



History of Film 2

Brooklyn College Department of Film
Thursdays 2:15-5:55PM | Online
Fall 2021 | AUG 25 – DEC 21

Instructor: Jen Heuson
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Office hours: **Wednesdays 2-3PM**

Blackboard site: **FILM 2116.History of Film 2.FA2021**
Zoom ID: **726 469 3001** | Passcode: **4141**

Course Description

Motion pictures from 1941 to the present. International nature of cinematic development. Screening of films that illustrate major theories of cinema. Discussion of outstanding directors and critical reactions to their work.

We will consider stylistic, technological, and industrial transformations, together with the thematic concerns that surround and permeate the movies we watch; themes that cross borders to include: postwar trauma and historical revisionism; the relationship between politics and aesthetics; intergenerational conflict and youth culture; racial and gender oppression alongside degrees of liberation; the ambivalence (or embrace) towards global capitalism; and the growing prestige of art cinema and film festival circuits.

Learning Objectives

By the end of this course, you will have attained the knowledge and vocabulary required to analyze and write about movies within their broader historical contexts, while remaining ever mindful of the limitations and complexities of what it means to discuss another nation's cinema.

Course Materials

Required text

Film: An International History of the Medium 2nd ed., by Robert Sklar (Upper Saddle River, NJ: Prentiss-Hall, 2002), pp. 220 – 553.

This text will provide most reading assignments for this course. Readings listed in the syllabus refer to the Second Edition (2002), but you may use the First Edition and refer to the chapter titles (examples will be different, but the information is basically the same). The text is available used at several online bookstores. The First Edition is available for limited online borrowing at <https://archive.org/details/filminternationa00skla>.

You will also be required to read several chapters from other sources. These additional readings will be made available to you as PDF files in advance of the assignment deadlines.

Recommended texts

Supplemental articles and videos about the films and topics to be discussed will be shared with you throughout the term. Here are two great additional resources for assistance with film writing and basic film concepts:

A Short Guide to Writing About Film 9th ed., by Timothy Corrigan (New York: Pearson, 2014).

Film Isms: Understanding Cinema, by Ronald Bergen (New York: Universe, 2011).

Required films

Each week, you will be required to view **two feature-length films** outside of class. When possible, assigned films will be made available through Kanopy or other free streaming options. However, there are two instances when you will need to rent films through an online service. You will receive a course filmography with links to streaming options.

Additional short films and film clips will be integrated into weekly lectures.

Online resources

Please check BLACKBOARD regularly. I will use it to distribute information and course materials, including links to assigned films, PDFs of additional readings, and detailed assignment guidelines. You are also required to submit all assignments to our BLACKBOARD site.

To access BLACKBOARD, go to <https://bbhosted.cuny.edu/> and sign in using your [CUNY Login](#) credentials. Select "**FILM 2116.History of Film 2.FA2021**" under My Courses to access our class.

Course Requirements

This is a remote learning course. You will be expected to complete ALL assigned readings and film viewings listed in the course schedule BEFORE the start of class. Virtual class sessions will meet weekly on Thursdays from 2:15-5:55PM. You are required to attend and actively participate for the entire class meeting.

Attendance

Attending virtual class meetings on ZOOM is a requirement of this course. You will be expected to arrive on time and prepared for scholarly discussion. Arriving more than 10 minutes late, returning late from breaks, or leaving early will count as an absence. Students who miss more than two classes cannot receive a satisfactory grade in the course.

Participation

Meaningful participation is an important part of this course. It requires that you come to class meetings with cameras on and ready to discuss course concepts and assigned films. Our goal is to build a community of film lovers capable of engaging in thoughtful film analysis. Openness to dialogue, respect for classmates, and thoughtful speech are critical to your success in this course.

Assignments

You are required to complete assigned readings, film viewings, and written work BEFORE the start of our weekly ZOOM meetings. Film responses must be posted to the corresponding "Discussions" thread on BLACKBOARD. All other written work must be uploaded to BLACKBOARD "Assignments" as a PDF file by the deadline. Written assignments will not be accepted via email.

Below are the assignments required of this course:

1. Film responses (30%): You will post a 250-word response to a film and reading discussion question. Responses will be part of threaded discussions, and you will be expected to read and engage your classmates' posts. Responses will be posted to BLACKBOARD. There will be 6 responses total.
2. Scene analysis (10%): You will write a 2-page scene analysis using any of the methods discussed in class. You will select a scene from one assigned film. You must include screenshots. **Due OCT 07.**
3. Final paper proposal (10%): You will submit a brief proposal for your final paper. Proposals must include the 2 films to be discussed, a thesis statement, and an annotated bibliography. **Due NOV 11.**
4. Final paper (25%): You will write a 10-page critical film analysis paper comparing two films of your choice. Films must be selected and approved by OCT 21. Selected films cannot be from our assigned film list. **Papers are due DEC 16.** Final papers without approved proposals will not be accepted.

Grading Criteria

You must complete all assignments and actively participate in class discussions to receive a satisfactory grade. Assignments will be graded in part on how well the criteria of the assignment are met. These criteria will be distributed and discussed as assigned. Written work will be evaluated based on logical argumentation, engagement with course concepts and films, and general standards of academic writing. Participation will be evaluated based on respectful and responsible discussion and engagement with course concepts and films.

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| Final grade calculation | Film Responses x 6 | 30% (5% each) |
| | Scene Analysis | 10% |
| | Proposal | 10% |
| | Final Paper | 25% |
| | Attendance/Participation | 25% |
| Grading scale | 93 – 100 = A | 77 – 79.9 = C + |
| | 90 – 92.9 = A - | 74 – 76.9 = C |
| | 87 – 89.9 = B + | 70 – 73.9 = C - |
| | 84 – 86.9 = B | 69 or less = F |
| | 80 – 83.9 = B - | |

Diversity Statement

Filmmaking as an artistic practice and entertainment industry is entangled in a darker history of conquest, colonization, exploitation, and oppression. It has been a tool to control and manipulate. But it has also been a tool to resist and re-imagine. This course will explore film artists from a range of backgrounds, styles, and perspectives while examining key global shifts impacting the developing of the art form.

I understand that the history of filmmaking, like most histories, is a history of exclusion written by those with privilege. I have done my best to make this course inclusive of filmmakers of all colors, genders, orientations, and abilities. If you think I can do better, please do not hesitate to let me know. Together, I hope we can reshape the past, present, and future of film art.

Course Policies

Zoom etiquette

This is a virtual classroom, so appropriate classroom behavior and attire are expected. Please come to Zoom meetings with cameras on and microphones muted ready to focus on class activities. Limit background noise and distractions as much as possible and avoid multi-tasking. If you have a technical or other reason for having your camera off, please contact me in advance.

Late assignments

All assignments are due BEFORE the start of class. Late work will incur a penalty of 1 point daily.

Incompletes

No incompletes will be given in this class. For anyone needing a grade, the absolute last day to turn in work is DEC 21. Late papers or online responses will NOT be accepted after DEC 21.

Brooklyn College/CUNY policy on academic integrity

The faculty and administration of Brooklyn College support an environment free from cheating and plagiarism. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy and the Brooklyn College procedure for policy implementation can be found at www.brooklyn.cuny.edu/bc/policies. If a faculty member suspects a violation of academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member MUST report the violation." In addition, plagiarized papers will result in a failure of the course.

Students with disabilities

In order to receive disability-related academic accommodations students must first be registered with the Center for Student Disability Services. Students who have a documented disability or suspect they may have a disability are invited to set up an appointment with the Director of the Center for Student Disability Services, Ms. Valerie Stewart-Lovell at (718) 951-5538. If you have already registered with the Center for Student Disability Services please provide your instructor with the course accommodation form and discuss your specific accommodation(s) with her. Accommodations can only be made through the Center for Student Disability Services.

Course Schedule

We will closely follow the Sklar text. The outline below details the topics, readings, films, and assignments to be covered weekly. Additional short films and film clips will be shown during class meetings.

| DATE | LECTURE TOPIC | ASSIGNMENTS |
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| | | All coursework is to be completed BEFORE the start of class Thursdays @ 2:15pm. |
| AUGUST 26 [Make-up on OCT 28] | NO CLASS | We will make up this missed class with a special screening and discussion during week 9. |
| PART 1 | Evolutions of the 1940s and 50s | |
| Week 1: SEPT 02 | Introductions <u>Film and WW2:</u> <u>Documentary, Nationalism and Drama</u> | Reading: Chapter 11 "Doc, Propaganda, and Politics" Chapter 12 "Film and WWII" Films: Citizen Kane (Welles 1941, 1h59m) The 47 Ronin, Pt. 1 (Mizoguchi 1941, 1h52m) Assignment: Introductory film moment |
| Week 2: SEPT 09 | <u>Postwar Europe:</u> <u>The New Realisms of Italy and Britain</u> | Reading: Chapter 13 "Italian Neorealism" Chapter 14 "Hollywood's Struggles" |

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| | <u>Postwar Hollywood: Film Noir, HUAC and Genre Revival</u> | Films: Double Indemnity (Wilder 1944, 1h50m) Bicycle Thieves (De Sica 1948, 1h33m) Assignment: Film response #1 |
| SEPTEMBER 16 | NO CLASS | |
| Week 3: SEPT 23 | <u>Global Art Cinema and the International Auteur</u> <u>1950s Hollywood: Styles, Stars, Technologies and Auteurs</u> | Reading: Chapter 15 "Art Cinema of Europe and Asia" Chapter 16 "Hollywood in the 1950s" Films: Rashomon (Kurosawa 1950, 1h28m) Rebel Without a Cause (Ray 1955, 1h51m) Assignment: Film response #2 |
| PART 2 | Countercultural Shifts of the 1960s and 70s | |
| Week 4: SEPT 30 | <u>French Cinema: New Wave and Left Bank</u> <u>Global Resistance Movements: The Beginnings of Third Cinema</u> | Reading: Chapter 17 "The French New Wave" Chapter 18 "Cinema of Liberation" Films: Cleo from 5 to 7 (Varda 1962, 1h30m) How Tasty Was My Little Frenchman (Pereira dos Santos 1971, 1h24m) Assignment: Film response #3 |
| Week 5: OCT 07 | <u>Avant-Garde and The New Documentary</u> | Reading: Chapter 19 "The New Documentary" Chapter 23 "The Cinematic Avant-Garde" Films: Chronicle of a Summer (Rouch/Morin 1961, 1h30m) La Jâtée (Marker 1962, 28m) Blow Up My Town (Akerman 1968, 13m) Assignment: Scene analysis is due |
| Week 6: OCT 14 | <u>A New European Cinema: Waves and Revisions Across the Continent</u> | Reading: Chapter 21 "European Films of the 1960s +70s" Chapter 20 "New Waves and Young Cinemas" (*From <u>Film History</u> , Bordwell + Thompson) Films: Valerie and Her Week of Wonders (Jireš 1970, 1h25m) Aguirre: Wrath of God (Herzog 1972, 1h35m) Assignment: Film response #4 |
| PART 3 | The Transformation of American Cinema (1960s-1990s) | |
| Week 7: OCT 21 | <u>Turmoil in Hollywood: Gender, Race and Genre Revision</u> <u>Underground America: Countercultural Queer and Black Cinema</u> | Reading: Chapter 20 "American Film: Turmoil and Transformation" Chapter 1 "What Is the Underground Film?" (*From <u>An Introduction to the American Underground Film</u> , Renan) Films: The Misfits (Huston 1961, 1h5m) Killer of Sheep (Burnett 1978, 1h23m) Assignment: Film response #5 Film selections for final paper due |
| Week 8: OCT 28 | <u>Movie Brats and the New American Blockbuster</u> | Reading: Chapter 22 "Hollywood Recovery" Chapter 20 "A Blockbuster Mentality" (*From A History of Film, Wexman) |

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| | <u>Cult Classics and the Birth of the Indie Scene</u> | Films: Close Encounters of the Third Kind (Spielberg 1977, 2h15m) Stranger Than Paradise (Jarmusch 1984, 1h30m) Assignment: Film response #6 |
| Week 9: OCT 28 7-10pm [Make-up for AUG 26] | <u>Social Critique at the Movies</u> Screening and Discussion <u>Night of the Living Dead (Romero 1968, 1h36m)</u> | Reading: "Fighting Two Wars" (Azevedo 2015) "The Zombies of Karl Marx" (Malone 2018) |
| PART 4 | A New Global Art Cinema Is Born (1970-2000) | |
| Week 10: NOV 04 | <u>International Auteurs of Asia and Russia</u> | Reading: Chapter 24 "The Global Advance of Cinema" Chapter 25 "English-Language Art Cinema" Films: Solaris (Tarkovsky 1972, 2h49m) Assignment: Work on proposal |
| Week 11: NOV 11 | <u>Bollywood Comes of Age</u> <u>The New Cinemas of Iran and Mexico</u> | Reading: Chapter 27 "World Cinema" Chapter 26 "A Developing World" (*From Film History, Bordwell + Thompson) Films: Salaam Bombay! (Nair 1988, 1h53m) Close-Up (Kiarostami 1990, 1h40m) Assignment: Proposal is due |
| Week 12: NOV 18 | <u>New Movements and Styles in Post-Communist Europe</u> | Reading: Chapter 26 "New European Film" Films: Underground (Kusturica 1997, 2h50m) Assignment: Work on final essay |
| NOVEMBER 25 | NO CLASS | |
| PART 5 | Contemporary Cinema in the Digital Era | |
| Week 13: DEC 02 | <u>Style and Storytelling in the New Millennium</u> | Reading: Chapter 28 "American Cinema: Special Effects and Beyond" Chapter 29 "Toward a Global Film Culture" (*From <u>Film History</u> , Thompson + Bordwell) Films: Morvern Callar (Ramsay 2002, 1h37m) The Shape of Water (del Toro 2017, 2h3m) Assignment: Work on final essay |
| Week 14: DEC 09 | <u>Expanding Voices: Contemporary Avant-Garde, Documentary and Drama Diversity</u> | Reading: tbd Films: The Fast Runner (Kunuk 2002, 2h54m) Assignment: Work on final essay |
| Week 15: DEC 16 | Conclusion and celebration <u>Internet and the Future of Cinema</u> | Assignment: Final essay is due |