HIST 202 Winter '10
T Th 10-12:05
PIGT 208
Hazel Hahn, Ph.D
Associate Professor, History Dept.

Office Hours: Tues. 3:40-4:40 and Wed. 9:40-11:40
or by appointment
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Film & History

This course is about cities, the country and nature in films. Main subthemes are modernization, modern space and architecture, war, gender relations, childhood, class relations, imperialism, and ethnic relations. The course uses two major approaches to knowledge, those of the humanities and the social sciences. As film is a cultural artifact and a product of creative imagination, it will be studied as a form of art. At the same time, history will be explored through films by situating films in the historical context. Films are seen as cultural artifacts of specific times and places. The course explores issues of how historians can use films and which films are best suited for historical studies. We mostly see European films, plus some Asian and American films.

In addition to class meeting times there are weekly student-run film screenings on Mondays from 7 to 9:30 p.m. (and on the Wednesdays Jan. 6 & Jan. 20) in Pigott 107. If you cannot make that time, you can watch the films on your own.

Required Books:
Leo Charney and Vanessa Schwartz eds., *Cinema and the Invention of Modern Life* (University of California Press, 1996) 0520201124

Mark Lamster ed., *Architecture and Film* (Princeton: Princeton Architectural Press, 2000) ISBN-10: 1568982070

Fatimah Tobing Rony *The Third Eye: Race, Cinema, and Ethnographic Spectacle* (Duke University Press, 1996) 0822318407

Tom Conley, *Cartographic Cinema*, (Minneapolis: University Of Minnesota Press, 2007) 0816643571 $26.50

Many of the readings are on the ANGEL website for this course.

Recommended Reading:
David Bordwell and Kristin Thompson, *Film History* (2002)

Film Propaganda: Soviet Russia and Nazi Germany (Cinema and Society) by Richard Taylor, (I. B. Tauris, 1998)

Film Screening in Pigott 107:
Jan. 6 (W) 7-9:30
Jan. 11 (M)7-9:30
Jan. 20 (W) 7-9:30 (Jan. 18 is a holiday)
Jan. 25 (M) 7-9:30

Feb. 1 (M) 7-9:30
Feb. 8 (M) 7-9:30
Feb. 15 (M) 7-9:30
Feb. 22 (M) 7-9:30
Mar. 1 (M) 7-9:30
Mar.8 (M) 7-9:30

COURSE REQUIREMENTS:

1. Participation: Includes attendance. You are expected to do all assigned readings and engage actively in class discussion. 15%

2. A 15-minute presentation: 20% Consult the professor for choosing the topic. In preparing for the preparation, you must use books and articles. Some websites are permissible, including IMDB.com, newspapers, magazines and journals and online film review cites, and websites of exhibitions put up by museums, and film archives such as the Pacific Film Archive. Wikipedia is not permitted.

3. Three 4-5 page papers: 40%. There will be four assignments. You must do 3, including the first one.

4. Final Paper: You are required to write a 6-7 page paper. The paper should include notes and bibliography. 15%

5. In-class writing and other assignments: 10%

Note: Short papers can be either handed in in class or e-mailed to the professor before the class. The final paper must be e-mailed to the professor.

Plagiarism will result in a grade of F for the assignment and/or the course.

COURSE SCHEDULE

Week 1 Tues. Jan. 5	**Introduction: "Film History" and "Film and History"**
Wed. Jan. 6 Screening: Pigott 107	*Les Vampires* (Louis Feuillade dir., 1915, 399 min.): crime and criminals in Paris, the mysterious city, the fantastic, anxiety, identities, birth of the 20th century
Thurs. Jan. 7 Reading:	**Early Cinema** Short films by Méliès: *Le voyage à travers l'impossible, The Wonderful Living Fan, The Hilarious Posters* (Georges Méliès, 1904-1908): early cinema, cinema as theater & cinema as magic *The Playhouse* (Buster Keaton, 1921, 21 min.) and excerpts from *The General*: modern transportation and cinema as modern technology *Cinema and the Invention of Modern Life*: Chs. 1 & 11 **Assignment n.1 sheet distributed**

Mon. Jan. 11 Screening:	*Tabu: A Story of the South Seas* (F. W. Murnau and Robert Flaherty, 1931, 84 min.)
Week 2 Tues. Jan. 12 Reading:	**Ethnographic Cinema** Excerpts, *Nanook of the North* (Robert Flaherty, 1922, 79 min.) Excerpts, *Dersu Uzala* (Akira Kurosawa, 1975, 144 min.) *The Third Eye* Chs 1, 4 & 5
Thurs. Jan. 14 Reading:	**Soviet Films of the 1920s & 30s** Excerpts, *Aelita* (Yakov Protazanov, 1924, 111 min.): science fiction, the outer space Excerpts, *Bed and Sofa* (Abram Room, 1927, 95 min.): housing shortage in early USSR, gender relations Excerpts, *Alexsander Nevsky* (Sergei Eisenstein, 1938, 112 min.): a Soviet film about a Russian hero; political film ANGEL: Maurice Leblanc, *Eight Strokes of the Clock* (1923)--selections
Week 3 Mon. Jan. 18 (holiday-No screening) Tues. Jan. 19 Reading: **Paper n.1 due**	**Cinema of the 1940s and W.W.II** Excerpts, *The Philadelphia Story* (George Cukor, 1940, 112 min.): American aristocracy Excerpts, *To Be or Not To Be* (Ernst Lubtisch, 1942, 99 min.): Wartime Warsaw, classic comedy *Cinema and the Invention of Modern Lif*e Chs 2, 3, 10 *Architecture and Film*, Christina Wilson, "Cedric Gibbons…" See Assignment Sheet.
Wed. Jan. 20 Screening: Pigott 107	*Ballad of a Soldier* (Grigori Chukhrai, 1959, 89 min.): W.W.II devastation, depictions of the war zone, the country and the city
Thurs. Jan. 21 Reading:	**Cinema of the 1940s: Colonial & Occupied Cities** Excerpts, *Casablanca* (Michael Curtiz, 1942, 102 min.): occupied colonial city *Cartographic Cinema* Introduction & Ch. 4 **Assigment n.2 sheet distributed**

Mon. Jan. 25 Screening	*The Mirror* (Andrei Tarkovsky, 1975, 108 min.): Memory, Childhood, W.W.II
Week 4 Tues. Jan. 26 Reading:	**Cinema of the 1950s: Soviet War Films** Excerpts, *The Cranes are Flying* (Mikhail Kalatozishvili, 1957, 94 min.): about W.W.II in Moscow, the home front Excerpts, *Ivan's Childhood* (Andrei Tarkovsky, 1962, 95 min.): WWII, childhood ANGEL: Youngblood on Soviet WWII films ANGEL: "Remaking Moscow"
Thurs. Jan. 28 Reading:	**Screening and Discussion of *The River* in Engineering 200** *The Third Eye* Chs 2, 3, 6 & Conclusion
Mon. Feb. 1 Screening	*Mon Oncle* (Jacques Tati, 1958, 110 min.): modernization, the suburbs, and childhood
Week 5 Tues. Feb. 2 Reading: **Paper n.2 due**	**Cinema of the 1950s & 60s: Jacques Tati & Others** Excerpts, *Playtime* (Jacques Tati, 1967, 127 min.): Paris, modern architecture, corporate working conditions, night life Excerpts, *A Hard Day's Night* (Richard Lester, 1964, 87 min.) and *Help!* (Richard Lester, 1965, 93 min.): The Beatles in London, space *Architecture and Film*, Joan Ockman, "Architecture in a Mode of Distraction: Eight Takes on Jacques Tati's Playtime" *Architecture and Film* , Eric Rosenberg, "Bursting at the Seams: Architecture and the Films of the Beatles."
Thurs. Feb. 4 Reading:	**Cinema of the 1950s and 60s: Resnais** Excerpts, *Hiroshima Mon Amour* (Alain Resnais, 1959, 90 min.): postwar Hiroshima, memory and forgetting Excerpts, *Last year at Marienbad*, (Alain Resnais, 1961, 93 min.): Baroque architecture, the modern and the postmodern ANGEL: on Resnais **Assignment sheet for paper n.3 distributed**

Week 6 Mon. Feb. 8 Screening	*The 400 Blows* (François Truffaut, 1959, 99 min.): misunderstood adolescent, underground Paris
Tues. Feb. 9 Reading:	**The New Wave Continued: Godard & Others** Excerpts: *Week-End* (Jean-Luc Godard, 1967, 105 min.): from civilization to barbarism Excerpts, *Loves of a Blonde* (Milos Forman, 1965, 88 min.): Czech young women in the 1960s *Cartographic Cinema* Ch. 7 on *The 400 Blows*
Thurs. Feb. 11 Reading:	**Cinema of the 1960s: Antonioni** Excerpts, *Blow Up* (Michelangelo Antonioni, 1966, 111 min.): 1960s London, mystery in a park Excerpts, *L'Avventura* (Michelangelo Antonioni, 1960, 145 min.): The upper class and existential anxiety, alienated individuals, architecture *Architecture and Film,* Mitchell Schwarzer, "The Consuming Landscape: Architecture in the Films of Michelangelo Antonioni" *Architecture and Film*, Joseph Rosa, "Modern Homes in the Movies"
Week 7 Mon. Feb. 15 Screening	*My Life as a Dog* (Lasse Hallström, 1985, 101 min.): childhood, a small town community
Tues. Feb. 16 Reading: **Paper n.3 due**	**Swedish & American Cinemas** Excerpts, *Wild Strawberries* (Ingmar Bergman, 1957, 91 min.) *Cinema and the Invention of Modern Lif*e Chs. 7 on American cinema and 13 on Kracauer and Benjamin ANGEL: TBA Presentation on landscapes in early American cinema or Westerns
Thurs. Feb. 18 Reading:	**Nature & Art** Excerpts, *Andy Goldsworthy's Rivers & Tides* (Thomas Riedelsheimer, 2001, 90 min.): creating art in nature ANGEL: TBA **Assignment sheet for paper n.4 & Final paper sheet distributed**

Week 8 Mon. Feb. 22 Screening	*Water* (Deepa Mehta, 2005, 114 min.): caste & gender relations in India
Tues. Feb. 23 Reading:	**Bollywood & Its Influence** Excerpts, *Moulin Rouge* (Baz Luhrman, 2001, 127 min.) ANGEL: TBA Presentations on Bollywood & on *Water*
Thurs. Feb. 25	VISIT to the FRYE ART MUSEUM 704 Terry Avenue, Seattle
Week 9 Mon. Mar. 1 Screening	**Nostalgia & Re-Imagined Hong Kong** *In the Mood for Love* (Wong Kar-Wai, 2000, 97 min.): housing shortage, apartment living in Hong Kong of the 1950s & gender relations
Tues. Mar. 2 Reading: **Assignment: Paper n.4 due**	**Crowded Cities** Excerpts, *The Irony of Your Fate, or Enjoy Your Bath!* (Eldar Ryazanov, 1975, 192 min.) Excerpts, *Chungking Express* (Wong Kar-Wai, 1996, 98 min.) Excerpts, *Barking Dogs Never Bite* (Bong Joon-Ho, 2001, 106 min.) ANGEL: TBA Presentations on *In the Mood for Love* and on Hong Kong
Thurs. Mar. 4 Reading:	**Film and Art** Excerpts, *Gabbeh* (Mohsen Makmalbaf, 1996, 75 min.): Persian culture Excerpts, *Russian Ark* (Aleksandr Sokurov, 2002, 99 min.) ANGEL: on *Russian Ark* & TBA Presentations on Makmalbaf and Sokurov
Week 10 Mon. Mar. 8 Screening	*La Haine* (Mathieu Kassovitz, 1995, 96 min.): contemporary Parisian suburbs—ethnic tensions, immigrants
Tues. Mar. 9	**Dystopian Cities** Excerpts, *Blade Runner* (Ridley Scott, 1982, 117 min.): futuristic LA, urban dystopia, crime, city of immigrants, mechanization

Reading:	Excerpts, *Manufactured Landscapes* (Jennifer Baichwal, 2007, 80 min.) *Cartographic Cinema* Ch. 9 on *La Haine* *Architecture and Film*, Mark Lamster, "Wretched Hives: George Lucas and the Ambivalent Urbanism of Star Wars" –see next page ANGEL: Anthony Lane, "Space Case. 'Star Wars: Episode III.,'" *The New Yorker* May 23, 2005 Presentation on Dystopian Places
Thurs. Mar. 11 Reading:	**Imaginary Cities in Anime** Excerpts, *Akira* (Katsuhiro Otomo, 1988, 124 min.): neo-Tokyo Excerpts, *Metropolis* (Rintaro, 2000, 108 min.): futuristic city, war Excerpts, *Spirited Away* (Hayao Miyazaki, 2001, 130 min.): imaginary place Excerpts, *Howl's Moving Castle* (Miyazaki, 2004, 119 min.): war, an imaginary city ANGEL: TBA Presentation on imaginary spaces in anime

***Final Paper must be e-mailed by Thurs. March 18th at 8 p.m to the professor's e-mail address.**