



FALL 2022 - SECTION 01

Class:

Required Lab:

Office Hours: Zoom, Weds. 10:30am-11:30am, sign up on Google doc

Instructor: Dr. Jake Bohrod

Email:

COURSE DESCRIPTION AND LEARNING OUTCOMES

This course surveys major trends in world cinema from its origins in the 1890s to the 1950s. It asks: How might we view film historically, and what use is viewing film history to us in the present day? We will examine both narrative and non-narrative cinema in its various global, cultural, and social contexts by studying key film movements and styles, including early silent cinema, Soviet cinema, German Expressionism, French Poetic Realism, Italian Neorealism and the classical Hollywood cinema. Accordingly, we will also study key film genres such as film noir, horror, documentary, and the musical, as well as the work of pivotal filmmakers such as Auguste and Louis Lumière, Alice Guy-Blaché, Charles Chaplin, Fritz Lang, Sergei Eisenstein, Oscar Micheaux, Alfred Hitchcock, Jean Renoir, and Roberto Rossellini, among others. How did historical and technological developments influence the style and artistry of film? How did film in turn comment on and effect historical and technological movements as well as our present day relationship to the past?

By the end of this course, students will be able to:

- Articulate the key concepts of film history using the language of film studies
- Employ historical and textual analysis of global cinema from its inception to 1959
- Identify and differentiate between the key features of varying periods and film movements within world film history
- Contextualize the role and function of film history in the media industries and in popular culture today

OTHER LEARNING OUTCOMES

Program Learning Outcomes: Film and Media Studies

Students will be able to:

1. Write well-structured, thesis driven papers, by identifying core concepts, theories and histories of film and media, applying relevant scholarly sources, in a clear writing style, to formulate and support a critical argument.
2. Compare and differentiate between global filmmakers, film aesthetics, and film industries in international cinema.
3. Evaluate and analyze historical and theoretical perspectives relevant to film and media, such as genre, form, spectatorship and narrative.
4. Produce research papers that demonstrate sophisticated evaluation of film and media scholarship, using specific disciplinary terminology relative to film and media aesthetics, criticism, and history.

Artistic Inquiry Learning Outcome

Composes critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate / pre-professional level.

Social Inquiry Learning Outcome

Students identify, frame and analyze social and/or historical structures and institutions in the world today.

REQUIRED READINGS

- *Film History: An Introduction – 5th Edition*, David Bordwell and Kristen Thompson
- Additional readings will be provided on Canvas

COURSE REQUIREMENTS

This course consists of two required sections: Monday lectures and discussions, and Tuesday screening labs. All FS 244 courses share the same screening lab. Our class on Monday will be dedicated to the historical, cultural, and industrial context of each topic, as well as discussions of the screenings. We will situate each topic and screening in broader relation to national cinemas, modes of production, film movements, and/or to various filmmakers—as outlined in the textbook and demonstrated through examples from the relevant films. In this class, students are asked to view film as an historical object, one that can tell us about the ideological milieu from which it came as well as the one we find ourselves in presently. The goal of this course is to expose students

to a diverse, expansive canon of film texts while prioritizing the most essential movements and individuals to the development of the form; therefore we place the greatest importance on the screenings themselves.

Students must take thorough notes on all lectures, screenings, and discussions. Assignments consist of four (4) quizzes based on the textbook, lectures, and screenings; six (6) screening responses based on additional class screenings; a midterm; and a final exam. All assignments will be submitted through Canvas and must be turned in on time. Due dates are indicated on the class schedule below. Only medical or family emergencies will be accepted as grounds for extension.

Quizzes will consist of multiple choice questions based on indicated chapters of the textbook and are designed to test student comprehension of course material.

Screening responses will be at least 300-word responses to assigned screenings, analyzing the films for their historical and ideological content as addressed in class.

Both the midterm and final exam will be proctored through Canvas. No extensions will be given for the final exam.

Grading breakdown: Quizzes (4)	=	20%
Screening responses (6)	=	30%
Midterm	=	20%
Final	=	30%

GRADE SCALE: (Note that a passing grade is a C- or 70 and above)

93–100 = A	90–92 = A-	87–89 = B+	83–86 = B	80–82 = B-	77–79 = C+
73–76 = C	70–72 = C-	67–69 = D+	63–66 = D	60–62 = D-	Below 60 = F

CHAPMAN’S POLICY FOR UNDERGRADUATE GRADING:

A	Exceptional	Indicates superior performance; consistent excellence in completion of the course requirements
B	Very Good	Indicates achievement of a high order; excellence in some aspects of the course requirements
C	Satisfactory	Indicates satisfactory performance in completing course requirements
D	Unsatisfactory	Indicates inferior performance; below the standard necessary for graduation from the University
F	Failure	Indicates failure to satisfy course requirements; no credit toward graduation is awarded

CLASS POLICIES

- Cell phones should be silenced and put away
- Laptops and tablets may only be used for notes in class – put away all light-emitting devices during screenings
- Dodge policy prohibits eating and drinking in classrooms – please observe the building rules
- Please be respectful and courteous to your fellow classmates and professor – disagreements may arise, but you are expected to maintain compassion for one another at all times
- Don't be late
- If you can't attend a class, you are expected to make up all missed material and receive missed notes from a classmate

OFFICE HOURS

Use the Google doc to schedule a meeting during my office hours on Zoom. My office hours are a time set aside for you. Students are highly encouraged to make use of this time and come chat with me about course concepts, assignments, questions you may have or media you are interested in. If the times are inconvenient, I am happy to arrange appointments for another time. Just email me with a few available times.

ACADEMIC INTEGRITY POLICY / PLAGIARISM

Plagiarism occurs when a writer deliberately uses someone else's words or ideas without acknowledging the source. Submitting someone else's work as your own and careless or inadequate citation are both examples of plagiarism, as are the following: copying directly from a source without documentation; and cutting and pasting from the Internet. A student who plagiarizes an entire assignment or exam risks the possibility of an automatic F for the course.

Chapman University is a community of scholars that emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will be subject to sanction by the instructor and referral to the university's Academic Integrity Committee, which may impose additional sanctions up to and including expulsion. For more information on Chapman's Academic Integrity Policy as it pertains to students and to the responsibility of faculty in handling cases of alleged academic dishonesty, please visit the course catalog:
<http://www.chapman.edu/academics/course-catalogs/index.aspx>

EQUITY AND DIVERSITY:

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy:

http://www.chapman.edu/faculty-staff/human-resources/_files/harassment-and-discrimination-policy.pdf

Any violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported to the appropriate university officials outlined in the link above.

DISABILITY SERVICES:

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to inform the instructor at the beginning of the term. The University, through the Disability Services Office, will work with the appropriate faculty member in determining what accommodations are suitable based on the documentation and the individual student needs. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course. **Students requesting academic accommodations based on a disability are required to register with the Center for Academic Success (CAS) at DeMille Hall 130 (714-997-6828) as soon as possible.**

CAMPUS RESOURCES:

Student Psychological Counseling Services (SPCS): 714-997-6778

Dodge College Media Library: <http://ftvweb.chapman.edu/medialibrary/>

Leatherby Libraries: <http://www1.chapman.edu/library/>

Writing Center: <http://www.chapman.edu/wilkinson/english/orgs-publications/writing-center/>

Located in DeMille Hall, the Writing Center is open during the fall and spring semesters, Monday through Friday (check for hours on the website). Appointments begin either on the hour or on the half hour. You may also visit the Center without an appointment: if a tutor has no appointment, he or she will work with you.

COVID-19 GUIDELINES

- Do NOT come to class if you are feeling sick!
- Facemasks are highly suggested in class and screenings
- Please refer to <https://cusafelyback.chapman.edu> for all university COVID guidelines

COURSE SCHEDULE

Week 1 08/29/22	Reading: N/A Lecture: Introduction • Film History Screening: <i>Sunset Blvd.</i> (Wilder, 1950)
	Homework: Screening response 1 • Chapters 1 + 2

Week 2 09/05/22	LABOR DAY
Week 3 09/12/22	<p>Reading: Chapters 1 + 2 Lecture: Early Cinema • Expansion of Cinema Screening: Early Cinema Compilation • <i>The Immigrant</i> (Chaplin, 1917) • <i>Fantômas: In the Shadow of the Guillotine</i> (Feuillade, 1913) Due: Screening response 1</p> <p>Homework: Quiz 1 (Chs. 1 + 2) • Chapter 5</p>
Week 4 09/19/22	<p>Reading: Chapter 5 Lecture: Germany in the 1920s • Weimar Cinema Screening: <i>The Last Laugh</i> (Murnau, 1924) • <i>Metropolis</i> (Lang, 1927) Due: Quiz 1</p> <p>Homework: Screening response 2 • Chapter 6</p>
Week 5 09/26/22	<p>Reading: Chapter 6 Lecture: Soviet Cinema in the 1920s Screening: <i>The Cameraman's Revenge</i> (Starevich, 1912) • <i>Battleship Potemkin</i> (Eisenstein, 1925) Due: Screening response 2</p> <p>Homework: Quiz 2 (Ch. 6) • Chapter 7</p>
Week 6 10/03/22	<p>Reading: Chapter 7 Lecture: Late Silent Era in Hollywood Screening: <i>Queen Kelly</i> (von Stroheim, 1929) • <i>Felix Goes to Hollywood</i> (Messmer, 1923) • <i>Wings</i> (Wellman, 1927) Due: Quiz 2</p> <p>Homework: Screening response 3 • Chapter 9</p>
Week 7 10/10/22	<p>Reading: Chapter 9 Lecture: Sound and Color Technologies Screening: <i>Golddiggers of 1933</i> (Leroy + Berkeley, 1933) Due: Screening response 3</p> <p>Homework: Quiz 3 (Ch. 9) • J. Ronald Green, "Birthright"</p>

<p>Week 8 10/17/22</p>	<p>Reading: J. Ronald Green, "Birthright" Lecture: American Race Cinema Screening: <i>Black and Tan</i> (Murphy, 1929) • <i>The Old Man of the Mountain</i> (Fleischer, 1933) • <i>Birthright</i> (Micheaux, 1939) Due: Quiz 3 Homework: Midterm • Chapter 10</p>
<p>Week 9 10/24/22</p>	<p>Reading: Chapter 10 Lecture: 1930s-1940s Hollywood Studio System Screening: <i>Bride of Frankenstein</i> (Whale, 1935) • <i>Rebecca</i> (Hitchcock, 1940) Due: Midterm Homework: Screening response 4 • Chapter 13 + Chapter 14</p>
<p>Week 10 10/31/22</p>	<p>Reading: Chapter 13 + Chapter 14 Lecture: French Avant-garde and Poetic Realism • Experimentalism Screening: <i>Entr'acte</i> (Clair, 1924) • <i>Rules of the Game</i> (Renoir, 1939) Due: Screening response 4 Homework: Quiz 4 (Chs. 13 + 14) • Chapter 12</p>
<p>Week 11 11/07/22</p>	<p>Reading: Chapter 12 Lecture: Cinema and the State • Cinema During WWII Screening: <i>Triumph of the Will</i> (Riefenstahl, 1935) • <i>Der Fuehrer's Face</i> (Kinny, 1943) • <i>The Battle of Midway</i> (Ford, 1943) • <i>Casablanca</i> (Curtiz, 1942) Due: Quiz 4 Homework: Screening response 5 • Chapter 15</p>
<p>Week 12 11/14/22</p>	<p>Reading: Chapter 15 Lecture: Postwar American Cinema • Film Noir Screening: <i>Rooty Toot Toot</i> (Hubley, 1953) • <i>Out of the Past</i> (Tourneur, 1947) Due: Screening response 5 Homework: Chapter 16</p>
<p>Week 13 11/21/22</p>	<p>THANKSGIVING BREAK</p>

<p>Week 14 11/28/22</p>	<p>Reading: Chapter 16 Lecture: Postwar European Cinema • Italian Neorealism Screening: <i>Germany, Year Zero</i> (Rossellini, 1948) • <i>Bicycle Thieves</i> (de Sica, 1948)</p> <hr/> <p>Homework: Screening response 6 • Chapter 18 + Chapter 22</p>
<p>Week 15 12/05/22</p>	<p>Reading: Chapter 18 + Chapter 22 Lecture: Postwar Cinema Beyond the West • Japanese Postwar Cinema • Hollywood's Decline Screening: <i>Rashomon</i> (Kurosawa, 1950) • <i>Bridge on the River Kwai</i> (Lean, 1957) Due: Screening response 6</p> <hr/> <p>Homework: Study for the final!</p>
<p>Week 16 12/12/22</p>	<p style="text-align: center;">Final Exam</p>

Sample