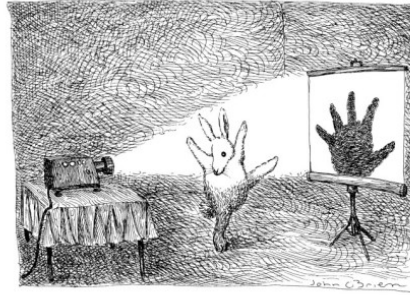


DEPARTMENT OF COMMUNICATION STUDIES
 CMST 3012: HISTORY OF FILM
 Fall 2016
 Lecture: TTH 12:00-1:20, 214 Coates
 Screenings: T 6:00-8:50 PM, 214 Coates



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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 Union 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 edition 10th) it will do but the paging will be off, and some of the content has been revised.



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:

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

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 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.

Reading and Screening Questions & Activities: 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. Or, we may ask you to participate in a short activity inside or outside of class, such as watching a video clip or constructing a simple pre-cinema device. These are pass/fail, and you must be present for the entire class or screening session in order to earn points for answering or fulfilling the task correctly. 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 and activities 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 correctly.

Screenings: This course carries 4 credit hours, 3 for the regular class sessions and one for the Tuesday evening screenings. Your attendance at screenings is thus *required*, and you should take this requirement seriously. While some of the films we will screen can be rented 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. We also believe that watching a film together is an essential part of the history of cinema. If you miss a film, you should still 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. Be on time for screenings; the beginning of a film is very, very important in terms of how it teaches you to watch it, information about personnel and industry, etc.

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, and you should sit in your seat. Use of laptop computers, tablets, and cell phones is **NOT** permitted during screenings. During lecture, 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. Be aware, however, that many studies have found that students who use electronic devices to take notes do much more poorly in their classes. If you use the device to do anything other than take notes, you'll lose the privilege of using that device in this class.

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 may be bonus point opportunities; 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 and/or friends. 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.

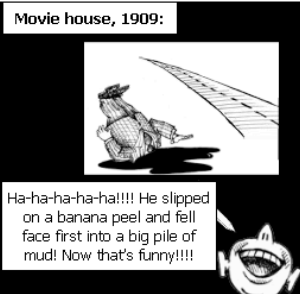

Contact: The best way to contact your instructors is to come to class, and outside of class to attend their office hours. You may contact your instructors via email, but please do not assume that a sent message is received, especially if you are using a non-LSU address (it is far better to contact us 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. Do not text message your instructors.

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

Week	Dates	Topics	Reading due
1	T 8/23	Introductions	
	Screening	<i>Cinema Paradiso</i> /Giuseppe Tornatore/1988	
	TH 8/25	Course concepts & motifs of film history in <i>Cinema Paradiso</i>	Chapter 1, Assumptions
2	T 8/30	Pre-cinema	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)	
	TH 9/1	Cinema begins	
3	T 9/6	Advances in narrative and industry	Chapter 3, Narrative & Commercial Expansion
	Screening	1) Griffith shorts 2) <i>The General</i> /Buster Keaton/1926	
	TH 9/8	D. W. Griffith	Chapter 4, Griffith
4	T 9/13	Silent comics	Chapter 5, Mack Sennett and the Chaplin Shorts
	Screening	1) Silent comic shorts 2) <i>The Gold Rush</i> /Charlie Chaplin/1925	
	TH 9/15	Silent comics	
5	T 9/20	Teens into the 20s: Studio and star systems	Chapter 6, Czars and Stars
	Screening	<i>Moguls and Movie Stars</i> , episodes 2 and 3/2010	
	TH 9/22	Studio and star systems	
6	T 9/27	Early German cinema	Chapter 7, The German Golden Age
	Screening	1) <i>Man with a Movie Camera</i> /Dziga Vertov/1929 2) <i>M</i> /Fritz Lang/Fritz Lang/1931	
	TH 9/29	Soviet montage	Chapter 8, Soviet Montage
7	T 10/4	Sound and the talkies	Chapter 9, Sound
	Screening	1) <i>Steamboat Willie</i> /Ub Iwerks/1928 2) <i>Trouble in Paradise</i> /Ernst Lubitsch/1932	
	TH 10/6	Fall holiday	

8	T 10/11	Midterm exam	
	Screening	1) <i>Un chien Andalou</i> /Salvador Dali & Luis Buñuel/1928 2) <i>La bete humaine</i> /Jean Renoir/1938	
	TH 10/13	French cinema, 7 th Art	Chapter 10, France Between the Wars
9	T 10/18	Golden Age of Hollywood studios	Chapter 11, The American Studio Years 1930-45
	Screening	<i>Bringing Up Baby</i> /Howard Hawks/1938	
	TH 10/20	Golden Age of Hollywood studios	
10	T 10/25	Postwar US cinema	Chapter 12, Hollywood in Transition: 1946-65
	Screening	<i>A Touch of Evil</i> /Orson Welles/1958	
	TH 10/27	Postwar US and Italian cinema	Chapter 13, Neorealism section
11	T 11/1	Postwar Italian and French cinema	Chapter 13, New Wave section
	Screening	1) <i>The Bicycle Thief</i> /Vittorio di Sica/1948 2) <i>The 400 Blows</i> /Francois Truffaut/1959	
	TH 11/3	Postwar French cinema	
12	T 11/8	TBA National cinemas	Chapters 14 & 16, National Cinemas I & II (selected portions)
	Screening	<i>The Spirit of the Beehive</i> /Victor Erice/1972	
	TH 11/10	TBA National cinemas	
13	T 11/15	American cinema 1960s-70s	Chapter 15, Hollywood Renaissance
	Screening	<i>Chinatown</i> /Roman Polanski/1974	
	TH 11/17	American cinema 70s into the 80s and 90s	Chapter 17, Return of the Myths
14	T 11/22	American cinema 80s and 90s	Chapter 18, Conglomerates and Cassettes
	Screening	<i>The Player</i> /Robert Altman/1992	
	TH 11/24	Thanksgiving holiday	
15	T 11/29	Digital cinema	Chapter 19, Digital Cinema
	Screening	<i>Be Kind Rewind</i> /Michel Gondry/2008	
	TH 12/1	Wrap up	
	W 12/7	3:00 – 5:00 PM: Scheduled Final Exam	

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>Of course, today's motion pictures are far more sophisticated, as are the tastes of contemporary audiences....</p>	<p>Multiplex, 2009:</p> 
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The final exam is scheduled for **Wednesday December 7, 3:00-5:00 PM**. The exam may not be taken early.

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
(30 @ 10 points each)

	Present/ Correct?	Score	Balance
1			
2			
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6			
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Quizzes (6 @ 50 pts/ea)
Keep highest 6 scores

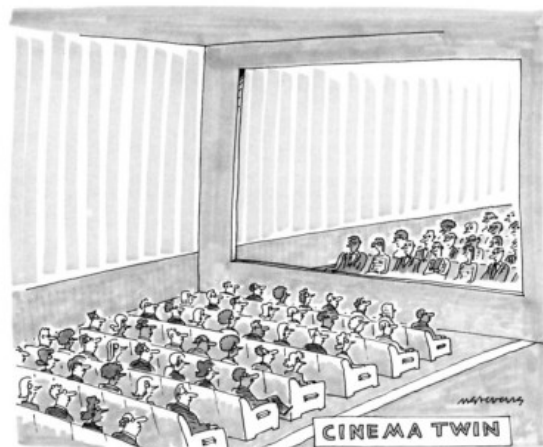
	Score	Balance
1		
2		
3		
4		
5		
6		
7		

Exams (2 @ 200 pts/ea)

	Score	Balance
Midterm		
Final		

Totals

	Score	Balance
R/S ?s		
Quizzes		
Exams		
Total		



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-; 599 = F