

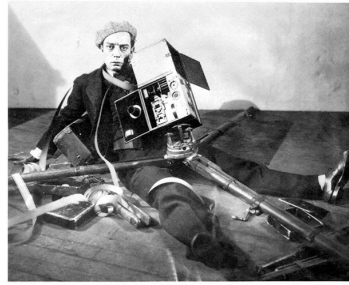
DEPARTMENT OF COMMUNICATION STUDIES

CMST 3012: HISTORY OF FILM

Spring 2015

Lecture: MWF 1:30-2:20, 220 Coates

Screenings: W 6:00-8:50 PM, 220 Coates



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or by appointment

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Office hours:

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 and Materials (ordered at the Union Bookstore):

Mast, Gerald and Bruce F. Kawin. *A Short History of the Movies*. 11th Edition. Allyn and Bacon, 2010.

If you have an earlier but recent edition (9 or 10) it will do but the paging will be off, and some of the content has been revised. Do not get the abridged edition.

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 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 *earns*. Students may earn points via the following instruments:

Midterm exam	200 points	20%
Final exam	250 points	25%
*Quizzes (6 @ 50 points each)	300 points	30%
Reading/Screening Questions (25 @ 10 pts each)	250 points	25%
Total available points	1000 points	

Scale of points earned computed to grades:

900-1000 = A

800-899 = B

700-799 = C

600-699 = D

0-599 = F

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.

Quizzes: There will be 8 quizzes given throughout the semester. We will drop your lowest score and keep your highest 7. 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.

Reading and Screening 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. 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. Sometimes we will ask the question at the end of class, sometimes the beginning, sometimes the middle; sometimes a 2 or 3 part question will occur over the whole class period.

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. If you have ever been advised to attend class with a highlighter and your textbook, or not to read in advance, you have been given very bad advice on many levels. You don't need a teacher to read you the book. That's your job. 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. It's one book. Read it.

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 correctly.

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. A few years ago, we revised this class to add the fourth credit hour due to comments we heard directly from students. 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. 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.

Extra credit: There are no extra credit mechanisms in this class. There are however frequent bonus point opportunities that you must be present in class or screening in order to earn.

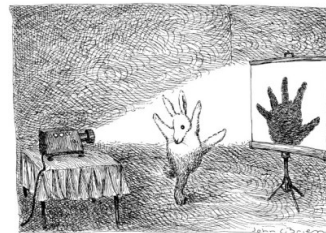
Safety: Please look out for one another and be especially cautious after screenings when you will be leaving in the dark. Walk with classmates or friends in groups to your cars, dorms, etc. A campus transit jitney is available 5:30 PM-3:00 AM; call **578-5555** and a driver will be radio-dispatched to pick you up and drop you off anywhere on campus. If you live on campus and do not want to park in the remote lots and walk to your dorm, stop by the Public Safety Building on South Stadium Road and come inside. A driver will follow you to your lot then take you to your dorm.

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. 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)

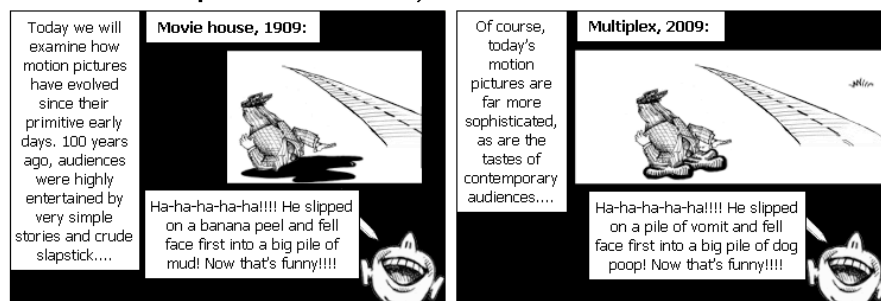
W 1/14	Introductions
Screening:	<i>Cinema Paradiso</i> /Giuseppe Tornatore/1988
F 1/16	Course concepts and motifs of film history in <i>Cinema Paradiso</i>
M 1/19	MLK Day holiday
W 1/21	Chapter 1, Assumptions & Chapter 2, Birth
Screening:	1) <i>Landmarks of Early Film, Vol. 1</i> /Various/1877-1913 (collection rel. 1997) 2) <i>The Lumière Brothers' First Films</i> /Auguste and Louis Lumière/1895-1897 (rel. 1996)
F 1/23	Continue Birth
M 1/26	Chapter 3, Narrative & Commercial Expansion
W 1/28	Continue Narrative & Commercial Expansion
Screening:	1) <i>The General</i> /Buster Keaton/1926 2) <i>The Gold Rush</i> /Charlie Chaplin/1925
F 1/30	Chapter 4, Griffith
M 2/2	Continue Griffith
W 2/4	Chapter 5, Mack Sennett and the Chaplin Shorts; Comics section of Chapter 6
Screening:	<i>Moguls and Movie Stars</i> , episodes 2 and 3/2010
F 2/6	Continue silent comics
M 2/9	Chapter 6, Czars and Stars
W 2/11	Continue Czars and Stars
Screening:	<i>Metropolis</i> /Fritz Lang/1927 (2010 restored version)
F 2/13	Chapter 7, The German Golden Age
M 2/16	Mardi gras holiday
W 2/18	Continue German Golden Age
Screening:	<i>Man with a Movie Camera</i> /Dziga Vertov/1929
F 2/20	Chapter 8, Soviet Montage
M 2/23	Continue Soviet Montage
W 2/25	Chapter 9, Sound
Screening:	1) <i>Steamboat Willie</i> /Ub Iwerks/1928 2) <i>Trouble in Paradise</i> /Ernst Lubitsch/1932
F 2/27	Continue Sound
M 3/2	Midterm review
W 3/4	Midterm exam
Screening:	1) <i>Un chien Andalou</i> /Salvador Dali & Luis Buñuel/1928 2) <i>L'Atalante</i> /Jean Vigo/1934
F 3/6	Chapter 10, France Between the Wars



M 3/9	Continue France between the wars
W 3/11	Chapter 11, The American Studio Years 1930-45
Screening:	1) American Cinema: The Studio System/1995 2) <i>Sullivan's Travels</i> /Preston Sturges/1941
F 3/13	Continue American Studio Years
M 3/16	Chapter 12, Hollywood in Transition: 1946-65
W 3/18	Continue Hollywood in transition
Screening:	1) American Cinema: Film Noir/1995 2) <i>A Touch of Evil</i> /Orson Welles/1958
F 3/20	Chapter 13, Neorealism section
M 3/23	Continue neorealism and Italian cinema parts of Chapter 13
W 3/25	Chapter 13, French New Wave section
Screening:	1) <i>The Bicycle Thief</i> /Vittorio di Sica/1948 2) <i>Cleo from 5 to 7</i> /Agnes Varda/1962
F 3/27	Continue French New Wave
M 3/30	Chapter 14, National Cinemas 1 (selected portions)
W 4/1	Continue Chapter 14 TBA
Screening:	<i>The Spirit of the Beehive</i> /Victor Erice/1972
F 4/3	Chapter 16, National Cinemas 2 (selected portions)
M 4/6 – F 4/10	Spring break
M 4/13	Continue Chapter 16
W 4/15	Chapter 15, Hollywood Renaissance
Screening:	<i>Chinatown</i> /Roman Polanski/1974
F 4/17	Continue Hollywood Renaissance
M 4/20	Chapter 17, Return of the Myths
W 4/22	Continue Return of the Myths
Screening:	<i>Dead Man</i> /Jim Jarmusch/1995
F 4/24	Chapter 18, Conglomerates and Cassettes
M 4/27	Chapter 19, Digital Cinema
W 4/29	Continue Digital Cinema
Screening:	<i>Be Kind Rewind</i> /Michel Gondry/2008
F 5/1	Wrap up and review

The final exam is scheduled by the registrar for **Friday, May 8, 10:00 AM – 12:00 PM.**
The exam may not be taken early.

Motion Pictures, Then and Now by Eric Perlin



CMST 3012 Point tally sheet

Use this sheet to track points you earn in this class. You may also consult Moodle, but be aware that we use a straight points scale in this course and the percentage may therefore not be accurate at any given time in the semester, so letting Moodle automatically compute your grade may not be the best choice.

Reading/Screening questions
(25 @ 10 points each)

	Score	Balance
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
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24		
25		

Quizzes (6 @ 50 pts/ea)

Keep highest 7 scores

	Score	Balance
1		
2		
3		
4		
5		
6		
7		

Exams (Midterm is 200 pts; final is 250)

	Score	Balance
Midterm		
Final		

