FILM 302.01: HISTORY OF FILM

Fall 2011 T Th 1:30-3:35 Pigott 205 Dr. Edwin Weihe
Office: Casey 513

Office Hrs. TTh, by appointment

206 296-5420

HISTORY OF FILM

DESCRIPTION

The first motion picture flickered on a screen in 1895. This was the beginning of a new art. Our course will focus on the history and developing poetics of this new art, from its birth and commercial expansion, its first great directors, and its artistic development in German expressionism and Soviet montage, through the advent of sound, the golden Hollywood years before and after WWII, Italian Neorealism, and the international *new waves* and rise of film *auteurs* in the early 1960s.

We will need to stop in 1960, barely half way through the actual history of film, in part because in ten weeks we want to do justice to the history we do cover, of film's origins, foundations, and early flowering. It is with these first sixty years that undergraduate film students are likely to be least familiar. But there is another reason that allows us to stop in 1960. The Film Studies program offers a great many courses, including those meeting degree requirements, that continue providing history of film through studies of genres, the art of film, international cinemas, great modern directors, and special topics.

And finally, because our focus must be on history – on the what, where, and why of film in the dimensions of real time and space -- students will be required to dwell on the facts, to memorize the details of a great many things that we cannot possibly focus on in depth. There is tremendous value to storing up knowledge and experience even when it is not immediately applicable. The key is to be first interested in that knowledge for itself. That will assure that it will be available as a resource to you later. All of that said, we will also look closely at a fair number of films, both excerpts and full features, with the aim of understanding them in the context of film history.

LEARNING OBJECTIVES

By the end of the course you should be able to:

- Describe the evolution of film from its origins at least to 1960 in terms of its technology, poetics, and how it encapsulates the cultures of its time;
- Use the critical vocabulary of film studies to write and speak insightfully and with disciplinary authority about film art and culture;

■ Persuasively *apply* what is learned from the history text and from film analyses in class to additional films, in short interpretive essays.

TEXT & ACCOUNTABILITY

Required: Mast, Gerald and Bruce F. Kawin, <u>A Short History of the Movies</u>, Longman, the new Eleventh Edition or the Tenth edition.

There is no short history of the movies. The Gerald Mast text is, at 700 pages, among the shorter of the long histories, and the best written. We will read, and read carefully, close to 500 pages of it, and you will be held accountable for reasonable mastery of the most important details.

How will you be held accountable? First, our class discussions will assume that you have read the assigned chapters, that you can answer questions about them, and that you will have questions of your own. Second, every several weeks you will take a 30 minute objective test on the assigned chapters, three tests in all.

FILMS VIEWED IN ADVANCE FOR CLASS MEETINGS

Both readings and film screenings must be completed before the class meeting indicated on the schedule.

You will screen fourteen films, eight of which are available on Netflix streaming (*). We will screen <u>Sunrise</u> on campus, with pizza, early evening. The remaining films should be easy to find. Whenever possible, get ahead of schedule for film screenings, and view films with classmates.

TWO ESSAYS FOR CLASS PRESENTATION

Each of you will write and present in class (from the podium) two 700-800 word essays. Consult the schedule carefully for your presentation dates. Each essay must be a narrowly focused, close analysis of a scene, a recurring metaphor or symbol, or a technical issue or innovation that you wish to call to the attention of your classmates to better enable them to understand the film. Whenever possible, focus on something problematic, even controversial, about which there may be several thoughtful views. If you want to use a film clip with your essay presentation, be prepared to set it up. You will be provided at the beginning of the course with a model essay or two from another film class. When a particularly excellent paper is presented in class, I encourage you to ask the author to share a copy with you via email/attachment.

MID-TERM and FINAL ESSAY EXAMS, APPLIED LEARNING

Both the mid-term and final exam will ask you to write two 600 word essays. I will provide you with at least four options to choose from. These essays will require you to apply what you've learned from the text and from the films we've screened and discussed to issues, scenes, and, on the final exam, even films we have either not discussed in depth in class, or not discussed at all.

PARTICIPATION

It's vital that you participate in class discussion, for several reasons: (1) you clarify what you think by asking questions and engaging in fruitful dialogue with your teacher and classmates; (2) we learn from each other; and (3) it provides regular evidence that you have read the text and seen and thought about the films. Everyone's participation prevents the teacher from talking too much.

Each class meeting two or three of you will present papers. The purpose of this is to stimulate discussion. Discussion will not be stimulated unless the presentations are intelligent, detailed, and well-written. Then you will want to ask questions of the presenter and add to, or disagree with, what was presented. Another easy way to participate is to bring a question-for-clarification to class. Come to each class with something to say and the determination to say it, and to respond to what others say. Participating regularly and intelligently is a habit.

<u>GRADING</u>

3 Tests on the text x 10 pts	30 pts
2 Essays & Presentations x 15 pts	30 pts
Mid-Term and Final x 20 pts each	40 pts
Total	100 pts

Participation Bonus 1-10 pts

POLICIES

Disabilities

The Dean's Council has requested that this paragraph be included in all syllabi: If you have, or think you may have, a disability (including an 'invisible disability' such as a learning disability, a chronic health problem, or a mental health problem) that interferes with your performance as a student in this class, you are encouraged to arrange for support services and/or accommodations through Disabilities Services staff in the

Learning Center, Loyola 100, (206) 296-5470. Disability-based adjustments to course expectations can be arranged only through this process.

Tardiness and Absences

When you arrive late for class, it's rude and it interrupts. When you are absent, even with a good excuse, more than twice, that's 10% or more of the course you missed. Absences and tardiness kill the participation bonus.

Late Written Work

Because your two essays will be presented in class and are essential to stimulating discussion, I will not accept any essay that is late. I also cannot accept a late mid-term or final. And none of the three tests on the text can be made up. So what does this mean? It means there are seven class days, of twenty total, when you must be in class, on your game, no matter how miserable you may be.

Finally, any instance of plagiarism—the unacknowledged use of someone else's written materials as one's own—will result in a failing grade for the assignment at the bare minimum. If a person plagiarizes all or part of the essay exams, the failing grade will result in failing the course. I will adhere to the academic honesty policies outlined in http://www.seattleu.edu/registrar/page.aspx?ID=87. If you are unsure about what constitutes plagiarism, I urge you to speak with me as soon as possible.

Contacting Me

Fall quarter I teach Tuesday and Thursdays, 8-10:05 and 1:30-3:35. So normally I will be in my Casey 513 office from 10:15-1:15 for drop-in office hours. It is always best, however, to make an appointment during that time. If you need to see me after 3:45, we can try to arrange that too.

My email is: eweihe@seattleu.edu Normally I respond right away, day and night.

READING & VIEWING SCHEDULE

Th	9/22	Chapter 1 (pgs 1-9) Introductory Assumptions	

Т	9/27	Chapters 2-4 (pgs 10-100) Early Cinema and Griffith's Birth of a Nation* (1915) Papers from,	
Th	9/29	Griffith's Birth of a Nation Papers from,,	

Т	10/4	Chapters 5 & 6 (pgs 101-168) Hollywood & Silent Comedy Papers from,	
Th	10/6	Chaplin's <u>The Gold Rush*</u> (1925), Keaton's <u>The General*</u> (1927) Papers from,	

Т	10/11	Chapters 7-9 (pgs 169-232) German Golden Age, Weine's The Cabinet of Dr. Galigari* (1920), Soviet Montage Papers from,	
Th	10/13	TEST (pgs 1-232), excerpts: Lang's Metropolis (1927) Papers from	

Т	10/18	Eisenstein's <u>Battleship Potemkin*</u> (1926), (evening screening of <u>Sunrise</u>) Papers from,	
Th	10/20	Murnau's <u>Sunrise</u> (1927) Papers from,	

Т	10/25	Chapters 10-11 (pgs 233-314), excerpts: Chaplin's Modern Times (1936) Papers from, Hand out Mid-Term Exam (Birth of a Nation through Citizen Kane)	

Th 10/27	Renoir's The Rules of the Game* (1939) Papers from,,		
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T 11/1	MID-TERM EXAM ESSAYS DUE, Wells' Citizen Kane (1941)		
Th 11/3	Citizen Kane, and Curtiz's Casablanca (1942) on final-term exam Papers from,		

T 11/8	Chapters 12-13 (pgs 315-412), De Sica's <u>The Bicycle Thieves*</u> (1948) Papers from,		
Th 11/10	<u>TEST</u> (pgs 233-412) Papers from,		
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T 11/15	Hitchcock's <u>Rear Window</u> (1954) Papers from,,,		
Th 11/17	Chapters 14-15 (pgs 413-527), Bergman's <u>Seventh Seal</u> (1956) Papers from,,		
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T 11/22	Seventh Seal Papers from,		
Th 11/24	Thanksgiving (no class)		

T 11/29	TEST (pgs 413-527), Cassavettes' Faces* (1968), and Godard's Breathless (1960) on final exam Papers from,		
Th 12/1	Faces, (course evaluations) Papers from		

M 12/5	FINAL EXAM ESSAYS DUE by NOON (English Dept)		

FILM HISTORY LIST BEGINNINGS TO 1989

Lumiere Brothers Boat Leaving the Port (1895)

Lumiere Brothers Arrival of a Train at la Ciotat (1896)

Thomas Edison The Kiss (1896)

Georges Melies A Trip to the Moon (1902) Georges Melies The Magic Lantern (1903)

Edwin S. Porter The Great Train Robbery (1903)

D.W. Griffith Birth of a Nation (1915)
D.W. Griffith Intolerance (1916)

Robert Wiene The Cabinet of Dr. Galigari (1920)

Robert Flaherty Nanook of the North (1922)

Charles Chaplin Keystone and Essanay films (1914, 1916)

Charles Chaplin The Kid (1921)

Charles Chaplin
Charles Chaplin
Charles Chaplin
Charles Chaplin
Abel Gance
Abel Gance
F. W. Murnau

The Gold Rush (1925)
City Lights (1931)
Modern Times (1936)
J'accuse (1919)
Napoleon (1927)
Nosferatu (1922)

F.W. Murnau The Last Laugh (1924)

F.W. Murnau Sunrise: A Song of Two Humans (1927)

Erich von Stroheim Greed (1924)
Buster Keaton Sherlock Jr (1924)
Buster Keaton The Navigator (1924)
Buster Keaton The General (1927)

Sergei Eisenstein Battleship Potemkin (1926)

Vsevolod Pudovkin Mother (1926)

Carl Dreyer The Passion of Joan of Arc (1928)

King Vidor The Crowd (1928)

Luis Bunuel/ Dali Un Chien Andalou (1929)

Luis Bunuel The Discreet Charm of the Bourgeoisie (1972)

Alexander Dovzhenko Earth (1930)

Lewis Milestone All Quiet on the Western Front (1930)

Joseph von Sternberg The Blue Angel (1930) Fritz Lang Metropolis (1927)

Fritz Lang M (1931)

Fritz Lang You Only Live Once (1937) Fritz Lang The Big Heat (1953)

Walt Disney Snow White and the Seven Dwarfs (1937)

Walt Disney Fantasia (1940)
James Whale Frankenstein (1931)
Rene Clair A nous la liberte (1931)
Ernst Lubitsch Trouble in Paradise (1932)
Leo McCarey Duck Soup, Marx Bros (1933)

May West She Done Him Wrong (1933)

Merian Cooper King Kong (1933)

Sam Wood A Night at the Opera (1935) Frank Capra It Happened One Night (1934)

Frank Capra Mr. Smith Goes to Washington (1939)

Frank Capra It's a Wonderful Life (1947)

Howard Hawks Scarface (1932)

Howard Hawks
Howard Hawks
His Girl Friday (1940)
Howard Hawks
Howard Hawks
Howard Hawks
Howard Hawks
Howard Hawks
Fed River (1948)

Jean Renoir
Grand Illusion (1937)

Jean Renoir The Rules of the Game (1939)
Victor Fleming The Wizard of Oz (1939)
Victor Fleming Gone with the Wind (1939)

John Ford The Informer (1935) John Ford Stagecoach (1939)

John Ford The Grapes of Wrath (1940)
John Ford My Darling Clementine (1946)

John Ford The Searchers (1956)

John Ford The Man who Shot Liberty Valance (1962)

WC Fields The Bank Dick (1940) Orson Wells Citizen Kane (1941)

Orson Wells The Magnificent Ambersons (1942)

Orson Wells Macbeth (1948)
Orson Wells Touch of Evil (1958)

George Cukor The Philadelphia Story (1940)

George Cukor Adam's Rib (1949)
William Wyler The Little Foxes (1941)
John Huston The Maltese Falcon (1941)

John Huston The Treasure of the Sierra Madre (1948)

John Huston Fat City (1972)

Elia Kazan Gentlemen's Agreement (1947) Elia Kazan A Streetcar Named Desire (1951)

Elia Kazan On the Waterfront (1954)
Elia Kazan East of Eden (1955)
Michael Curtiz Casablanca (1942)
Michael Curtiz Mildred Pierce (1945)

Lawrence Olivier Henry V (1944)
Lawrence Olivier Hamlet (1948)

Marcel Carne Children of Paradise (1945)
Roberto Rossellini Roberto Rossellini Voyage to Italy (1953)
Jean Cocteau La Belle et La Bete (1946)
Robert Rossen Body and Soul (1947)
Michael Powell The Red Shoes (1948)

Carol Reed The Third Man (1949) Billy Wilder Double Indemnity (1944) Billy Wilder Some Like It Hot (1959) Billy Wilder The Apartment (1960) Victorio De Sica Bicycle Thieves (1948) Luchion Visconti The Earth Trembles (1948) Jules Dasin The Naked City (1948) Max Ophuls La Ronde (1950)

Robert Bresson Diary of a Country Priest (1950)
Vincente Minnelli An American in Paris (1951)
George Stevens A Place in the Sun (1951)

George Stevens Shane (1953)

Stanley Donen Singing in the Rain (1952)
Samuel Fuller Pickup on South Street (1953)

Alfred Hitchcock Notorious (1946)

Alfred Hitchcock Strangers on a Train (1951)

Alfred Hitchcock Rear Window (1954)

Vertigo (1958) Alfred Hitchcock Alfred Hitchcock Psycho (1960) Alfred Hitchcock The Birds (1963) Fred Zinnemann High Noon (1952) Fred Zinnemann Oklahoma! (1955) Herbert Biberman Salt of the Earth (1953) Jacques Tati M. Hulot's Holiday (1953) Henri-Georges Clouzot The Wages of Fear (1953)

Henri-Georges Clouzot Diabolique (1955)

Byron Haskin The War of the Worlds (1953)
Nicholas Ray Knock on Any Door (1949)
Nicholas Ray Rebel Without a Cause (1955)
Charles Laughton The Night of the Hunter (1955)
Anthony Mann The Man from Lararmie (1955)
Otto Preminger Anatomy of a Murder (1959)

Alain Renais Night and Fog (1955)

Alain Renais Hiroshima mon amour (1959)
Fred M. Wilcox Forbidden Planet (1956)
Ingmar Bergman Wild Strawberries (1957)
Ingmar Bergman The Virgin Spring (1960)

Ingmar Bergman Persona (1966)

Ingmar Bergman Cries and Whispers (1972)
Ingmar Bergman Scenes from a Marriage (1974)
Ingmar Bergman Fanny and Alexander (1982)
Alexander Mackendrick Sweet Smell of Success (1957)
David Lean The Bridge of the River Kwai (1957)

David Lean Lawrence of Arabia (1962)
Mikhail Kalatozov The Cranes Are Flying (1957)

Andrzej Wajda Ashes and Diamonds (1958) Grigori Chukhrai Ballad of a Soldier (1959)

Claude Charbol The Cousins (1959) Marcel Camus Black Orpheus (1959) The 400 Blows (1959) François Truffaut Francois Truffaut Jules and Jim (1962) François Truffaut Day for Night (1973) Jean-Luc Godard Breathless (1960) My Life to Live (1962) Jean-Luc Godard La Strada (1954) Federico Fellini

Federico Fellini Nights of Cabiria (1956) Federico Fellini La Dolce Vita (1960)

Federico Fellini 8 ½ (1963)

Tony Richardson Look Back in Anger (1959)

Tony Richarson The Loneliness of the Long Distance Runner (1962)

Jack Clayton Room at the Top (1959)

Karel Reisz Saturday Night and Sunday Morning (1960)

David Miller Lonely Are the Brave (1962)

Sidney Lumet 12 Angry Men (1957)
Sidney Lumet The Pawnbroker (1965)
Sidney Lumet Dog Day Afternoon (1975)
Robert Wise West Side Story (1961)

John Frankenheimer The Manchurian Candidate (1962)

Lindsay Anderson

Joseph Losey

Michelangelo Antonioni

Michelangelo Antonioni

Michelangelo Antonioni

Michelangelo Antonioni

Michelangelo Antonioni

Michelangelo Antonioni

L'avventura (1960)

La Notte (1960)

L'eclisse (1962)

Michelangelo Antonioni The Red Desert (1964)

Michelangelo Antonioni Blow-Up (1966)

Roman Polanski Knife in the Water (1962)

Roman Polanski Repulsion (1965)

Roman Polanski Rosemary's Baby (1968)

Roman Polanski Chinatown (1974)

Pier Paolo Pasolini The Gospel According to St. Matthew (1964)

John Schlesinger Darling (1965)

John Schlesinger Midnight Cowboy (1969)

Jan Kadar The Shop on Main Street (1965)
Gillo Pontecorvo The Battle of Algiers (1966)

Mike Nichols Who's Afraid of Virginia Woolf? (1966)

Mike Nichols
Arthur Penn
Bo Widerberg
Milos Forman

The Graduate (1967)
Bonnie and Clyde (1967)
Elvira Madigan (1967)
The Fireman's Ball (1967)

Richard Lester Petulia (1968)

George Romero Night of the Living Dead (1968)

Marcel Ophuls The Sorrow and the Pity (1969)

Costa-Gavras Z (1969) John Cassavettes Faces (1968)

John Cassavettes Woman Under the Influence (1974)

Sam Peckinpah The Wild Bunch (1969)
Dennis Hopper Easy Rider (1969)
Bob Rafelson Five Easy Pieces (1970)

William Friedkin The French Connection (1971)

Nicolas Roeg Walkabout (1971)

Bernardo Bertolucci
Last Tango in Paris (1972)
Paths of Glory (1957)
Stanley Kubrick
Dr. Strangelove (1964)

Stanley Kubrick 2001: Space Odyssey (1968)

Stanley Kubrick Barry Lyndon (1975)

Sergio Leone Once Upon a Time in the West (1968)

Eric Rohmer Claire's Knee (1970)

Peter Bogdanovich The Last Picture Show (1971)
Werner Herzog Aguirre, Wrath of God (1972)
Mol Brooks Plazing Saddles (1974)

Mel Brooks Blazing Saddles (1974)

Robert Altman McCabe and Mrs. Miller (1971)

Robert Altman Nashville (1975)

Francis Ford Coppola The Godfather (1972)
Francis Ford Coppola The Godfather II (1974)
Francis Ford Coppola Apocalypse Now (1979)
George Lucas American Graffiti (1973)

George Lucas Stars Wars (1977)
Hal Ashby The Last Detail (1973)
Hal Ashby Shampoo (1975)
Terrance Malick Badlands (1973)

Terrance Malick Days of Heaven (1978) Lina Wertmuller Swept Away (1974)

Terry Jones/Terry Gilliam Monty Python and The Holy Grail (1974)

Rainer Fassbinder Ali: Fear Eats the Soul (1974)

Rainer Fassbinder The Marriage of Maria Braun (1979)

Peter Weir Picnic at Hanging Rock (1975)

Volker Schlondorff The Lost Honor of Katharina Blum (1975)

Martin Scorsese Mean Streets (1973)
Martin Scorsese Taxi Driver (1976)
Martin Scorsese Raging Bull (1980)

Alan J. Pakula All the President's Men (1976) Wim Wenders The American Friend (1977)

Wim Wenders Paris, Texas (1984)
Wim Wenders Wings of Desire (1987)

Steven Spielberg Duel (1971)

Steven Spielberg Jaws (1975)

Steven Spielberg Raiders of the Lost Ark (1981)

Steven Spielberg E.T. (1982) Woody Allen Annie Hall (1977) Woody Allen Manhattan (1979)

Woody Allen Hanna and Her Sisters (1986)

Michael Cimino The Deer Hunter (1978)

Ridney Scott Alien (1979)

Ridney Scott
Blade Runner (1982)
Brian de Palma
Scarface (1983)
Joel and Ethan Coen
Blood Simple (1983)

Jim Jarmusch Stranger than Paradise (1984)

James Cameron The Terminator (1984)
Lasse Hallstrom My Life as a Dog (1985)

David Lynch Blue Velvet (1986)

Pedro Almodovar Woman on the Verge of a Nervous Breakdown (1988)

Giuseppe Tornatore Cinema Paradiso (1989) Spike Lee Do the Right Thing (1989)