

FILM 2700: HISTORY OF MOTION PICTURES (3 CREDITS)  
TUESDAYS & THURSDAYS: 1:00-2:15  
ADERHOLD LEARNING CENTER 330, CRN: 13903  
SPRING 2011

INSTRUCTOR: MUNIB REZAIE

COURSE DESCRIPTION

This course will cover a broad and general history of the movies, focusing on some of the major aesthetic, cultural, political, and technological developments that the medium has faced since its origin in the late 19<sup>th</sup> century

COURSE OBJECTIVES:

- Attain a historical perspective on the aesthetic, cultural, economic, political, and technological trends in film from its origins to the present
- Appreciate films from different time periods and different countries
- To be exposed to films we have not seen before
- Understand how films continue to reflect the rich history of the medium
- To love the movies!

REQUIRED TEXTS:

- Thompson & Bordwell's *Film History: GSU Custom Edition*
- Access to uLearn and "ebook" features via code purchased with textbook
- Any additional readings/articles posted on ULearn or distributed in class, as deemed necessary by the instructor.

FILM SCREENINGS:

- You will need a Netflix Account with access to the "Watch Instantly" feature
- Some screenings will be available at <http://www.archive.org/bookmarks/mrezaie2>

ASSIGNMENTS & GRADING BREAKDOWN

Your final grade will be determined by the number of points you earn out of 1000 possible for the course. Points and the grading scale breakdown as follows:

Participation	10 % (100 points)
In class exercises	20 % (200 points)
Final Paper	20 % (200 points)
Midterm	25 % (250 points)
Final	25 % (250 points)

Final Grade (based on total points):

1000-965	A+	894-865	B+	794-765	C+	694-595	D
964-935	A	864-835	B	764-735	C	594 and below	F
934-895	A-	834-795	B-	734-695	C-		

PARTICIPATION

Students are expected to be to class on time and prepared for lecture and discussion. You should strive to actively engage in class discussions, and ask and respond to questions regularly. For each absence after your third, ten points will be subtracted from your participation grade. This grade will also include **unannounced** 1-minute papers at the end of randomly selected classes asking two simple questions: 1) What was the most

important thing you learned today? and 2) What part of that day's lecture remains unclear? There will be no make-ups for these papers.

#### IN CLASS EXERCISES

Each week on Thursdays (unless noted on the schedule below), we will be doing a graded in class exercise. These will include short essays and quizzes. Short essays will require that you put the films we're screening weekly into conversation with lecture material, the textbook readings, and online essays. Quizzes will require you can demonstrate important knowledge and understanding of that week's lecture, readings, and film screening. With the exception of extraordinary (documented) circumstances, no make-ups for in class exercises are allowed.

#### FINAL PAPER

This paper requires that you present an in depth consideration of a particular film as it is representative of a particular group, movement, or moment in film history. Your final paper will be submitted via turnitin.com – an online paper submission site that automatically scans your paper for instances of plagiarism. Please submit your paper well in advance of the deadline verifying that you receive a confirmation email from turnitin.com once you have submitted your paper. **It will be 800-1000 words, Due Friday, April 22 by 5:00 p.m. Late papers will not be accepted.**

#### EXAMS (MIDTERM AND FINAL)

Exams will be in short answer and multiple-choice form and examine material covered in lecture, discussions, and your online screenings. Students who miss a class exam will receive a 0 on that exam unless an approved written excuse is presented within one week of the absence and exam date.

#### EXTRA CREDIT OPPORTUNITIES

Each week, you will have the option of watching an additional film chosen specifically for its relation to the required screening. Extra credit will be given towards response papers putting the two films in conversation, drawing out similarities and parallels. In addition, extra credit questions on the exams may come from these films.

#### FILM SCREENINGS

You are responsible for screening assigned weekly films **before the Thursday session** in which each film will be discussed. We will view films that contain controversial social and political content, profanity, nudity, and/or issues that may be contrary to some personal beliefs. If you object to watching and/or discussing such material, you should withdraw from the course.

#### ATTENDANCE AND ASSIGNMENT POLICIES:

Attendance in class is essential. Attendance will be taken each day, and there are no "excused" absences. Not being present in class will have an effect on the participation portion of your final grade.

Serious health and family emergencies do come up. **I advise you to contact and speak with me as soon as possible if you know you need to miss class for any reason – BEFORE the scheduled class period.** By attending all scheduled classes and not "taking a day off" you will not only improve your participation grade but will be in a better spot if you must miss a day due to illness or family emergency. Students who must miss assignments for an emergency or illness (confirmed in writing by the Health Center or other verifiable professional source) need to make arrangements with me immediately upon returning to class to complete missed work. You are responsible for all coursework and assignments on any day you are not in class. Student athletes who will be missing class due to University activities need to complete all assignments prior to their absence.

A few words on using uLearn and Netflix. I understand that not all students at GSU (particularly freshman new to campus) will have had experience using online learning tools, specifically uLearn and (for this class) Netflix. Please do not hesitate to ask questions or see me during office hours or by appointment if you are having trouble with any of the online components of the class. The use of these tools is crucial and necessary for you to succeed, so be sure that you are comfortable with them from the start.

#### GENERAL COURSE POLICIES:

*All course policies and classroom “rules” come down to one thing: **RESPECT!** Treat myself and all other students in the same way you expect to be treated and it should be a great semester! Some specific details are listed below:*

- It is the responsibility of all students to help in creating a safe and comfortable academic environment for everyone. The GSU student body is a diverse group of people representing many different ages, races, religious and spiritual beliefs, sexual orientations, ability levels, etc. I expect all students to respect one another’s backgrounds and to display cultural sensitivity in the classroom at all times Any student intentionally not showing this respect by way of their language or actions will be asked to leave the classroom immediately.
- I expect all students to behave appropriately and professionally in the classroom at all times. Side conversations, consistent tardiness, **text messaging**, or reading the newspaper during class will not be tolerated. I will not hesitate to mark a student absent should I notice any of these actions taking place.
- Cell phones need to be on silent or vibrate in class and put away. I will have my phone in class and am signed up for GSU text message alerts. I will be able to notify the class in case of campus emergency.
- Policy on Academic Honesty (Section 409). The policy is available for viewing at <http://www2.gsu.edu/~wwwfhb/fhb.html>. We follow this policy **completely**. Feel free to approach me with any questions or concerns.

#### REQUESTS FOR ACCOMMODATION

Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought.

#### COURSE EVALUATIONS

Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State University. Upon completing the course, please take the time to fill out the online course evaluation. I would also personally appreciate you taking the time to carefully fill out the evaluation and make written comments. We will also have a short mid-term evaluation before the mid-term exam.

***The course syllabus provides a general plan for the course; deviations may be necessary. A complete course schedule follows below.***

## COURSE SCHEDULE

### WEEK ONE: THE INVENTION AND EARLY YEARS OF CINEMA

Tuesday, 1/11- Course Introduction

Thursday, 1/13- Read: Chapter 1; Currie, “The Nickel Madness” (ebook); Glass “Who Remembers Atlanta’s First Picture Theater?” (ebook), *no in class exercise*

### WEEK TWO: INTERNATIONAL EXPANSION AND EARLY COMEDY

Tuesday, 1/18- Read: Chapter 2; Maland, “A Star is Born” (ebook)

Thursday, 1/20- Screen: *The Gold Rush (Chaplin, 1925, 95 min)* available at archive.org  
Optional: *The General* (Bruckman & Keaton, 1926, 105 min)

### WEEK THREE: NATIONAL CINEMAS, HOLLYWOOD CLASSICISM, AND WORLD WAR I

Tuesday, 1/25- Read: Chapter 3; Marchetti, “The Rape Fantasy: The Cheat and Broken Blossoms”

Thursday, 1/27- Screen: *The Cheat* (DeMille, 1915, 59 min)  
Optional: *Broken Blossoms* (Griffith, 1919, 90 min)

### WEEK FOUR: GERMANY AND THE SOVIETS BETWEEN THE WARS

Tuesday, 2/1- Read: Chapters 4 and 5

Thursday, 2/3- Screen: *The Cabinet of Dr. Caligari* (Wiene, 1919, 72 min)  
Optional: *Battleship Potemkin* (Eisenstein, 74 min)

### WEEK FIVE: INTRODUCTION OF SOUND

Tuesday, 2/8 - Read: Chapter 6

Thursday, 2/10- Screen, *M* (Lang, 1931, 110 min)  
Optional: *Blackmail* (Hitchcock, 1929, 84 min)

### WEEK SIX: POETIC REALISM, THE POPULAR FRONT, AND OCCUPATION ERA CINEMA

Tuesday, 2/15- Read: Chapter 8

Thursday, 2/17 - Screen: *Rules of the Game* (Renoir, 1939, 106 min)  
Optional: *Gosford Park* (Altman, 2001, 138 min)

### WEEK SEVEN: REVIEW AND MIDTERM

Tuesday, 2/22- In class review session

Thursday, 2/24 - MIDTERM EXAMINATION, *no in class exercise*

### WEEK EIGHT: SPRING BREAK!

### WEEK NINE: HOLLYWOOD STUDIO SYSTEM 1930-1945

Tuesday, 3/8- Read: Chapter 7; “The Production Code of 1930” (ebook)

Thursday, 3/10- Screen: *It Happened One Night* (Capra, 1934, 105 min)  
Optional: *Scarface* (Hawks, 1932, 93 min)

**WEEK TEN: POST-WAR AMERICAN CINEMA**

Tuesday, 3/15- Read: Chapter 9; Schrader, "Notes of Film Noir" (ebook)

Thursday, 3/17- Screen: *Brick* (Johnson, 2005, 110 min)

Optional: *The Lady From Shanghai* (Welles, 1948, 87 min)

**WEEK ELEVEN: POST-WAR EUROPEAN CINEMA; NEO-REALISM**

Tuesday, 3/22- Read: Chapter 10

Thursday, 3/24- Screen: *The Bicycle Thieves* (De Sica, 1948, 89 min)

Optional: *Rome: Open City* (Rossellini, 1945, 102 min)

**WEEK TWELVE: NEW WAVES AND YOUNG CINEMAS**

Tuesday, 3/29- Read: Chapter 12

Thursday, 3/31; Screen: *Breathless* (Godard, 1960, 90 min)

Optional: *The 400 Blows* (Truffaut, 1959, 99 min)

**WEEK THIRTEEN: POST WAR DEVELOPING WORLD CINEMAS**

Tuesday, 4/5- Read: Chapters 11 and 15

Thursday, 4/7- Screen: *Drunken Master* (Yuen, 1978, 106 min)

Optional: *Sanjuro* (Kurosawa, 1961, 96 min)

**WEEK FOURTEEN: DOCUMENTARY AND EXPERIMENTAL CINEMA**

Tuesday, 4/12- Read: Chapter 13

Thursday, 4/14- Screen: *Exit Through the Gift Shop* (Banksy, 2010, 85 min)

Optional: *Sherman's March* (McElwee, 1986, 155 min)

**WEEK FIFTEEN: THE HOLLYWOOD RENAISSANCE AND AMERICAN CINEMA 1980-2010**

Tuesday, 4/19- Read: Chapters 15 and 16

Thursday, 4/21- Screen: *Bonnie and Clyde* (Penn, 1967, 111 min), *no in class exercise*

Optional: *Following* (Nolan, 1998, 70 mins)

**FINAL EXAM WEEK**

Tuesday, 4/26 – FINAL EXAM, 10:45 AM – 1:15 PM

### **DROPPING, INCOMPLETES, WITHDRAWALS**

It is your responsibility to drop the class if you deem necessary. Incompletes may be given to a student who for nonacademic reasons beyond his or her control is unable to complete the requirements of this course. An incomplete may be assigned for this course if a student has completed most of the major assignments of the course with a passing grade.

There is a new withdrawal policy for all undergraduates starting Fall 2006: All undergraduates are allowed to withdraw with a grade of "W" a maximum of six times in their entire careers at Georgia State. Students who exceed the limit will automatically receive a grade of "WF" which will count as an "F" for GPA calculations.

Withdrawals taken before Fall 2006 will not count against the limit and neither will hardship withdrawals, withdrawals at other institutions or withdrawals after the midpoint. Withdrawals after the semester midpoint are automatically given a grade of "WF."

### **ACADEMIC MISCONDUCT**

**Policy on Academic Honesty, reprinted from the Georgia State University Faculty Handbook | FALL 06** As members of the academic community, students are expected to recognize and uphold standards of intellectual and academic integrity. The university assumes as a basic and minimum standard of conduct in academic matters that students be honest and that they submit for credit only the products of their own efforts. Both the ideals of scholarship and the need for fairness require that all dishonest work be rejected as a basis for academic credit. They also require that students refrain from any and all forms of dishonorable or unethical conduct related to their academic work.

The university's policy on academic honesty is published in the *Faculty Affairs Handbook* and the *On Campus: The Undergraduate Co-Curricular Affairs Handbook* and is available to all members of the university community. The policy represents a core value of the university and all members of the university community are responsible for abiding by its tenets. Lack of knowledge of this policy is not an acceptable defense to any charge of academic dishonesty. All members of the academic community -- students, faculty, and staff -- are expected to report violations of these standards of academic conduct to the appropriate authorities. The procedures for such reporting are on file in the offices of the deans of each college, the office of the dean of students, and the office of the provost.

In an effort to foster an environment of academic integrity and to prevent academic dishonesty, students are expected to discuss with faculty the expectations regarding course assignments and standards of conduct. Students are encouraged to discuss freely with faculty, academic advisors, and other members of the university community any questions pertaining to the provisions of this policy. In addition, students are encouraged to avail themselves of programs in establishing personal standards and ethics offered through the university's Counseling Center.

### **Definitions and Examples**

The examples and definitions given below are intended to clarify the standards by which academic honesty and academically honorable conduct are to be judged. The list is merely illustrative of the kinds of infractions that may occur, and it is not intended to be exhaustive. Moreover, the definitions and examples suggest conditions under which unacceptable behavior of the indicated types normally occurs; however, there may be unusual cases that fall outside these conditions which also will be judged unacceptable by the academic community.

**Plagiarism.** Plagiarism is presenting another person's work as one's own. Plagiarism includes any paraphrasing or summarizing of the works of another person without acknowledgment, including the submitting of another student's work as one's own. Plagiarism frequently involves a failure to acknowledge in the text, notes, or footnotes the quotation of the paragraphs, sentences, or even a few phrases written or spoken by someone else. The submission of research or completed papers or projects by someone else is plagiarism, as is the

unacknowledged use of research sources gathered by someone else when that use is specifically forbidden by the faculty member. Failure to indicate the extent and nature of one's reliance on other sources is also a form of plagiarism. Any work, in whole or in part, taken from the Internet or other computer-based resource without properly referencing the source (for example, the URL) is considered plagiarism. A complete reference is required in order that all parties may locate and view the original source. Finally, there may be forms of plagiarism that are unique to an individual discipline or course, examples of which should be provided in advance by the faculty member. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly or creative indebtedness, and the consequences of violating this responsibility.

**Cheating on Examinations.** Cheating on examinations involves giving or receiving unauthorized help before, during, or after an examination. Examples of unauthorized help include the use of notes, computer based resources, texts, or "crib sheets" during an examination (unless specifically approved by the faculty member), or sharing information with another student during an examination (unless specifically approved by the faculty member). Other examples include intentionally allowing another student to view one's own examination and collaboration before or after an examination if such collaboration is specifically forbidden by the faculty member.

**Unauthorized Collaboration.** Submission for academic credit of a work product, or a part thereof, represented as its being one's own effort, which has been developed in substantial collaboration with another person or source, or computer-based resource, is a violation of academic honesty. It is also a violation of academic honesty knowingly to provide such assistance. Collaborative work specifically authorized by a faculty member is allowed.

**Falsification.** It is a violation of academic honesty to misrepresent material or fabricate information in an academic exercise, assignment or proceeding (e.g., false or misleading citation of sources, the falsification of the results of experiments or of computer data, false or misleading information in an academic context in order to gain an unfair advantage).

**Multiple Submissions.** It is a violation of academic honesty to submit substantial portions of the same work for credit more than once without the explicit consent of the faculty member(s) to whom the material is submitted for additional credit. In cases in which there is a natural development of research or knowledge in a sequence of courses, use of prior work may be desirable, even required; however the student is responsible for indicating in writing, as a part of such use, that the current work submitted for credit is cumulative in nature.

Plagiarism, cheating, unauthorized collaboration, falsification, and the submission of work completed for other courses will not be tolerated and punished to the fullest extent allowed by the university.

#### **GRADING CRITERIA FOR PAPERS**

**F assignments** are incoherent or late/never turned in.

**D assignments** are off-topic, poorly written, disorganized, and instead of the course materials rely solely on "personal experience" or materials from other classes. In other words, the assignment shows no evidence that the student was paying attention in class and does not incorporate materials used in the readings or in class discussion. Often these assignments seem more like film summaries or reviews rather than analyses. They do not incorporate an understanding of both narrative and style (editing, cinematography, mise-en-scene, sound, etc.) within the filmic text and instead focus only on the story or dialogue. These assignments also do not include a specific analysis of particular scenes within the film (the student has not watched the film carefully and shows no attention to cinematic detail). These assignments may also fall short or far exceed the page limits or time constraints for the assignment. They do not use appropriate grammar and often are not proofread.

**C assignments** address the questions somewhat but don't explicitly cite specific texts and discussion. These assignments tend to recycle examples from discussion without discussing how they fit with the analysis and repeat information given in class. There are usually typos, spelling errors and poorly structured sentences that make the argument vague or awkward.

**B assignments** take on the questions directly, citing specific materials from the texts and lectures to illustrate the points being made. These assignments offer previously discussed examples illustrating points covered in class and engage with the materials, reflecting on the connections between the course materials. There are usually few typos or spelling errors (if any), sentences are relatively clear, and thoughts are organized into a concise argument.

**A assignments** take on the questions directly, citing specific materials from the texts and lectures to illustrate the points being made. These assignments offer fresh, creatively critical examples illustrating points covered in class and also take the ideas in new places (reflections on current political situations, larger disciplinary issues, etc.). Connections are made between the course materials. Interesting readings of these connections—not brought up in class, per se—are presented in clear, provocative ways. These assignments incorporate specific analyses of particular cinematic scenes within the film, demonstrating an in-depth analysis of the film. (This is usually achieved through repeat viewings of the film and detailed focus on cinematic elements.) There are no typos or spelling errors, and the sentences are clear, concise, well organized, and skillfully written.

#### **PARTICIPATION GRADE GUIDELINES**

**F. Failure to Fulfill Participation Requirements:** Student never speaks in class. This student is frequently late, unprepared for class, or fails to pay attention during lecture. This person might also create disruptions during class (cells phones, text messages, side conversations, frequent tardiness) or often be absent.

**D. Poor:** Student rarely speaks in class. He or she is frequently late, leaves early, is unprepared for class, or fails to pay attention during lecture. Student might also sometimes sleep, do other work, or have side conversations with other students during class.

**C. Average:** Speaks occasionally or rarely in class. Comments are sometimes off topic. Students are occasionally late, leave early, unprepared for class, or fail to pay attention during lecture.

**B. Good:** Speaks often and intelligently in class (almost every class, at least once per class session). Comments frequently make an important contribution to class discussion. Student is generally prepared for class, in his or her seat at the start of class, and remains focused on the discussion even when not actively contributing.

**A. Excellent:** Speaks frequently (in almost every class, multiple times per class session) and intelligently in class. Comments make an important contribution to class discussion. Student is always prepared and in his or her seat at the start of class. Student pays attention during class, remaining focused on class discussion.

#### ***Questions About Grades and Grade Disputes***

Grades will not be discussed:

1. Immediately before or after class
2. On the day the grade is distributed
3. By email
4. By phone

Grade appeals should be made within one week of receiving the grade. Please schedule a meeting with me if you would like to discuss your grade.