

Spring 2019
T 6-8:30pm; W 11-12:50 (CAC 333)

Dr. Cary Elza
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COMM 361: Film History II: 1945-Present

Course Description

This course examines the continued rise and development of cinema from 1945 to the present. We will look at the American studio system as well as international cinemas, tracing the development of cinematic techniques as well as the growth of specific national cinemas and international stylistic trends in narrative, documentary, and avant-garde film. Moreover, the course seeks to examine how global cinemas have reacted to and dealt with the formal influence and economic domination of Hollywood filmmaking on international audiences. Class lectures, screenings, and discussions will consider how cinema has changed from a primarily national phenomenon to a transnational form of communication in the 21st century. By the end of the course, students should have a broad understanding of the institutional, social, technological, and aesthetic forces that have shaped the development of cinema from the mid-twentieth century to today.

Course Goals

By the end of this course, students should:

- Understand changes in American film production, distribution and exhibition practices from the postwar period to the present day
- Understand social, political, cultural, technological, and economic factors that shape U.S. and international film during this period
- Understand the structure of prominent international film industries during this period
- Identify and analyze the formal and stylistic characteristics of prominent national cinemas
- Develop critical reading and writing skills by engaging with a variety of readings, screenings, and class discussions

Requirements (total of 100 points)

Participation/attendance (including in-class responses)	15%
Short Paper #1 (due 2/27)	15%
Exam #1 (3/13)	25%
Short Paper #2 (due 4/24)	15%
Final exam (5/15, 12:30-1:30)	30%

Grading Scale

A: 94-100	B-: 80-83	D+: 67-69
A-: 90-93	C+: 77-79	D: 64-66
B+: 87-89	C: 74-76	F: 0-63
B: 84-86	C-: 70-73	

Readings

There is one textbook for this course: David Bordwell and Kristin Thompson, *Film History: An Introduction, 3rd ed.*, (Boston: McGraw Hill, 2010). It is available for rent and purchase through the bookstore. All other readings will be on Canvas as PDF files or links. Readings should be completed by the day under which they're listed.

Attendance Policy

Attendance is mandatory, and will be taken at the beginning of our classes and screenings. **If you are late, it is your responsibility to come up and make sure I've marked you down as present.** If you need to miss class for an emergency, let me know *in advance*. Absences will be excused on a case-by-case basis. You are allowed one unexcused absence, then after that each unexcused absence reduces your participation grade by a point.

Short Papers

There will be two short papers throughout the semester. Guidelines for these will be posted on Canvas and discussed in class.

Midterm and final exams

Your midterm exam, which will consist of multiple choice, short answer, clip identification, and short essay questions, will be Wednesday, 3/13. The format of your final exam will be similar to that of the midterm, and will take place during our exam period on Wednesday, 5/15 from 12:30-2:30pm.

Requirements for Written Assignments:

Papers must be typed, in 12-point font, double-spaced, page-numbered, and stapled, if I ask for them in hard copy (I will probably ask for the first paper in hard copy, and the second via Dropbox). I reserve the right to deduct points for violations of these requirements. Late papers drop by 10% for each 24 hours it's late, whether it's the weekend or a weekday (i.e., a 100-point paper one day late will be penalized 10 points before I grade it). Extensions may be granted on a case-by-case basis for personal emergencies, but **ONLY** if you ask me **IN ADVANCE** of the actual due date.

Class Environment

Students are expected to contribute to a respectful, productive learning environment. This includes being on time, being attentive, participating in class discussions, and being nice to everyone, regardless of their views. If you're going to use a laptop or tablet, please use it for class purposes, and please switch cell phones to silent. Also, no texting in class, please. Any violation of the above will impact your attendance/participation grade.

Participation/attendance grades will also include brief in-class quizzes/writing reflections, should the trajectory of the course call for them.

Guidelines for Assessing Participation Grades

- Tardiness; degree and frequency
- Not just frequency, but quality of comments. Is it evident that the student has done the readings and engaged with the material?
- Consideration and respect for other students and their points of view
- Engagement with the class (i.e., sleeping or excessive talking while someone else is speaking)
- Technology use: disrespectful or reasonable? Text at your own peril.

Disability Statement

The Americans with Disabilities Act (ADA) is a federal law requiring educational institutions to provide reasonable accommodations for students with disabilities. For more information about

UWSP's policies, check here:

<http://www.uwsp.edu/stuaffairs/Documents/RightsRespons/ADA/rightsADAPolicyInfo.pdf>

If you have a disability and require classroom and/or exam accommodations, please register with the Disability and Assistive Technology Center and then contact me at the beginning of the course. I am happy to help in any way that I can. For more information, please visit the Disability and Assistive Technology Center, located on the 6th floor of the Learning Resource Center (the Library). You can also find more information here: <http://www4.uwsp.edu/special/disability/>

Statement of Academic Integrity

UW-Stevens Point values a safe, honest, respectful, and inviting learning environment. In order to ensure that each student has the opportunity to succeed, we have developed a set of expectations for all students and instructors. This set of expectations is known as the Rights and Responsibilities document, and it is intended to help establish a positive living and learning environment at UWSP. Click here for more information:

<http://www.uwsp.edu/stuaffairs/Pages/rightsandresponsibilities.aspx>

Academic integrity is central to the mission of higher education in general and UWSP in particular. Academic dishonesty (cheating, plagiarism, etc.) is taken very seriously. Don't do it! The minimum penalty for a violation of academic integrity is a failure (zero) for the assignment. For more information, see the UWSP "Student Academic Standards and Disciplinary Procedures" section of the Rights and Responsibilities document, Chapter 14, which can be accessed here: <http://www.uwsp.edu/stuaffairs/Documents/RightsRespons/SRR-2010/rightsChap14.pdf>

Also: if you use Wikipedia, or anything online, you have to CITE IT. I don't care whether you use MLA or Chicago style citations, but please be consistent. When in doubt, CITE THE SOURCE. I cannot stress this enough. Consequences for plagiarism are severe: see the above link to your Rights and Responsibilities document.

Terms of Enrollment

This syllabus is a contract. By taking this class, you agree to the policies listed here. I reserve the right to change the syllabus within reason, and with timely notification to students.

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COURSE SCHEDULE

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Week One: American Cinema in the Postwar Era

Tuesday, 1/22

NO SCREENING

Wednesday, 1/23

Readings: Smith, "It's Just a Movie" (optional)

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Week Two: American Cinema in the Postwar Era, cont.

Tuesday, 1/29

Screening: *Rebel without a Cause* (Nicholas Ray, USA, 1955, 111 min.)

Wednesday, 1/30

Readings: B&T Ch. 15

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Week Three: Postwar European Cinema: Italian Neorealism

Tuesday, 2/5

Screening: *Bicycle Thieves* (Vittorio De Sica, Italy, 1948, 93 min)

Wednesday, 2/6

Readings: B&T Ch. 16
Bazin, "Bicycle Thief"

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Week Four: Postwar Non-Western Cinema (Focus on Japan)

Tuesday, 2/12

Screening: *Rashomon* (Akira Kurosawa, Japan, 1950, 88 min)

Wednesday, 2/13

Readings: B&T Ch. 11 p. 226-235; Ch. 18 p. 358-363

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Week Five: Art Cinema and Issues of Authorship

Tuesday, 2/19

Screening: *The Seventh Seal* (Ingmar Bergman, Sweden, 1957, 105 min)

Wednesday, 2/20

Readings: B&T Ch. 19
Truffaut, "A Certain Tendency of the French Cinema"
Sarris, "Notes on the Auteur Theory in 1962" (optional)

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Week Six: New Waves and Young Cinemas

Tuesday, 2/26

Screening: *Breathless* (Jean-Luc Godard, France, 1960, 90 min)

Wednesday, 2/27

PAPER #1 DUE
Readings: B&T Ch. 20
Wollen, "Godard and Counter-Cinema: *Vent d'Est*" (optional)

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Week Seven: Political Cinema of the 1960s and 70s

Tuesday, 3/5

Screening: *If...* (Lindsay Anderson, UK, 1968, 111 min.)

Wednesday, 3/6

Readings: B&T Ch. 18 p. 366-370; Ch. 21 p. 439-451; Ch. 23 p. 512-531

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Week Eight: Documentary Cinema

Tuesday, 3/12

Screening: *Gimme Shelter* (Maysles Brothers, USA, 1970, 91 min.)

Wednesday, 3/13

MIDTERM EXAM

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Week Nine: SPRING BREAK

Tuesday, 3/19 NO SCREENING; Wednesday, 3/20 NO CLASS

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Week Ten: Experimental Cinema and Hollywood in the 1960s-70s

Tuesday, 3/26

Screening: *Bonnie and Clyde* (Arthur Penn, USA, 1967, 112 min.)

Wednesday, 3/27

Readings: B&T Ch. 21, p. 452-469; Ch. 22, p. 470-478
The Legend of Maya Deren, 300-305 (optional)

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Week Eleven: The New Hollywood Cinema

Tuesday, 4/2

Screening: *American Graffiti* (George Lucas, 1973, 108 min)

Wednesday, 4/3

Readings: B&T Ch. 22, p. 478-493

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Week Twelve: New German Cinema

Tuesday, 4/9

Screening: *The Marriage of Maria Braun* (Rainer Werner Fassbinder, 1977, 120 min)
OR *Ali: Fear Eats the Soul* (Rainer Werner Fassbinder, 1974, 93 min)

Wednesday, 4/10

Readings: B&T Ch. 23, p. 531-534; Ch. 25, p. 566-571 and 581-583.

Kaes, "New German Cinema"

Week Thirteen: Chinese Cinemas: Mainland and Hong Kong

Tuesday, 4/16

Screening: TBA, possibly *Hero* (Zhang Yimou, 2002, 99 min)

Wednesday, 4/17

Readings: B&T Ch. 18 p. 370-373; Ch. 23 p 510-511; Ch. 27 p 637-643 & 647-652.

Week Fourteen: American Independent Cinema and the Hollywood Blockbuster

Tuesday, 4/23

Screening: *Do the Right Thing* (Spike Lee, 1989, 120 min)

Wednesday, 4/24

Readings: B&T Ch. 28

"What is the right thing?: A Critical Symposium on *Do the Right Thing*"

Week Fifteen: Bollywood and Indian Cinema

Tuesday, 4/30

Screening: *Dilwale Dulhania Le Jayenge* (Aditya Chopra, 1995, 181 min)

***Please note 3 hour screening time; class will last until 9:30pm with an intermission.

This only happens once! And it's worth it!!!!***

Wednesday, 5/1

Readings: B&T Ch. 11 p. 235-237; Ch. 18 p. 373-377; Ch. 26, 621-629
Shedde, Meenakshi. "Bollywood Cinema: Making Elephants Fly"

Week Sixteen: Global Film Culture, Transmediality, and CGI

Tuesday, 5/7

Screening: TBA, maybe *Pacific Rim* (Guillermo del Toro, 2013, 131 min)

Wednesday, 5/8

Readings: B&T Ch. 29 and 30

FINAL EXAM WEDNESDAY, 5/15 12:30-2:30pm