



Alice explores her options in Jan Svankmajer's 1988 film, *Alice*

ENG. 374 History of Film from 1940 - Summer 2009

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Film Studies at NCSU: For more information visit the Film Studies website: www.ncsu.edu/chass/film.

READING: Excerpts from Cook, David. *A History of Narrative Film*. Norton. Fourth Edition, 2004. Available as e-reserves. Always read the assigned text for the class session on which the assignment appears.

Course Objectives and Outcomes: This course explores the aesthetic, technological, and economic developments of the second half of the cinematic century. Students will explore films from Italy, France, Germany, Japan, and India. A “focus unit” will concentrate on the cinema of Central and Eastern Europe. The course is designed to familiarize students with important cinematic movements, the key players and films within those movements, and their larger historical context. Through screenings, readings, class discussions, and a series of exams, students will learn to navigate the terrain of cinematic history, gaining demonstrable critical insight into the politics, aesthetics, and philosophical debates that shape it.

Attendance: Attendance is required. Please arrive on time. If you miss a class, please ask another student for class notes and find out if you missed any assignments. You are responsible for making up any missed screenings on your own time. Documented emergencies will be excused if verifiable documentation is provided and if work can be made up in a timely fashion. Excessive unexcused absences will negatively affect your grade. More than two absences will result in the lowering of your grade by a full letter grade (an “A” student with four absences will receive a “C” for the course).

Class Discussion/Oral Participation: Discussions will revolve around the materials we’ve seen and read so please print out the reading or bring your laptop to class along with the notes that you have taken during or after the screenings. Be ready to participate on a daily basis. While I do not officially quantify oral participation in determining your grade, participation *influences* borderline grades.

Exams and Writing: **This is an exam-based course, though you will produce one short paper.** Prior to the final exam are two Interim Exams designed to take about half an hour or so (noted on your syllabus). This class also includes a final exam that will be cumulative. ***There are no make-up exams.*** You are responsible for all material covered in the readings, screenings, lectures, and discussions.

Academic Integrity: Academic dishonesty of any kind will not be tolerated. This includes plagiarism, cheating on assignments or exams, turning in work that has been written (partially or entirely) by someone else (even extra credit), failing to appropriately document sources, fabricating information or citations, or helping another student commit an act of academic dishonesty. In addition to being referred to the Office of Student Conduct and having to undertake that office’s Academic Integrity Program, any student who violates the Code of Student Conduct—whether in a formal paper, an informal writing assignments, an exam, or any other kind of assignment—will receive a failing grade in the course and be placed on Academic Integrity Probation. Please visit the website: http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html for an explanation of this university’s policy on academic integrity and of the consequences involved in violating it. According to University guidelines, it is your responsibility to know the rules.

Grades:

Your final grade will be determined as follows:
10% short paper / 20% Exam #1 / 30% Exam #2 / 40% Final

Note: **This syllabus is subject to change.** You are responsible for all changes announced in class.
HIGHLIGHTED FILMS DAYS BEGIN AT 8:30 (all other days begin at 9:00)

Orson Welles and the Modern Sound Film

M. May 18: Introduction

Screening: ***Citizen Kane* (1941)** Orson Welles (119 min.) USA

Wartime and Postwar Cinema: Italy

W. May 20: Screening: ***Bicycle Thieves* (1948)** Vittorio De Sica (89 min.) Italy

Reading: Ch. 11, 355-368 (13 pgs.)

The French New Wave and its Native Context

M. May 25: Screening: ***Breathless* (1960)** Jean-Luc Godard (90 min.) France

Reading: Ch. 13, 431-456 (25 pgs.)

European Renaissance: Germany

W. May 27: Screening: ***Aguirre, Wrath of God* (1972)** Werner Herzog (95 min.) Germany

INTERIM EXAM #1

Wind from the East: Japan

M. June 1: Screening: ***Rashomon* (1950)** Akira Kurosawa (88 min.) Japan

Reading: Ch. 18, 731-749 (18 pgs.)

Wind from the East: India

W. June 3: Screening: ***Pather Panchali* (1955)** Satyajit Ray (115 min.) India

SHORT REALISM PAPER DUE

FOCUS: CENTRAL AND EASTERN EUROPE

M. June 8: Screening: ***Knife in the Water* (1962)** Roman Polanski (94 min.) Poland

Reading: Ch. 16, 605-621 (16 pgs.)

W. June 10: Screening: ***Closely Watched Trains* (1966)** Jiří Menzel (92 min.) Czechoslovakia

INTERMIN EXAM #2

M. June 15: Screening: ***The End of August at the Hotel Ozone* (1967)** Jan Schmidt (77 min.)

Czechoslovakia

Reading: Ch. 16, 621-636 (15 pgs.)

W. June 17: Screening: ***Solaris* (1972)** Andrei Tarkovsky (165 min.) Soviet Union

Reading: Chapter 17, 689-699 (10 pgs.)

M. June 22: Screening: ***Alice* (1988)** Jan Svankmajer (86 min.) Czechoslovakia

W. June 24 Screening: ***12:08 East of Bucharest* (2006)** Corneliu Porumboiu (89 min.) Romania

Reading: Ch. 16, 679-684 (5 pgs.)

FINAL EXAM