

DC206-910 HISTORY OF CINEMA PRODUCTION (ONLINE)

Spring Quarter 2015

Lecture: Wednesdays, 6:00PM-9:15PM, available on D2L

Instructor: Eric Marsh

Office Hours: CDM Center, Rm. 408, Thursdays, 8AM-1PM 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). Additional readings will be provided by the instructor.

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	4/1	The Birth of Cinema Reading: M & K, Chs. 2, 3
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WEEK 2	4/6	Screening: <i>City Lights</i> (Charlie Chaplin, 1931)
	4/8	Silent Era Cinema & Narrative Film Language Reading: M & K, Chs. 6, 7, 8
WEEK 3	4/13	Screening: <i>Stagecoach</i> (John Ford, 1939)
	4/15	Sound and the Hollywood Studio System Reading: M & K, Chs. 9, 10, 11
WEEK 4	4/20	Screening: <i>Bigger Than Life</i> (Nicholas Ray, 1955)
	4/22	Hollywood in Transition Reading: M & K, Ch. 12
WEEK 5	4/27	Screening: <i>Late Spring</i> (Yasujiro Ozu, 1949)
	4/29	Post-War International Cinema Reading: M & K, Ch. 14
WEEK 6	5/4	Screening: <i>Cleo from 5 to 7</i> (Agnes Varda, 1962)
	5/6	French New Wave, Auteurism Reading: M & K, Ch 13
WEEK 7	5/11	Screening: <i>McCabe & Mrs Miller</i> (Robert Altman, 1971)
	5/13	Hollywood Renaissance, New Hollywood Reading: M & K, Chs. 15, 17
WEEK 8	5/18	Screening: <i>The Marriage of Maria Braun</i> (R.W. Fassbinder, 1979)
	5/20	International Cinema: New Waves (1968-) Reading: M & K, Ch. 16
WEEK 9	5/25	Screening: <i>Point Break</i> (Kathryn Bigelow, 1991)
	5/27	High Concept, Globalization, & Post-Classical Hollywood Reading: M & K, Chs. 18
WEEK 10	6/1	Screening: <i>Safe</i> (Todd Haynes, 1995)
	6/3	New Cinema Movements & Contemporary Cinema

Reading: M & K, Ch. 19

WEEK 11 6/10 21st Century Cinema: Discussion & Screening (TBD)

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 Assignment (3 pts). **Due 4/6.**

Week 2 - Response #2: *City Lights* (3 pts) **Due 4/8.**

Week 3 - Response #3: *Stagecoach* (3 pts). **Due 4/15.**

Week 4 - Response #4: *Bigger Than Life* (3 pts). **Due 4/22.**

Week 4 - Paper #1: Pre-WWII Cinema. 5-7 pages (15 pts). **Due 4/29.**

Week 5 - Response #5: *Late Spring* (3 pts). **Due 4/29.**

Week 6 - Response #6: *Cleo From 5 to 7* (3 pts). **Due 5/6.**

Week 7 - Response #7: *McCabe & Mrs. Miller* (3 pts). **Due 5/13.**

Week 8 - Response #8: *The Marriage of Maria Braun* (3 pts). **Due 5/20.**

Week 8 - Paper #2: International Explorations. 5-7 pages (15 pts). **Due 5/20.**

Week 9 - Response #9: *Point Break* (3 pts). **Due 5/27.**

Week 10 - Response #10: *Safe* (3 pts). **Due 6/3.**

Week 11 - Final Research Paper (30 pts). **Due 6/10**

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:

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 week 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. If you do not meet the word requirement, you will receive a zero. If you do not engage with the film, you will receive a zero.

Lab Screenings - The assigned films are required “texts” for the course, and viewing the films is *mandatory*. All film screenings will be made available to stream on COLTUBE (<http://coltube.cdm.depaul.edu>) but I highly suggest you seek the films out on your own on DVD/Blu-ray/HQ streaming for a higher quality experience.

Attendance & Participation - As distance learning students you will obviously not be graded on attendance, but you will be graded on participation- **you must, and I repeat, must, participate in online discussions** and engage your classmates in the weekly discussion forums. Failure to do so will result in a loss of a full letter grade.

Illness - 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.

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 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.

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.

