

# HISTORY OF CINEMA PRODUCTION

DePaul University | Autumn 2022-23

FILM 131-701 [in-person] | FILM131-710 [online: async]

Lecture: 5:45PM-9:00PM | 14 E Jackson Room 802

(Optional) Lab Screening: Fridays, 10AM | 14 E Jackson Room 214

Instructor: Eric Marsh | [marsh@cdm.depaul.edu](mailto:marsh@cdm.depaul.edu)

Virtual Office Hours: Fridays, 8AM-2PM, by email appointment only

**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, genres, ideology, audience, 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 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.

**Course Management System** - All course materials will be available to you on [D2L](#).

**Required Text** – All readings and video lectures will be provided by the instructor on [D2L](#).

The primary textbook for this course is A World History of Film by Robert Sklar; this is what in-person students will be reading and what the online video lectures for async

students are based on. Various additional readings will be provided by the instructor on [D2L](#).

### **BASIC FOR EVALUATION**

Responses .....	40%
Presentation .....	15%
Final Paper .....	25%
<u>Attendance &amp; Participation .....</u>	<u>20%</u>
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.

### **COURSE SCHEDULE & OUTLINE**

<b>Week 1</b>	<b>9/12</b>	<b>EMERGENCE OF CINEMA, 1895-1912</b> Introduction, Syllabus, What is Film History? The Emergence of Cinema
<b>Week 2</b>	<b>9/19</b>	<b>SILENT-ERA CINEMA, 1912-1930</b> Hollywood in the 1920s / The Cinemas of Europe <i>The Cabinet of Dr. Caligari</i> , 1920, d. Robert Wiene, Germany <i>The Gold Rush</i> , 1925, d. Charlie Chaplin, USA
<b>Week 3</b>	<b>9/26</b>	<b>CLASSIC CINEMA, 1931-1945</b> The Studio System / Hollywood Genres <i>Design for Living</i> , 1933, d. Ernst Lubitsch, USA <i>Gentleman Jim</i> , 1942, d. Raoul Walsh, USA
<b>Week 4</b>	<b>10/3</b>	<b>POSTWAR TRANSFORMATION, 1946-1960</b> Neorealism / Hollywood's Struggles <i>Road House</i> , 1948, d. Jean Negulesco, USA <i>Los Olvidados</i> , 1950, d. Luis Buñuel, México
<b>Week 5</b>	<b>10/10</b>	<b>POSTWAR TRANSFORMATION II, 1946-1960</b> Hollywood in the 1950s / Art Cinema of Europe & Asia <i>Johnny Guitar</i> , 1954, d. Nicholas Ray, USA <i>Yojimbo</i> , 1961, d. Akira Kurosawa, Japan

<b>Week 6</b>	<b>10/17</b>	<b>REVIVAL OF CINEMA, 1960-1980</b> The French New Wave / The New Documentary <i>Cleo from 5 to 7</i> , 1962, d. Agnes Varda, France <i>Medium Cool</i> , 1969, d. Haskell Wexler, USA Presentation #1: The Cinema of Liberation
<b>Week 7</b>	<b>10/24</b>	<b>REVIVAL OF CINEMA II, 1960-1980</b> American Film: Turmoil & Transformation <i>Car Wash</i> , 1976, d. Michael Schultz, USA Presentation #2: European New Waves
<b>Week 8</b>	<b>10/31</b>	<b>EXPANSION OF CINEMA, 1980-2000</b> Toward a Global Cinema <i>The 36th Chamber of Shaolin</i> , 1978, d. Lau Kar-Leung, HK Presentation #3: Global Advance of Film
<b>Week 9</b>	<b>11/7</b>	<b>EXPANSION OF CINEMA II, 1980-2000</b> American Cinema & The Entertainment Economy <i>Point Break</i> , 1991, d. Kathryn Bigelow, USA <i>The Living End</i> , 1992, d. Gregg Araki, USA
<b>Week 10</b>	<b>11/14</b>	<b>21st CENTURY CINEMA, 2001-present</b> Group Discussion: The Present and Future of Cinema <i>Goodbye, Dragon Inn</i> , 2003, d. Tsai Ming-liang, Taiwan <i>Present.Perfect</i> , 2019, d. Shengze Zhu, China

## **ASSIGNMENT BREAKDOWN & DUE DATES**

### **Weekly Responses**

Weekly responses (5pts each) provide you an opportunity to integrate the readings and lectures with the *screened films* through your own reactions, observations, and analysis.

This is a space for **YOU** to reflect on and explore the movies we watch in greater detail, and to prove to me that you are keeping up with and engaging with the course material.

In addition to your own reaction, you should **contextualize** the assigned films in your analysis.

1. **Historical Context:** moods, attitudes and conditions that existed during a certain time
2. **Creative Context:** conventions, styles and practices that existed during a certain time (i.e. the “menu of options” a filmmaker had in time).

Get Personal: As production students I recognize that you may all have different pursuits and interests within the field of filmmaking, and you may also bring into your writing *anything* that you find interesting or worth analyzing/exploring, especially in the context of *your own* cinematic practices or aspirations.

Things to do: Be specific, descriptive, and thoughtful in your writing. Explore what you can learn from the film(s) as a filmmaker. Back up your opinions, observations, and statements with **concrete examples** from the assigned films.

Things Not To Do: Excessive plot recapping, excessive opinion, vagueness, generalizations, platitudes, etc.

#### REQUIREMENTS:

1. Each response **must** include **at least 2 citations** from the course material (textbook, assigned readings, lectures, etc). If you do not use or quote sources, you will receive a zero.
2. 500+ word minimum. If you do not meet this requirement you will receive a zero. There is no maximum (write as much as you’d like...).

#### Papers & Presentations

In addition to the weekly responses:

1. Project #1: International Explorations (15pts) - In-person students will give presentations and async students will write papers about international filmmakers and movements from the 1960s-1990s. Presentations will take place in week 6, 7, & 8. Papers are due Week 8.
2. Final Paper: 21st Century Cinema (25pts) - You will write a paper about cinema in the 21st century. Due the final day of the quarter.

#### Due Dates

Response #1 – due 9/19  
Response #2 – due 9/26  
Response #3 – due 10/3  
Response #4 – due 10/10  
Response #5 – due 10/17  
Response #6 – due 10/24  
Response #7 – due 10/31  
Response #8 – due 11/7  
Response #9 – due 11/14

International explorations presentations for in-person students will be assigned at random and due 10/17, 10/24, 10/31. You will be given your topic 2 weeks in advance.

International explorations paper for async students is due 10/31.

Final Paper – due 11/22

### **Content/Trigger Warnings**

Films, lectures, and discussion in this course may engage with potentially sensitive or traumatizing material. I will note especially graphic/intense content and do my best to foster a classroom in which we can relate courageously, compassionately, and contemplatively with difficult and important material each week.

Films hosted on D2L will have triggers identified under the “Description” of each film. If you believe the film may be potentially triggering to you, I will happily search for a replacement film for you to view and write about. Additionally, if you would like specific or personalized triggers identified throughout the course, please let me know.

### **Content and 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.

### **Weekly Updates**

After each class meeting I will post an update on D2L detailing the immediate class “business”: assignments, readings, screenings, etc, anything that you need to \*do\* before

the next class. You may also keep track of this on the D2L content page. If you want to keep up with the course you *must* read these updates or use the checklist method on D2L and make sure you're on track. No excuses.

### **Screenings**

All of the assigned films are required "texts" for the course, and as such, are MANDATORY. They will fuel your reflections, our discussions, guide us through the history of cinema, and make you smarter and better filmmakers. All of the films assigned will be made available to stream on D2L through Panopto.

### **Reading Assignments**

**Textbook readings** are *mandatory* (for in-person students) and will guide us through your responses and our discussions. **Supplemental readings** will be provided on the films each week, and are highly recommended – they will help you understand the films more – but not strictly required. Lectures may introduce additional material not in the readings, and the readings may explore concepts not mentioned in the lectures. All of the texts for the course will be made available on D2L as PDFs.

**Video Lectures [for async students]** – The online video lectures for this course combine the textbook and lecture as a video essay featuring lots of movie clips, etc, and are the main way you will engage with the course material. Outside of Week 1, where I will ask you to watch the in-class lecture to in-person students, you will only be watching the video lectures and films. While you are not required to read the textbook (since the video lectures are a substitute based on it) you will have access to it on D2L and may use it if you wish.

### **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. Extensions will be considered depending on individual circumstances.

### **Attendance [in-person students]**

Attendance is mandatory (and 20% of your grade). However, if you do need to miss class for any reason, excused or not, please let me know ahead of time. All I ask is that you communicate with me and keep an open line of communication. Every situation will be handled according to individual circumstances and the instructor's discretion. If you do

have to miss, there are various ways to engage with the course from a distance: every class will be recorded by COL and can be watched back on D2L.

### **Attendance [for Async students]**

Because you are not required to attend class in person your attendance and participation grade will be folded into the grades for the Weekly Responses. So for every weekly response you turn in, you will receive additional attendance/participation points. If you do not turn in your weekly response, you will be marked absent for that week re: attendance/participation.

### **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.

### **Civil Discourse**

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be [Socially Responsible Leaders](#). 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.

### **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, or over, others when the instructor or another student is speaking, mocking classmate's opinions, cell phones ringing, or anything else that could be considered a distraction. If this becomes an issue the professor will work with the Dean of Students Office to navigate any such issues or problems.

### **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 [here](#)

### **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 [HERE](#).

### **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](mailto:csd@depaul.edu).

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312)362-8002

Fax: (312)362-6544

TTY: (773)325.7296

### **COVID-19 Health & Safety Precautions**



Faculty and staff should take proper precautions to safeguard their health. It is important for everyone at DePaul to monitor yourself for COVID-19 symptoms, test when you feel sick and stay home to avoid exposing others if you are sick.

[Health & Safety Practices](#)

[Health Monitoring](#)