

**FTT 30102: History of Film II
Spring 2007 Course Syllabus**

Prof. Christine Becker
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Office Hours: 1-2pm MW, 1-3 F

Lectures & discussions: MW 11:45-1pm, Browning Cinema
Screenings: M 9-11pm, Browning Cinema

Required Texts

Film History: An Introduction 2nd Edition by Kristin Thompson and David Bordwell
Reading packet #67 available at Lafortune Copy Shop

Course description: This course traces the major developments in world cinema from the post-World War II era to the present. The course is structured roughly chronologically and focuses on moments in cinema's development that are particularly relevant from a historical perspective, be it aesthetic, political, technological, cultural and/or economic.

Learning goals: The learning goals of the course are to acquaint you with the events, causes and consequences of post-World War II film history and to foster the critical skills necessary for you to assess and advance your own arguments about that history. By the end of the semester, you should be able to identify and critically examine the primary texts and contexts of major post-WWII film movements and trends, to describe the aesthetic, political, cultural, economic and technological catalysts that distinguished and helped to shape those movements and trends, and to compose your own credible, original historical discourse about post-WWII film history.

Grading Breakdown:

20% Class participation and preparation
15% Paper I (due February 26)
20% Midterm (March 5)
25% Paper II (due April 16)
20% Final (May 8)

IMPORTANT INFO

Attendance: You are expected to attend all class meetings, including screenings. I will, however, grant you three free absences (whether excused or unexcused) across the semester. For every absence in excess of the three, the class participation and preparation grade will be lowered by a grade level (e.g. A- to B+, B to B-, etc.). If you miss a screening, you can view the week's film in the Hesburgh Library AV Center (the call numbers for each film are listed below) before Wednesday's class meeting. Habitual lateness will also affect your class participation/preparation grade.

Screening issues: First, because we are looking at global cinema (not just Hollywood cinema) from an academic perspective (not an entertainment perspective), you must be prepared to view films that will challenge you and take you outside of your typical film-viewing “comfort zone.” If you’re not interested in that challenge, you should drop the course. Second, you’re expected to pay close attention to the films during screenings, and you will be tested on screening material. Please refrain from any behavior during screenings that might detract from anyone’s viewing of the film, including talking to your peers or checking your cell phones.

Class participation & preparation grade: This grade rewards you for the effort you put toward this class both inside and outside the classroom. Some things that count under this grade: verbal participation (based on quality, not quantity), attentive listening, quizzes, in-class free-writes, homework assignments, keeping up with readings and screenings, coming to class on time prepared to listen to lectures and participate in discussions. You can also gain extra credit toward this grade by attending and writing about outside screenings (*see below for more info).

Paper Policies: Late assignments and papers will lose a grade level for every late day (e.g. an A will be reduced to an A-, an A- to a B+, etc.). If you hand in an assignment to my mailbox or e-mail it to me, it is your responsibility to confirm that I received it on time. “You mean you didn’t get my paper? I e-mailed it to you but must have sent it to the wrong address” is not an acceptable reason for a late paper. Even if it’s the internet’s fault, you’re responsible for getting your paper in on time. Penalty-free extensions will only be granted at least one week prior of the due date for an assignment.

Honor Code: You are beholden to the tenets of the university’s Honor Code for every aspect of this class (see www.nd.edu/~hnr/code). Plagiarism, copying, and other forms of academic dishonesty could result in an Honor Committee hearing and possible academic failure. Plagiarism is any instance of trying to pass off the ideas and/or words of others as your own, whether they are from published sources, web sources, or your peers. Come see me if you have any questions about what constitutes plagiarism.

Course Schedule

Week 1 Introduction to the Course

***Required Screening on Saturday, January 20, 3pm, Browning Cinema (\$3 ticket):
Sunset Boulevard (Billy Wilder, 1950, 110 min., W673-1 VC)

Week 2 Fifties Hollywood

Jan. 22: Surf through <http://www.loc.gov/film/>
No Screening

Jan. 24: FH 325-328 (up to “Changing Lifestyles”)

Week 3 More Fifties Hollywood

Jan. 29: FH 328-336

Screening: *Rebel Without a Cause* (Nicholas Ray, 1955, 111min., on reserve)

Jan. 31: FH 336-352

Week 4 International Art Cinema

Feb. 5: FH 353-359, 415-417, 419-422

Screening: *The Seventh Seal* (Ingmar Bergman, 1957, 96min., B499-7 DVD)

Feb. 7: FH 422-426, 431-433; Gomery, "The Art Cinema"

Week 5 New Waves and Young Cinemas

Feb. 12: FH 373-377, 439-448; Truffaut, "A Certain Tendency of the French Cinema"

Screening: *The 400 Blows* (Francois Truffaut, 1959, 99 min., T866-4 DVD)

Feb. 14: FH 449-457, 468-471; Gillain, "The Script of Delinquency"

Week 6 Third World Cinema

Feb. 19: FH 548-551, 671-675

Screening: *Black Girl/La Noire de...* (Ousmane Sembene, 1966, 60 min., A258-200 VC)

Feb. 21: FH 433-436; Pfaff, "Sembene, A Griot of Modern Times"

Week 7 1960s Political Modernism

***Paper #1 Due in class on Monday, Feb. 26

Feb. 26: FH 556-572; Comolli and Narboni, "Cinema/Ideology/Criticism"

Scr: *Memories of Underdevelopment* (Tomás Gutiérrez Alea, 1968, 97 min., G984-2 VC)

Feb. 28: FH 535-548; Clauson and Flyg, "The Revolution's Political Shortcomings"

Week 8 Midterm / 1960s Avant-Garde Cinema

March 5: ***MIDTERM

Screening TBA

March 7: FH 489-507, 589-594; Mekas, "A Call for a New Generation of Filmmakers"

SPRING BREAK

Week 9 1970s Developments in Political Modernism

March 19: FH 579-589

Scr: *Ali: Fear Eats the Soul* (Rainer Werner Fassbinder, 1974, 94min., F249-5 DVD)

March 21: FH 572-576; Cottingham, *Fear Eats the Soul* excerpts

Week 10 The American New Wave

March 26: Ch. 22

Screening: *Badlands* (Terrence Malick, 1973, 95min., M251-2 VC)

March 28: Johnson, "Badlands"

Week 11 International Art Cinema Since the 1970s

April 2: FH 605-623, 710-718

Screening: *Red* (Krzysztof Kieslowski, 1994, 99 min., K47-1 DVD)

April 4: Insdorf, "*Three Colors: Red*"

Week 12 1980s Hollywood

April 9: No class or screening due to Easter

April 11: FH 679-687

Week 13 Emergent National Cinemas: Hong Kong and Iran

***Paper #2 Due in class on Monday, April 16

April 16: FH 648-663

Screening: *The Apple* (Samira Makhmalbaf, 1997, 84 min., on reserve)

April 18: FH 666-671; Farahmand, "Perspectives on Recent Iranian Cinema" & Wright, "Creativity Refuses to Wilt in Iran"

Week 14 Contemporary Hollywood

April 23: FH 687-694, 705-710

Screening: *Mission: Impossible* (Brian De Palma, 1996, 100min., on reserve)

April 25: FH 694-704; Bordwell, "A Certain Amount of Plot"

Week 15 Contemporary Alternatives and New Technologies

April 30: FH 718-724

Screening: *Timecode* (Mike Figgis, 2000, 97min., F471-1 DVD)

May 2: Manovich, "Old Media as New Media: Cinema"

****FINAL EXAM Tuesday May 8 8-10am****

*To receive extra credit toward your class participation & preparation grade, you can attend any of the following films and then hand in a 250-word/1-page typed response, commenting on how the film relates to any issues we have discussed in this course. Please also staple your ticket stub to your essay. All of these screenings are held in the Browning Cinema; for more details on the films and showtimes, go to performingarts.nd.edu.

1/27, 3pm: *An American in Paris* (1951)

2/17, 3pm: *Rashomon* (1950)

2/24, 7 & 10pm (two parts): *Andy Warhol: A Documentary Film* (2006)

3/3, 3pm: *Faces* (1968)

3/4, 4pm: *Night and Fog* (1955)

3/10, 3pm: *Persona* (1966)

3/22, 7 & 10pm: *Battle of Algiers* (1966)

3/24, 3pm: *Midnight Cowboy* (1969)

3/25, 7pm: *Three Colors: Blue*

3/29-4/1, various times: *The Decalogue* (1989)

4/1, 7pm: *Three Colors: White*

4/12, 7pm: *Medium Cool* (1969) *Director Haskell Wexler will be present

4/26, 7 & 10pm: *Walkabout* (1971)

4/28, 3pm: *North By Northwest* (1959)

5/10, 7 & 10pm: *Cleo From 5 to 7* (1961)

5/17, 7 & 10pm: *Kwaidan* (1961)