOTAL	101%

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	4/3	W	Introduction, Syllabus. Early Cinema, 1895-1908 Lab Screening: <i>The Gold Rush</i> (1925)
WEEK 2	4/10	W	Silent-Era Cinema Across the Globe, 1908-1928 Lab Screening: <i>Stagecoach</i> (1939)
WEEK 3	4/17	W	Sound & The Studio System, 1928-1945 Lab Screening: <i>Bigger Than Life</i> (1956)
WEEK 4	4/24	W	Hollywood in Transition, 1945-1964 Lab Screening: <i>Cleo from 5 to 7</i> (1961)
WEEK 5	5/1	W	Neorealism, the French New Wave, Authorship, 1945-1968 Lab Screening: <i>Tokyo Drifter</i> (1966)
WEEK 6	5/8	W	International Cinema I: 1945- Lab Screening: <i>Cabaret</i> (1972)
WEEK 7	5/15	W	American New Wave, 1964-1980 Lab Screening: <i>Fox and His Friends</i> (1975)
WEEK 8	5/22	W	International Cinema II: 1968- Lab Screening: <i>Die Hard</i> (1988)
WEEK 9	5/29	W	American Cinema & The Entertainment Economy, 1980-2001 Lab Screening: <i>Ghostbox Cowboy</i> (2018)
WEEK 10	6/5	W	21st Century Cinema, 2001-2019

*****NO MEETING DURING FINALS / FINAL PAPERS DUE FRIDAY JUNE 14*****

FULL SCREENING LIST (CHRONOLOGICAL)

The Gold Rush, 1925, Chaplin, USA
Sunrise, 1927, Murnau, USA
Stagecoach, 1939, Ford, USA
In a Lonely Place, 1950, Ray, USA
Bigger Than Life, 1956, Ray, USA
Journey to Italy, 1954, Rossellini, Italy
Cleo from 5 to 7, 1961, Varda, France
Tokyo Drifter, 1966, Suzuki, Japan

Cabaret, 1972, Fosse, USA
The Heartbreak Kid, 1972, May, USA
The Ascent, 1977, Shepitko, USSR
Aliens, 1983, Cameron, USA
To Sleep With Anger, 1990, Burnett, USA
Tropical Malady, 2004, Weerasethakul, Thailand
Ghostbox Cowboy, 2018, Maringouin, USA
+ 1 assigned film for Paper #1
+ 2 assigned films for Paper #2

ASSIGNMENT BREAKDOWN & DUE DATES

Weekly Responses are due every **Wednesday** before class (4pts each)

In addition, you will write *three papers in this course*:

Paper #1: Studio System. Due 4/24 (15pts)
Paper #2: International Explorations. Due 5/22 (15pts)
Final Paper: 21st Century Cinema. Due 6/14 (25pts)

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.

FILM SCREENINGS - You will be watching at least 1 film a week, sometimes more, in 2 ways:

1. Lab screenings - Each Wednesday in-class students will meet in Student Center Rm 330 at 1:00PM to watch that week's lab screening.

[For online students, the lab screenings will be made available to stream on every Wednesday on D2L ('Content'->'Screenings'->'Panopto')]

2. "Outside" screenings - On occasion you will also be assigned films outside of class to watch. They will be made available to stream on D2L ('Content'->'Screenings'->'Panopto').

ALL of the assigned films are required "texts" for the course. Students **MUST** come to class every week prepared to discuss the assigned films & write about them in your responses.

For in-class students, attendance at the lab screenings is mandatory and counts towards your attendance & participation grade.

Additionally, *all* students will be tasked with locating and watching films on their own for the papers, either via the DePaul Library, video store, or streaming.

WEEKLY RESPONSES – Each week you will write a short response corresponding to that week's film screening(s), readings, and lecture material. The responses provide you an opportunity to explore the film's historical and creative contexts, in addition to your own reactions and observations.

Every WEDNESDAY on D2L ('Content'->'Assignment Prompts') I will post a document with questions, notes, and links related to that week's assigned film(s). Your response will be due the following week (on Weds).

WEEKLY EMAIL – Within 24-48 hours after each lecture period I will send an email detailing the class business for the week: assignments, readings, screenings, etc. It will also include a list of possible screenings to attend for extra credit. If you want to keep up with the course, you *must* read these emails and make sure you're on track. No excuses.

ATTENDANCE [IN-CLASS STUDENTS] – 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 the assigned films and readings. Clips and short films shown in class may not be available outside of class, and you are responsible for all of the class material.

This course only meets once a week. Therefore ANY absences will result in a major reduction of the attendance & 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 on D2L. Lecture periods are made available to stream immediately after the in-class section meets (Wednesdays, 9:35AM-12:50PM). Your attendance & participation grade is calculated through your weekly responses. If you submit your weekly response (and it is satisfactory, demonstrating that you read/watched the films & lectures) you will be marked present. If you fail to submit a weekly response, you will be marked absent for that week.

READING ASSIGNMENTS - Reading assignments are *mandatory* and will be assigned weekly.

There are two types of readings:

1. Textbook Readings - Every week you will be assigned a chapter (or more) from our textbook, “A Short History of the Movies” by Gerald Mast & Bruce Kawin. The textbook provides essential background and historical context for the lectures and discussions. Textbook readings not only supplement and inform our discussions but will be crucial in your broad understanding of cinema history as well as your responses and papers.
2. Supplemental Readings - Additional readings will be provided by the instructor on a weekly basis ('D2L'-'>'Readings') and will be in conjunction with that week's films/responses or discussion.

Note: Lectures may introduce additional material not available in the readings, and the readings may explore concepts not mentioned in class.

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 films and reading assignments. Students must keep up with the readings and films to participate in class discussion. If you come to class without having watched the films, you will be marked absent.

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. Failure to turn in even one assignment has a significant impact on your grade.

EXTRA CREDIT - There are opportunities for extra credit in this course. The extra credit prompt is on D2L ('Content'-'>'Extra Credit').

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.

If you are using your phone during a discussion, screening, or lecture, you will be marked absent for the day.

ACADEMIC INTERGRITY - 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>

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: www.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.

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.

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