

film history ii (1950's - present)

Course #: FILM 106-66784
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Office Hours: By email or appointment
Semester: Spring 2015
Day & time: Tuesday, 1:30pm - 4:20pm
Building: Bldg. #1200, Rm. #1231

course description

This course will examine how film is a telling historical document. We will explore the evolution of cinema around the world from the postwar era of the 1950's, to the contemporary postmodern era. Our inquiry into the last sixty years of cinema will investigate the emergence of various styles and movements, the contributions of seminal directors and performers, the effects of evolving technologies, and the progression of cinematic storytelling techniques.

student learning outcomes

- ~ Identify the dominant narrative structure of contemporary films, and recognize the major directors and performers of their respective eras.
- ~ Critically assess the technological contributions of canonic films, directors, and performers throughout the period of 1950 to the present.
- ~ Compare and contrast the different social and political cinema movements throughout the contemporary era of film, and identify the countries and cultures they arise from.
- ~ Demonstrate an understanding of contemporary film history through written analysis of specific films screened in class.

course requirements

Lectures & Screenings: You are responsible for attending the class lectures every week. Each week is structured to introduce you to a particular theme or concept, which will elucidate the historical significance of the film screened in class. There is no talking/discussion during the films or clips. I will dismiss you from the course if you become a disruption during the film screenings. If at any time you decide that you do not wish to continue with the course, it is your responsibility to drop, as I do not take it upon myself to drop anyone from the roster at any time.

I encourage you to use your personal computer, iPad, or other learning tool during class time if you are using it appropriately (viewing class slides, taking notes), however, be sure to turn off any noisemaking functions on those and any other electronic devices such as cell phones, iPods, etc. Please keep the brightness levels on all LED screens at low intensity. There is no food allowed in class at any time (drinks are okay). Copies of all the lectures are available on the course website for download and review.

Readings: It is incumbent upon you to be prepared, and you should come to class each Tuesday having read the reading assignment posted on the schedule. We will be spending as much time discussing the readings as the films, and a firm understanding of them will benefit your overall understanding/interpretation of the film texts. All readings are located in the course textbook, or on the course website for download and review.

Discussion: You are encouraged to be actively involved in the class discussions, as your participation is key to the success of this course. My goal is to aid in the development of your analytical/critical skills, and I expect everyone to maintain an open mind, and take a creative approach to the material. Be respectful of your fellow classmates when addressing and critiquing conflicting viewpoints.

Essay Guidelines: You are required to write three, 4-5 page essays this semester. There are four assigned essays overall, and you only need complete three of them to receive credit. All papers are due on the designated due dates without exception, and no late papers will be accepted. I do not accept physical papers, so please email all of your assignments to me through the Turnitin.com application (discussed in further detail in the *Example Essay* on the website). All emergency situations leading to late papers will be dealt with on a case-by-case basis. There will be no opportunity for re-writes after grading, as good writing skills are a must in this course. Each of the essay questions, as well as an example of an *A* paper are located on the course website. It is required that you visit the website to view the example paper, as there are additional guidelines for writing successfully in this course.

**** NOTE ** ~ Plagiarism and other issues concerning academic integrity will not be tolerated, and are grounds for an automatic failure in the course. Acknowledge all reading and research sources with appropriate footnotes and bibliography.** Keep all copies of your essays, exams, and notes until you have received a final grade for this class. ~

Film Notes & Participation: Your attendance is expected at each of the film screenings, and missing or leaving the film screenings early will result in a lowered participation grade. To compliment any notes you may be taking on the lectures and discussions, you will be required to keep a separate notebook with your notes on each of the films (one page per each film). This is a good habit to practice when watching and analyzing films, as it will help you to remember important narrative and stylistic elements to be used as supportive examples in your writing. This notebook will be checked on the final week of the semester (May 26th), and must be submitted in one of two ways:

- 1) as an electronic document (word, pdf, text, pages, etc.)
- 2) as a packet of individual sheets of paper, assembled and stapled together

Do not turn in any three-ring binders or spiral/binded notebooks with your notes in them, as they will not be accepted.

Quizzes: There will be four reading quizzes given at the beginning of class on selected dates throughout the semester. All quizzes will cover the reading materials assigned up until the date of the quiz, and there will be no opportunity for making-up any missed quizzes.

assessments

Three 4-5 page essays	50%
Four reading/lecture quizzes	30%
Film notebooks & Participation	20%

texts & materials

1. Andrew J. Rausch, Turning Points in Film History. New York: Citadel Press, 2004.
2. All materials posted on the course website @ www.apwadenius.com.
3. All films screened in class, as well as any excerpt screened during the lectures.

Please remember that if you have any questions about the films, readings, or any of the course materials, that I am readily available to help answer them. I can be reached through the email address above, or by placing a note for me in my box in the department office.

~ Form & Politics in Postwar Film ~

week #1 ~ (Jan. 27th) ~ why do we do film history?

Lecture: Film History As Collective Memory

Reading: "Doing Film History," by David Bordwell

Turning Points, "Foreword", "Introduction", and "Chronology"

Screening: *Be Kind & Rewind*, dir. Michel Gondry (2008)

week #2 ~ (Feb. 3rd) ~ Italian Neorealismo

Reading: Turning Points, "Ch. 16 - Italian Neorealism"

Screening: *Sciuscià*, dir. Vittorio De Sica (1946)

week #3 ~ (Feb. 10th) ~ postwar European art cinema

Reading: "Issues in European Cinema," by Ginette Vincendeau

Screening: *Det sjunde inseglet*, dir. Ingmar Bergman (1957)

week #4 ~ (Feb. 17th) ~ Japanese kaiju eiga

Reading: "Gojira" and "Gojira (*Godzilla*)," by Ivan Vartanian

"Japanese Cinema," by Freda Freiberg

Screening: *Gojira*, dir. Ishirō Honda (1954)

** *Essay #1 due* **

week #5 ~ (Feb. 24th) ~ the French Nouvelle Vague

Reading: Turning Points, "Ch. 17 - André Bazin" and "Ch. 21 - La Nouvelle Vague"

Screening: *Vivre Sa Vie*, dir. Jean-Luc Godard (1962)

week #6 ~ (Mar. 3rd) ~ New German Cinema

Reading: "New German Cinema," by Ulrike Sieglöhr

Screening: *Angst essen Seele auf*, dir. Rainer Werner Fassbinder (1974)

~ Third Cinema Movements ~

week #7 ~ (Mar. 10th) ~ Grupo Cine Liberación

Reading: "Colonialism, Racism, and Representation," by Robert Stam and Louise Spence

Screening: *La hora de los hornos: Parte I*, dirs. Octavio Getinas and Fernando E. Solanas (1968)

** *First Reading Quiz* **

week #8 ~ (Mar. 17th) ~ Brazil and Cinema Novo

Reading: "New Cinemas in Latin America," by Michael Chanan
Screening: *Deus e o Diabo na Terra do Sol*, dir. Glauber Rocha, (1964)

week #9 ~ (Mar. 24th) ~ West African Cinema

Reading: "Background to the Cinema of Ousmane Sembene," by Françoise Pfaff
Screening: *Xala*, dir. Ousmane Sembene (1975)

**** Essay #2 due ****

week #10 ~ (Mar. 30th to Apr. 4th) ~ no class

**** Spring Break ****

~ Postwar Hollywood Narratives ~

week #11 ~ (Apr. 7th) ~ the red scare

Reading: Turning Points, "Ch. 18 - Communist Witch Hunt" and "Ch. 19 - The Emergence of TV"
Screening: *On the Waterfront*, dir. Elia Kazan (1954)

**** Second Reading Quiz ****

week #12 ~ (Apr. 14th) ~ American New Wave films

Reading: Turning Points, "Ch. 22 - Relaxing Restrictions" and "Ch. 23. The New Hollywood"
Screening: *Bonnie & Clyde*, dir. Arthur Penn (1967)

week #13 ~ (Apr. 21st) ~ Hollywood blockbusters

Reading: Turning Points, "Ch. 26 - The Modern Blockbuster" and "Ch. 27. CGI"
Screening: *E.T. the Extra-Terrestrial*, dir. Steven Spielberg (1982)

~ Emerging Genres & Styles ~

week #14 ~ (Apr. 28th) ~ Direct Cinema documentary

Reading: "Observer," by Eric Barnouw
Screening: *High School*, Frederick Wiseman (1968)

**** Third Reading Quiz ****

week #15 ~ (May 5th) ~ Blaxploitation films

Reading: Turning Points, "Ch. 24 - The Blaxploitation Cycle"
Screening: *Sweet Sweetback's Baadasssss Song*, dir. Melvin Van Peebles (1971)

**** Essay #3 due ****

week #16 ~ (May 12th) ~ the indie film boom

Reading: "Codependence: The Independent Industry," by E. Deidre Pribram

Screening: *The Full Monty*, dir. Peter Cattaneo (1997)

week #17 ~ (May 19th) ~ postmodern cinema

Reading: "Independent Auteurism," by E. Deidre Pribram

Screening: *Nurse Betty*, dir. Neil LaBute (2000)

week #18 ~ (May 26th) ~ final class session

**** *Film notebooks due for review* ****

**** *Fourth reading quiz* ****

**** *Essay #4 due* ****

**** *Please note that the final exam will be held on May 26th at the usual class time and location.* ****