

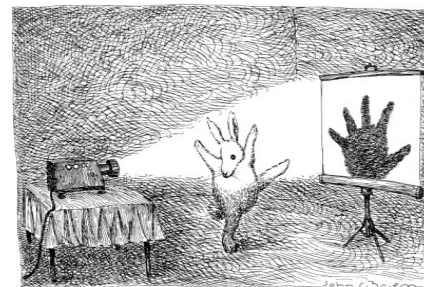
DEPARTMENT OF COMMUNICATION STUDIES

CMST 3012: HISTORY OF FILM

Spring 2019

Lecture: TTH 12:00-1:20 PM, 228 Coates

Screenings: T 6:00-8:50 PM, 155 Coates



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Course Description: This course surveys the development of film as a phenomenon of cultural and aesthetic communication as well as a set of technologies and industrial practices. We will screen and study films that are especially significant to selected developments in the history of cinema, focusing on American and European cinemas.

Format: Lecture, screening, and discussion

Required Text (ordered at the LSU Bookstore):

Mast, Gerald and Bruce F. Kawin. *A Short History of the Movies*. 11th Abridged Edition. Pearson, 2011. This edition has an orange-gold cover with the image of Buster Keaton in *The General* pictured here→. If you have an earlier but recent (abridged or unabridged 10th edition) it will be fine but the paging will be off, and some minor revisions have been made to the content.



You should also think of the films we screen on Tuesday evenings and the clips shown during lectures as essential “reading”; quizzes and exams will cover films and clips screened as well as readings and lectures.

In this course we will use Moodle. Make sure your account is in working order so that you can receive announcements and assignments and track your grade.

Assignments and Evaluation

In this course we use a straight point system. Grades are not rewards nor punishments; they are things a student can *earn*. Students may earn points via the following instruments:

Quizzes (6 @ 50 points each)

Reading/Screening/Attendance Questions (30 @ 10 pts each)

Midterm exam

Final exam

Total available points

300 points 30%

300 points 30%

200 points 20%

200 points 20%

1000 points

Scale: 967-1000 = A+; 933-966 = A; 900-932 = A-; 867-899 = B+; 833-866 = B; 800-832 = B-; 767-799 = C+; 733-766 = C; 700-732 = C-; 667-699 = D+; 633-666 = D; 600-632 = D-0-599 = F

Reading/Screening/Attendance Questions: Starting the second week, in sessions in which we have no quiz or exam and at all screenings, we will ask you a short question pertaining to the day’s reading assignment, lecture, or the film(s) you have just screened. These are either objective (true/false, multiple choice, definitions, etc.) or short subjective paragraphs that respond to questions we may pose on a film we have screened, or short activities that require you to watch or do something outside of class. You must be present in order to earn points for answering, and these questions also function as an attendance monitor. Note that these questions account for a considerable portion of your grade.

Quizzes: There will be 7 quizzes given throughout the semester. We will drop your lowest score and keep your highest 6. Quizzes may not be made up; you must be present in class to take a quiz. If you miss a quiz, it will count as a “0” and dropped as a low quiz grade. Quizzes and exams will cover the assigned reading, films screened, and material from the lectures, including film clips shown during lectures. Lectures will include material that is not in your textbooks. You will need to keep up with the reading and be attentive at lectures and screenings in order to do well on the quizzes and exams.

Exams: The midterm covers everything until that point; the final covers everything after the midterm plus some concepts that go across the course. We will review exam formats in class.

Extra Credit: There is no extra credit mechanism in this class. However, there are many opportunities to earn “bonus points” for correctly answering a bonus question on a quiz and/or other surprises. You must attend regularly and be present to be eligible for bonus points. Bonus points will be available for attending the SCRN program Eauxcar Night this semester.

Attendance: *Your success in this course is directly related to your prompt and regular attendance.* Quizzes and reading/screening questions cannot be made up; you must be present in order to earn points. Some lecture material does not come directly from your assigned reading, and in class we will show film clips that will show up on your tests. Parking on campus for the evening screenings is often difficult, so allow plenty of time.

Reading: You are expected to come prepared to class having read the chapters or sections of your text stipulated on the schedule. Although we will not cover everything in any given chapter, and frequently we will expand on or revise ideas presented in your texts, the text provides essential background and development of the history of cinema, and you are expected to engage in this course by keeping up with the reading. Sometimes we will ask you reading questions before we have covered the material; if you keep up with the reading, you should be able to answer these. The lectures presume you have read the material that has been assigned. You will get much more out of them if you have done your work. Take charge of your own learning. It's one book. Read it.

Screenings: This course carries 4 credit hours, 3 for the regular class sessions and one for the evening screenings. Your attendance at screenings is thus *required*, and you should take this requirement seriously and meet it with enthusiasm. While some of the films we will screen can be rented or streamed privately, it would be unfair to expect everyone to obtain the films by themselves; some are not available, and even the more widely available titles are not necessarily available streaming or in sufficient quantity for everyone to view privately. In this course, we also believe there is value in gathering to screen films together, an important aspect of the history of cinema. Screenings cannot be made up; if you miss a film, you should still attempt to see it on your own, but because you have already seen, own, or can obtain a film elsewhere is not an excuse for missing the class screening. Expect brief discussions following many of the screenings.

Citizenship: You are expected to comport yourself as a good citizen in this class and to respect your classmates and instructors. For lectures and exams, we may use a seating chart. Laptops, tablets, and cell phones must be kept *off* during screenings. During class, phones should be off. If you wish to use a laptop or tablet you should sit in the front couple of rows of the room and *restrict your use to taking lecture notes*. The use of electronic devices of any kind during quizzes, exams, or reading/screening questions is strictly prohibited, and will be considered as academic dishonesty, which has serious repercussions; see the Code of Student Conduct. Cheating by copying off another's work or any other means will be dealt with swiftly and with the full force of disciplinary action.

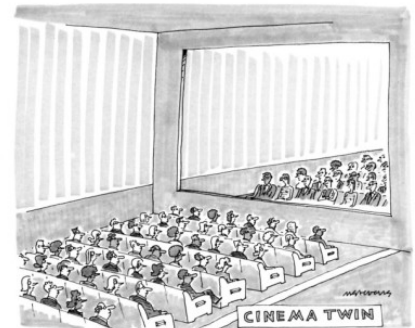
Safety: Please look out for one another and be especially cautious after screenings when you will be leaving in the dark. Walk with classmates or friends in groups to your cars, dorms, etc. A campus transit jitney is available 5:30 PM-3:00 AM; call **578-5555** and a driver will be radio-dispatched to pick you up and drop you off anywhere on campus.

Accommodation: If you have a disability that may have some impact upon your work in this class and for which you may require accommodations, please see a Coordinator in the Office for Disability Affairs so that such accommodations may be arranged. After you receive your accommodation letters, please **meet with me** during the first two weeks of class to discuss the provisions of those accommodations.

Contact: The best way to contact your instructors is to come to class, and outside of class to attend their office hours or make an appointment to visit in person. You may contact your instructors via email, but please do not assume that a sent message is received, especially if you are using a non-LSU address (it is far better to contact us using your LSU address). When emailing your instructors, always put "CMST 3012" in the subject line. We will not discuss your grades via email or phone; this must be done in person to protect your privacy.

Schedule (subject to change to meet the demands of the course)

TH 1/10	Introductions
T 1/15	Course concepts and motifs of film history in <i>Cinema Paradiso</i> Reading due: Chapter 1, Assumptions
Screening: TH 1/17	<i>Cinema Paradiso</i> /Giuseppe Tornatore/1988 Chapter 2, Birth
T 1/22	Continue Birth
Screening:	1) <i>Landmarks of Early Film, Vol. 1</i> /Various/1877-1913 (collection rel. 1997) 2) <i>The Lumière Brothers' First Films</i> /Auguste and Louis Lumière/1895-1897 (rel. 1996)
TH 1/24	Chapter 3, Narrative & Commercial Expansion
T 1/29	Chapter 4, Griffith; Screen Griffith program in class
Screening:	1) <i>The General</i> /Buster Keaton/1926 2) <i>The Gold Rush</i> /Charlie Chaplin/1925
TH 1/31	Continue Griffith
T 2/5	Chapter 5, Mack Sennett and the Chaplin Shorts; Comics section of Chapter 6
Screening: TH 2/7	<i>Moguls and Movie Stars</i> , episodes 2 and 3/2010 Chapter 6, Czars and Stars
T 2/12	Continue Czars & Stars
Screening: TH 2/14	<i>Metropolis</i> /Fritz Lang/1927 (2010 restored version) Chapter 7, The German Golden Age
T 2/12	Continue German Golden Age
Screening: TH 2/14	<i>Man with a Movie Camera</i> /Dziga Vertov/1929 Chapter 8, Soviet Montage
T 2/19	Continue Soviet Montage
Screening:	1) <i>Steamboat Willie</i> /Ub Iwerks/1928 2) <i>Trouble in Paradise</i> /Ernst Lubitsch/1932
W 2/20	SCRN Eauxscar night!!!!
TH 2/21	Chapter 9, Sound
T 2/26	Continue Sound
Screening:	1) <i>Un chien Andalou</i> /Salvador Dali & Luis Buñuel/1928 2) <i>L'Atalante</i> /Jean Vigo/1934
TH 2/28	Midterm Exam
T 3/5	Mardi gras holiday
TH 3/7	Chapter 10, France Between the Wars
T 3/12	Chapter 11, The American Studio Years 1930-45
Screening:	1) <i>American Cinema: The Studio System</i> /1995 2) <i>Sullivan's Travels</i> /Preston Sturges/1941
TH 3/14	Continue American Studio Years



T 3/19 Chapter 12, Hollywood in Transition: 1946-65
 1) *American Cinema: Film Noir*/1995
 2) *A Touch of Evil*/Orson Welles/1958

TH 3/21 Chapter 13, Neorealism section

T 3/26 Chapter 13, New Wave section
 Screening: 1) *The Bicycle Thief*/Vittorio di Sica/1948
 2) *Cleo from 5 to 7*/Agnes Varda/1962

TH 3/28 Continue New Wave

T 4/2 Chapter 14, National Cinemas I (selected portions)
 Screening: *Ali: Fear Eats the Soul*/Rainer Werner Fassbinder/1974
 TH 4/4 Chapter 16, National Cinemas 2 (selected portions)

T 4/9 Chapter 15, Hollywood Renaissance
 Screening: *Do the Right Thing*/Spike Lee/1989
 TH 4/11 Chapter 17, Return of the Myths

T 4/16 Spring break
 TH 4/18 Spring break


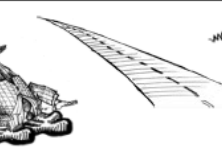
T 4/23 Chapter 18, Conglomerates and Cassettes
 Screening: *Be Kind Rewind*/Michel Gondry/2008
 TH 4/25 Chapter 19, Digital Cinema; wrap up



“Wow! That’s probably the best Kyrgyzstani neo-realist horror-comedy crossover I’ve seen so far this year.”

T 4/30, 5:30 – 7:30 PM Final exam, scheduled by the Registrar. The exam may not be taken early.

Motion Pictures, Then and Now by Eric Perlin

<p>Today we will examine how motion pictures have evolved since their primitive early days. 100 years ago, audiences were highly entertained by very simple stories and crude slapstick....</p>	<p>Movie house, 1909:</p>  <p>Ha-ha-ha-ha-ha!!!! He slipped on a banana peel and fell face first into a big pile of mud! Now that's funny!!!!</p>	<p>Of course, today's motion pictures are far more sophisticated, as are the tastes of contemporary audiences....</p>	<p>Multiplex, 2009:</p>  <p>Ha-ha-ha-ha-ha!!!! He slipped on a pile of vomit and fell face first into a big pile of dog poop! Now that's funny!!!!</p>
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www.funnytimes.com