



Apu from *Pather Panchali* (1955) Satyajit Ray

ENG. 374 / COM. 374 History of Film from 1940

Spring 2007

M/W.: 12:25-2:15– Caldwell G107

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Film Studies at NCSU

NCSU offers a Film Studies Minor (15 credit hours) and a Film Major (30 credit hours). For more information contact Professor Marsha Orgeron or visit the Film Studies website: www.ncsu.edu/chass/film.

Required Text: Cook, David. *A History of Narrative Film*. Norton. Fourth Edition, 2004.

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, Britain, Germany, Japan, India, Iran, Czechoslovakia, and Cuba. 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.

Course requirements:

Attendance: Attendance is required, on screening as well as discussion days. 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. The library's media center—located on the second floor of D.H. Hill, 515-2977—has the films we'll be viewing this semester. Documented emergencies will be excused if verifiable documentation is provided within a week and if work can be made up in a timely fashion. Please contact me within 48 hours so that we might make accommodations.

Excessive unexcused absences will negatively affect your grade. More than four absences will result in the lowering of your grade by 1/3rd for every additional day (an "A" student with six absences will receive a "B+" for the course).

Class Discussion/Oral Participation: Discussions will revolve around the materials we've seen and read so always bring the textbook to class along with the notes that you have taken during or after the screenings. I frequently call on students to respond to questions or to provide topics for discussion, so be ready to participate on a daily basis. While I do not officially quantify oral participation in determining your grade, participation *influences* borderline grades.

Administrative: If you have a documented disability and wish to discuss academic accommodations please contact me as soon as possible. In order to take advantage of these accommodations, students must register with Disability Services at 1900 Student Health Center, Campus Box 7509, 515-7653. If you will be participating in a sport or other University sponsored event this semester you should provide me with documentation so that we can make arrangements for you to make up for any missed class sessions.

Quizzes/In-Class Writing/Homework: Quizzes will be given regularly and almost always at the beginning of class. These are not the only form of attendance taken. Be prepared and be on time (quizzes cannot be made up). In-class writing assignments function in much the same way (some will be on major course topics, others will be screening-based). You may also occasionally be assigned homework assignments.

Exams: Prior to the final exam are two Interim Exams designed to take 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. PLEASE BRING EXAMINATION BOOKS to these exams (available at campus bookstores).

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:

20% Quizzes/In-Class Writing/Homework
20% Exam #1
20% Exam #2
40% Final

EXTRA CREDIT:

You may do two extra credit assignments this semester for five points each, which counts toward the quiz/in-class writing/homework portion of your grade, by attending and writing about a post-1940 film event at the North Carolina Museum of Art Winter Film Series. To get credit, you must attach your ticket stub to a 1.5-2 page response paper that is based on the introduction as well as the film, and which addresses your thoughts about the film as well as how you think it fits within what we've studied in class. Tickets are \$3.50 students and the films all take place on Fridays at 8:00 p.m., <http://www.ncartmuseum.org/events/films.shtml>, 2110 Blue Ridge Road, Raleigh. NCMA Box Office: (919) 715-5923

Friday Jan 12, *The Fallen Idol*, Dir. Carol Reed (1948) Great Britain

Friday Jan 19, *Black Narcissus*, Dir. Michael Powell and Eric Pressburger (1947) Great Britain

Friday Jan 26, *Tokyo Story*, Dir. Yasujiro Ozu (1953) Japan

Friday Feb 2, *Electric Shadows*, Dir. Xiao Jiang (2004) China

Friday Feb 9, *Will Success Spoil Rock Hunter*, Dir. Frank Tashlin (1957) U.S.A.

Friday Feb 16, *Champagne for Caesar*, Dir. Richard Whorf (1950) U.S.A.

Friday Feb 23, *A Face in the Crowd*, Dir. Elia Kazan (1957) U.S.A.

Friday Mar 2, *The China Syndrome*, Dir. James Bridges (1979) U.S.A.

Friday Mar 9, *Network*, Dir. Sidney Lumet (1979) U.S.A.



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Note: **This syllabus is subject to change.** You are responsible for all changes announced in class. If you miss some or all of a class session, contact a classmate about changes to the syllabus.

Always read the assigned text for the class session on which the assignment appears. BRING BOOK!!!

Orson Welles and the Modern Sound Film

W. Jan. 10: Introduction

Screening: 1st half of *Citizen Kane* (1941) Orson Welles (119 min.) USA

M. Jan. 15: NO CLASS: MLK

W. Jan. 17: *Citizen Kane*, ctd.

Reading: Ch. 10

Wartime and Postwar Cinema: Italy

M. Jan. 22: *Bicycle Thieves* (1948) Vittorio De Sica (89 min.) Italy

W. Jan. 24: Ch. 11, 355-368

Wartime and Postwar Cinema: The US

M. Jan. 29: Screening: *On the Waterfront* (1954) Elia Kazan (108 min.) USA

W. Jan. 31: Reading: Ch. 11, 368-385

Hollywood, 1952-65

M. Feb. 5: Screening: *Rebel Without a Cause* (1955) Nicholas Ray (111 min.) USA

W. Feb. 7: Reading: Ch. 12, 387-429

The French New Wave and its Native Context

M. Feb. 12: Screening: *A Woman is a Woman* (1961) Jean-Luc Godard (85 min.) France

W. Feb. 14: INTERIM EXAM #1 (please bring examination booklets)

Reading: Ch. 13, 431-456

New Cinemas in Britain

M. Feb. 19: Screening: *Billy Liar* (1963) John Schlesinger (98 min.) Great Britain

W. Feb. 21: Reading: Ch. 14 pgs 481-492

European Renaissance: West: Germany

M. Feb. 26: Screening: *Aguirre, Wrath of God* (1972) Werner Herzog (95 min.) Germany

W. Feb. 28: Ch. 15, 582-597

M. March 5: No Class – Spring Break

W. March 7: No Class – Spring Break

European Renaissance: East: Former Czechoslovakia

M. March 12: Screening: *Closely Watched Trains (1966)* Jiří Menzel (92 min.) Czechoslovakia

W. March 14: Reading: Ch. 16, 605-636

Wind from the East: Japan

M. March 19: **INTERIM EXAM #2 (please bring examination booklets)**

W. March 21: Screening: *Rashomon (1950)* Akira Kurosawa (88 min.) Japan

M. March 26: Reading: Ch. 18, 731-768

Non-Narrative Traditions: Post-War Documentary and Experimental Cinema

W. March 28: Several Short Screenings, including:

Meshes of the Afternoon (1943) Maya Deren (excerpts) USA

Dog-Star-Man (1962-1964) Stan Brakhage (excerpts) USA

La Jetee (1962) Chris Marker (29 min.) France

Don't Look Back (1967) D.A. Pennebaker (excerpts) USA

Salesman (1969) Albert and David Maysles (excerpts) USA

Wind from the East: India

M. April 2: Screening: *Pather Panchali (1955)* Satyajit Ray (115 min.) India

W. April 4: Reading: Ch. 18, 768-776

Third World Cinema: Latin America

M. April 9: *Memories of Underdevelopment (1968)* Tomas Guitierrez Alea (97 min.) Cuba

W. April 11: Ch. 19, 795-819

Third World Cinema: The Middle East

M. April 16: Screening: *Taste of Cherry (1997)* Abbas Kiarostami (95 min.) Iran

W. April 18: Reading: Ch. 19, 827-836

Contemporary International Co-productions and The Anti-Technologist

M. April 23: Screening: *The Science of Sleep (2006)* Michel Gondry (105 min.) France/Italy, etc.

W. April 25: Reading: Ch. 21, 881-894

Final Examination:

Monday April 30, 1-4

Caldwell, G107

(please bring examination booklets)