

MCS 208: HISTORY OF CINEMA II – 1945-1975

Prof. Blair Davis

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Office Hours: By scheduled appointment (*Email me to set up an appointment by phone or Skype*)

Course Description:

This course, offered fully online, covers the continued rise and development of cinema from 1945 to 1975. The course will have a dual focus, looking simultaneously at both the American studio system and international cinemas. Equal emphasis will be placed on charting the development of cinematic techniques as well as examining the growth of specific national cinemas. In addition, the course surveys international stylistic trends in narrative, documentary, and avant-garde film. Students will acquire a broad understanding of the institutional, social, technological, and aesthetic forces that have shaped the development of cinema during the mid-twentieth century.

Course Objectives:

- Identify changes in American film production, distribution and exhibition practices from the postwar period to 1975.
- Analyze the social, cultural, technological, and economic factors that shape international film history during this period.
- Examine the structure of prominent international film industries during this period.
- Identify and analyze the formal and stylistic characteristics of prominent national cinemas during this period.

Required Text

David Bordwell & Kristin Thompson. *Film History*, 3rd ed.

Assignments:

Online Participation – 20% - *includes such things as the quality and quantity of contributions to online discussions, engagement with class activities, etc.*

Quizzes: 5% - *There will be quizzes each week throughout the quarter. The quizzes are designed to assess your understanding of material covered in the readings and lecture/discussions. The quizzes will be marked on a pass/fail basis.*

Short Assignment #1 (2 pages) – 10% - *a brief engagement with a single film in which you will critically argue its merits.*

Short Assignment #2 (2 pages) – 10% - *a brief comparison of two films in which you critically examine their differences and commonalities.*

Creative Reimagining Assignment (3 pages) – 15% - *Students will reinvent a modern Hollywood film in the style of a 1960s European art film, describing how its look/tone/plot/characters/budget/effects, etc. would change.*

Chicago Tribune Research Assignment (2 pages) – 15% - *Students will access an issue of the Chicago Tribune from between 1945 and 1975. You will find an advertisement of a film that opened in the city, scan/save the document and write a critical reflection about it.*

Final Paper (4 pages): 25% - *For this paper you will analyze 1 or 2 films in connection with the social and historical contexts in which the films were produced and released.*

COURSE ACTIVITIES AND FORMAT

PREPARATION & READING STRATEGIES

Please complete all readings assigned for a given week so that you will have a context for understanding the course material. I recommend taking notes while you read, such as key ideas and concepts, as well as making a list of questions regarding aspects of the material that are unclear to you or that you find interesting, challenging or enlightening.

ATTENDANCE

Regular class participation in online discussions is required in the particular weeks in which they are assigned. Students will not be able to participate in any given discussion forum other than the week in which it is assigned. Once the deadline for posts has passed for a given week's discussion you will not receive any marks if you have not already posted.

Makeup tests, assignments, quizzes, etc.: there will be NO makeup tests, exams or quizzes. If you miss a test, assignment deadline or quiz you will receive zero marks. Exceptions may be made at the instructor's discretion for legitimate and unforeseen *documented* medical reasons or extenuating circumstances such as a death in the family. In such a case, it is the responsibility of the student to inform the instructor immediately and make arrangements to provide any required documentation (I.e. a doctor's note, death certificate, etc.). Exceptions cannot be made if the student does not submit such documentation within a reasonable time frame.

ASSIGNMENT DEADLINES

Assignments must be handed in on time, before the deadline for which they are due. Assignments handed in after the deadline will be considered late. Late penalties will be applied at the instructor's discretion to any assignments handed in late. ***You will lose one letter grade per day late on the assignment.***

Assignments that are more than one week late will NOT be accepted and you will receive a zero.

Please allow yourself sufficient time to complete the last-minute details: late assignments due to computer/internet problems and transportation troubles will unfortunately not be exempt from receiving a late penalty. Be sure to allow yourself enough time for the server to upload your files – do not submit at the last minute. Please manage your time accordingly and do not leave things to the last minute so that you have enough time to troubleshoot any problems that may arise. You must double check receipt of any files uploaded to D2L to ensure that the system has received them. If you do not confirm receipt of your file having been uploaded I am unable to provide exemptions from any applicable late penalties.

If you experience technical problems using D2L, please contact the DePaul Department of Information Services Help Desk (<http://offices.depaul.edu/is/Pages/default.aspx>). You must get a case number regarding your incident for any possible accommodation from the instructor to be considered due to technical issues.

Exceptions may be made at the instructor's discretion for legitimate and unforeseen *documented* medical reasons or extenuating circumstances such as a death in the family. In such a case, it is the responsibility of the student to inform the instructor immediately and make arrangements to provide any required documentation (I.e. a doctor's note, death certificate, etc.). Exceptions cannot be made if the student does not submit such documentation within a reasonable time frame.

QUIZ DEADLINES

Quizzes are marked on a pass/fail basis. You will have three attempts to pass each quiz. Quizzes will remain unlocked until the end of each week, at which time the quiz will become locked. Please allow yourself enough time to take/retake each quiz before you can no longer access it.

ACCOMODATION FOR DISABILITIES

Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussion will remain confidential. To ensure that you receive the most reasonable accommodation based on your needs, be sure to contact the following office for support and additional services and follow their procedures for alerting the instructor:

Center for Students with Disabilities (CSD)

#370, Student Center, LPC, [773.325.1677](tel:773.325.1677)

RESPECTFUL BEHAVIOR

Please respect the contributions of others in our online classroom by not using insulting/inflammatory or discriminatory rhetoric. Class space (both in person and online) is intended to be a safe space for personal reflection and growth, so it is essential that the opinions of others be treated respectfully even if you do not agree with them. Students must therefore engage in respectful and professional online conduct (which also includes the use of proper grammar when replying online - I.e. please avoid excessive use of abbreviations, emoticons, etc. – full sentences should be used.)

LIBRARY RESERVE

The Bordwell & Thompson textbook is on course reserve at the Lincoln Park campus library.

DEPAUL UNIVERSITY ACADEMIC INTEGRITY POLICY

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible

members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details.

The DePaul Student Handbook defines plagiarism as follows: "Plagiarism includes but is not limited to the following: (a) The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or in part, without proper acknowledgement that it is someone else's. (b) Copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement. (c) Submitting as one's own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else. This includes research papers purchased from any other person or agency. (d) The paraphrasing of another's work or ideas without proper acknowledgement." Plagiarism will result in severe penalty, including failure of the assignment and/or failure of the course at the instructor's discretion. If you are unsure of how to cite a source, please ask in advance! Academic Integrity violations will be promptly reported to the Academic Integrity Board.

POLICY ON INCOMPLETE (IN) GRADES

Undergraduate and graduate students have two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F" grades. In the case of the Law School incompletes must be completed by the end of the semester following the one in which the incomplete was assigned. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four-week grace period before final degree certification.

ASSISTANCE WITH WRITING

For help with organizing your ideas, grammar, citing sources, and avoiding plagiarism, I encourage you to consult DePaul's Center for Writing-Based Learning. The center offers both on-campus and online tutoring. See <http://condor.depaul.edu/~writing/>.

EMAIL

I will ordinarily respond to email messages within twelve hours, Monday to Friday. Please note that I will not always be able to respond to email messages on the weekend, as this time is reserved for my family. There are no guarantees that last minute emails before assignment deadlines will be answered in time.

OFFICE HOURS

Office hours are by scheduled appointment, either by phone or by Skype. Please email me to arrange a mutually convenient time. Please be responsible with your time and schedule your appointments with me as far in advance as possible so as to ensure that you have left adequate time before assignment deadlines. Meetings must be scheduled at least a day in advance – last minute meetings are not guaranteed.

CLASS SCHEDULE:

Week 1 – Introduction to Film History/Classical Hollywood

Readings: Film History Ch. 10, pp. 195-210

Syllabus Quiz / Quiz #1

Week 2 – 1940s Hollywood: Film Noir

Screening: *The Killers* (1946, Dir – Robert Siodmak)

Clips from: *Touch of Evil*, *Double Indemnity*, *Detour*

Readings: Film History Ch. 10, pp. 210-218

Quiz #2

****Short Assignment #1 due**

Week 3 – Italian Neorealism

Screening: *The Bicycle Thief* (1948, Dir - Vittorio De Sica)

Clips from: *Open City, Umberto D, Germany Year Zero*

Readings: Film History Ch. 16

Quiz # 3

Week 4 – Post-War Japanese Cinema

Screening: *Rashomon* (Akira Kurosawa, 1950)

Clips from: *Drunken Angel, Throne of Blood*

Readings: Film History pp. 358-363; 388-390

Quiz #4

****Short Assignment #2 due**

Week 5 – 1950's Hollywood: Cold War Cinema, Suburbia and Conformity

Screening: *Invasion of the Body Snatchers* (Don Siegel, 1956)

Clips from: *All That Heaven Allows; Rebel Without a Cause*

Readings: Film History Ch. 15

Quiz # 5

Week 6 – European Art Cinema

Screening: *The Seventh Seal* (Ingmar Bergman, 1957),

Clips from: *L'Avventura, The Virgin Spring; Persona*

Readings: Film History pp. 351-353; pp. 381-388

Quiz # 6

**** Creative Reimagining Assignment due**

Week 7 – French New Wave

Screening: *Cleo de 5 a 7* (Agnes Varda, 1962)

Clips: *Breathless, Pierrot le Fou, La Chinoise*

Readings: Film History pp.342-351; pp. 403-414

Quiz # 7

Week 8 – Documentary Cinema

Screening: *Gimme Shelter* (1970)

Clips from: *Lonely Boy; Medium Cool, Roger & Me*

Readings: Film History pp. 439-451

Quiz #8

**** Chicago Tribune Assignment Due**

Week 9 – Avant Garde Cinema

Screening: “*Begone Dull Care*”; “*Neighbours*”; “*Pas de Deux*”; “*Meshes of the Afternoon*”; “*Cat’s Cradle*”; “*Mothlight*”; “*Eye Myth*”; “*The Dot and the Line*”

Readings: Film History pp. 451-469

Quiz #9

Week 10 – 1970's Hollywood Cinema

Screening: *McCabe & Mrs. Miller* (Robert Altman, 1970)

Clips from: *The Graduate; M.A.S.H.; Mean Streets; Taxi Driver*

Readings: Film History Ch. 22

Quiz #10

****Final assignment due**