

# film history ii

**Course #:** FILM 106  
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**Office Hours:** By email or appointment  
**Semester:** Spring 2019  
**Day & time:** Tuesdays, 3:00pm - 6:20pm  
**Building:** #100, Room #133

## 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This course will examine how film is a telling historical document.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

*Class Lectures & Screenings:* You are responsible for attending the class lecture every week. Please email me if you know you cannot make it to section on a given day. There is no talking/discussion during the films, audio recordings or clips. I will dismiss you from the course if you become a disruption during the lectures. Your enrollment in this class is your responsibility. It is incumbent upon you to double-check your enrollment status periodically throughout the semester, as I do not maintain my rosters after the census has been processed. 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 course 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. If you require any additional accommodations such as a note taker, testing services, captions, or special chairs/desks, please speak with me personally, or provide the proper authorization letter from the Disability Resources Department.

*Readings:* It is incumbent upon you to be prepared, and you should come to class each session 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 on the course website.

*Discussion:* You are encouraged to be actively involved in the class discussions, as your participation is key to your success in 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.

## assessments and grading

There are **510** total points available in the course, and your overall grade will be determined by your performance on the following assessments:

Screenings and Participation (130 pts.)	A = 510 - 458
Film Notes (130 pts.)	B = 457 - 407
Short-answer Assignment (100 pts.)	C = 406 - 356
Sequence Analysis (50 pts.)	D = 355 - 305
Film Analysis Essay (100 pts.)	F = 304 - 0

*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 session of the semester, 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.

*Short Answer, Sequence Analysis, and Final Essay Assignments:* There are three writing assignments this semester, each due by the time class starts on the assigned date. Late assignments will be accepted for up to one week, and will incur a 10-point penalty. No late assignments will be accepted after one week. There will be no opportunity for re-writes after grading, as good writing skills are a must in this course. Please submit your work to me through the Turnitin.com application (discussed in further detail in the *Assignments* section on the course website). You are required to visit the course website to view the assignment questions and clips, as there are additional writing and formatting guidelines for you to review.

**\*\* 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 quizzes and notes until you have received a final grade for this class.

## texts and materials

- 1) All course readings and materials can be accessed through Canvas.
- 2) All films screened in class, as well as any excerpt screened during the lectures.

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

~ Form & Politics in Postwar Film ~

**week #1 ~ (Feb. 5<sup>th</sup>) ~ why do we do film history?**

Lecture: Intro to Film History | Syllabus | Questions  
Screening: *Be Kind Rewind*, dir. Michel Gondry (2008)

**week #2 ~ (Feb. 12<sup>th</sup>) ~ Italian Neorealismo**

Reading: "Doing Film History," by David Bordwell  
Turning Points, "Foreword", "Introduction", and "Chronology"  
Turning Points, "Ch. 16 - Italian Neorealism"  
Screening: *Sciuscià*, dir. Vittorio De Sica (1946)

**week #3 ~ (Feb. 19<sup>th</sup>) ~ Japanese kaiju eiga**

Reading: "Gojira" and "*Gojira (Godzilla)*," by Ivan Vartanian  
"Japanese Cinema," by Freda Freiberg  
Screening: *Gojira*, dir. Ishirō Honda (1954)

**week #4 ~ (Feb. 26<sup>th</sup>) ~ 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 #5 ~ (Mar. 5<sup>th</sup>) ~ no class**

\*\* Instructor conference \*\*

~ Third Cinema Movements ~

**week #6 ~ (Mar. 12<sup>th</sup>) ~ Grupo Cine Liberación**

Reading: "Toward a Third Cinema," by Octavio Getino y Fernando Solanas  
Screening: *La hora de los hornos: Parte I*, dirs. Octavio Getinas and Fernando E. Solanas (1968)  
\*\* Short-answer assignment due \*\*

**week #7 ~ (Mar. 19<sup>th</sup>) ~ Brazil and Cinema Novo**

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

**week #8 ~ (Mar. 26<sup>th</sup>) ~ West African Cinema**

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

~ *Postwar Hollywood Narratives* ~

**week #9 ~ (Apr. 2<sup>nd</sup>) ~ 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)

\*\* *Sequence analysis due* \*\*

**week #10 ~ (Apr. 9<sup>th</sup>) ~ American New Wave films**

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

**week #11 ~ (Apr. 16<sup>th</sup>) ~ no class**

\*\* *Spring break* \*\*

**week #12 ~ (Apr. 23<sup>rd</sup>) ~ 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 e' Styles* ~

**week #13 ~ (Apr. 30<sup>th</sup>) ~ Direct Cinema documentary**

Reading: "Observer," by Eric Barnouw  
Screening: *High School*, Frederick Wiseman (1969)

**week #14 ~ (May 7<sup>th</sup>) ~ Blaxploitation films**

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

**week #15 ~ (May 14<sup>th</sup>) ~ postmodernism and the indie film boom**

Reading: "The Independent Industry," and "Independent Auteurism," by E. Deidre Pribram  
Screening: *Kill Bill: Vol. I*, dir. Quentin Tarantino (2003)

**week #16 ~ (May 21<sup>st</sup>) ~ final class session**

\*\* *Essay assignment due* \*\*

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