

# SYLLABUS – HISTORY OF THE CINEMA II

**Instructor:** Dr. Inga Meier<sup>1</sup>  
**Email:** meieri@sfasu.edu<sup>2</sup>  
**Office Hours:** T, TH 3:00-5:30 + By Appointment<sup>3</sup>  
**Office Location:** GFA 223  
**Mailbox:** GFA 212B

**Semester:** Spring 2016  
**Course Number:** 371.001 + 371L.020  
**Meeting Time:** T, TH 2:00-2:50 pm  
TH 6:45-8:45 pm  
**Meeting Room:** GFA 300

## I. Course Description

---

This course provides an introductory survey of world film history, covering the period from 1945 to the present. Movements and concepts include auteurism, French New Wave, Italian Neorealism, blockbusters, documentary, art cinema, and experimental film. Throughout this course, we will develop a historical appreciation of film and acquire the critical, technical, and aesthetic vocabulary related to cinematic practices and structures.

## II. Course Objectives

---

Program Learning Outcomes: This course applies at an introductory level to the following Program Learning Outcomes as identified by the School of Theatre:

- The student will demonstrate an understanding of film history and a variety of cinematic styles. (A,E, F)
- The student will be able to form and articulate a critical analysis and evaluation of a cinematic work. (A, E)

Student Learning Outcomes: Students who successfully complete this course will be able to:

- articulate and describe the defining attributes of various film genres as they were practiced during different historical moments.
- identify significant movements, innovations, and figures in film history.
- demonstrate a richer basic knowledge of cinema and be able to place a film in its historical context.
- analyze a film in ways that are necessary to a film practitioner or scholar/critic.

---

<sup>1</sup> You may refer to me as “Inga,” “Dr. Meier,” or “Ms. Meier.” You may not refer to me as “Prof,” “Professor Inga,” or “Doctor Inga.” If you insist on doing so, you are required to follow this wording with an acceptable title (e.g. “Yellow-Haired Warrior” or “Mother of Dragons”).

<sup>2</sup> Emails are not an instantaneous form of communication. In other words, please do not send me an email 20 minutes before class and then approach me in class, asking if I received your email. On average, expect a 24-hour turnaround time. Also, emails sent through D2L will not be answered. Please use only the SFA address.

<sup>3</sup> “By appointment” means that if you are not available during my regular office hours, but need to meet with me, we can schedule an appointment. In other words, please don’t tell me, “I didn’t meet with you because I had class during your office hours.”

### III. Texts + Materials

---

- *Film History: An Introduction* (Third Edition) by Kristin Thompson and David Bordwell  
McGraw Hill (2010)  
ISBN 978-0-07-338613-3

The book is available at the campus Barnes and Noble in the student center. You may procure the book however you choose (campus bookstore, online, textbook rental, locally owned bookstores, sharing with a friend, etc.). However, **it is your responsibility** to have completed the required reading by the due date.

### IV. Class Procedures and Policies

---

**School of Theatre Attendance Policy:** A career in the fine arts demands dedication and discipline; preparation for this career requires conscientious development of effective work habits. To this end, regular and punctual attendance is expected for all classes, laboratories and other activities for which a student is registered or assigned.

#### **Further:**

- It is University policy to excuse students from class attendance for certain reasons related to health, family emergencies, or student participation in approved university-sponsored events. Excused absences from theatre classes will only be granted upon presentation of written documentation from the teacher, sponsor or physician involved upon the first day of the student's return. In the case of absences caused by university-sponsored events, inclusion in the university's public listing of such absences will constitute an official excuse. **It is the student's responsibility** to inform the instructor that he/she has scheduled the planned official absence, in advance when possible.
- Students missing classes, other than university-sponsored trips, may contact the Office of Student Rights and Responsibilities (OSRR) and request that an absence notification be sent to the instructor(s). The notification is not an excuse, and is not evaluated by OSRR. The notification is only provided as a courtesy to the student and the student's instructor(s). Students remain responsible for providing documentation in a timely manner to the instructor for each absence. The instructor determines whether such documentation is satisfactory.
- In the case of missed classes, you will be held responsible for the successful completion of assigned work and/or projects. **It is your responsibility to seek out the materials and information you missed, including lecture notes, screenings, and announcements. "I didn't know" will not be considered an excuse.**
- **A total of ten excused and/or unexcused absences will automatically result in a failing grade.**
- Unexcused absences above 3 will result in a deduction of 10 points each off the participation grade (1% each off the final grade).
- Arriving to class after attendance has been completed or leaving prior to the end of class will be considered ½ an absence (which counts towards the maximum allowed of 9) and will be deducted from your grade accordingly.
- If at any point in the semester, you wish to know where you are at in terms of attendance, please approach me before or after class, during office hours, or email me.
- **It is your responsibility to be aware of both the attendance policy and your attendance count.**

## V. Requirements

---

This is a university course, taken mostly by prospective film minors. While we will be utilizing the “lab” portion of this class to view films, these viewings will be framed by the critical context of the readings and lecture material. In other words, you will be expected to actively engage the films in the class discussions that follow. Part of the expectation of this course is that your writing level be appropriate to a university-level course in the humanities. If you are not confident in your writing ability, make arrangements now to take advantage of the university’s various writing assistance programs. Start with the Academic Assistance and Resource Center (AARC) on the first floor of Steen Library.

**Quizzes:** There will a total of 12 quizzes covering the reading due on the day of the quiz. If you come to class after the quiz has been collected, you will not be allowed to make up the quiz. Likewise, if you arrive in class toward the end of the quiz, you will not be provided with additional time. Generally, make up quizzes will not be administered. (Rare exceptions to this may occur at my discretion and in accordance with the attendance policy.) The lowest 2 quiz grades will be dropped.

**10 quizzes x 15 points each = 150 points**

**Critical Paper:** You will submit a paper of approximately 1500 words (five pages) on or before Tuesday, November 24. Papers will employ the terms and concepts of the class to provide a historical analysis of a film from one of the eras in film history covered in class. You will be provided with a list of approved films from which to choose. While the list of films will exceed the number of students in the class, no film will be assigned to more than one student. Therefore, it is in your interest to make your selection early.

**250 points**

**Midterm Exam:** The midterm exam will be held on Thursday, Oct. 22. It will consist of a variety of questions covering all terms and concepts discussed in the course, ranging across film viewings, lecture material, in-class discussion, and assigned readings. Typical question types may include: true / false, short answer, multiple choice, term identification, and an essay.

**250 points**

**Final Exam:** The comprehensive final exam will be held at 1:00 pm, on Thursday, Dec. 17. It will consist of a variety of questions covering all terms and concepts discussed in the course, ranging across film viewings, lecture material, in-class discussion, and assigned readings. Typical question types may include: true / false, short answer, multiple choice, term identification, and an essay.

**250 points**

**Participation / Effort:** You are expected to come to class prepared and to be fully engaged during class discussions. This means that you are both physically and mentally present. As long as you meet both of these conditions, you will receive the full 100 points. However, absences (as outlined under the attendance policy) and disruptive behavior will lead to deductions.

**100 points**

**Extra Credit:** Wednesdays, at 6:00 pm, screenings from the AFI 100 will be held at the “Film House” on East Starr Ave. Attendance is free. You may write 1 extra credit paper of at least 3 pages, worth up to 40 points on 1 of the screenings. In this paper, you will focus on the film’s cinematography, editing, or sound. Papers must be submitted during the week after the screening in question and you must have attended the screening.

**Acceptable Student Behavior:** Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

**Please note:** Cell phone use during class is highly distracting, both to me, and the classmates seated behind you. It is also rude. I have teacher eyes and can see you, even when you think you are staging a covert operation by placing the phone on your lap. I will ask you once to put your cell phone away. If I have to ask you a second time in the same class period, you will be marked as absent, though you are welcome to stay. (Exceptions to this rule are disability related use of cell phones, and emergencies, which require the monitoring of text messages or email. Both of these must be discussed with me beforehand.)

## VI. Grading Policies

---

### Grading Scale:

Final Grades are assigned as follows:

A	=	900-1000	D	=	600-699
B	=	800-899	F	=	less than 600
C	=	700-799			

**Withheld Grades Semester Grades Policy (A-54):** Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

## VII. Diversity

---

This class engages material covering a diverse range of race, color, religion, national origin, ancestry, sex, age, marital status, familial status, sexual orientation, and disability. While I encourage you to formulate and express your thoughts and opinions throughout the semester, discriminatory remarks will not be tolerated.

## VIII. Academic Integrity

---

**Academic dishonesty** includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at: [http://www.sfasu.edu/policies/student\\_academic\\_dishonesty.pdf](http://www.sfasu.edu/policies/student_academic_dishonesty.pdf).

You are expected to be in **full** compliance with both the SFA policy and the School of Theatre policy:

**SFA policy:** Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**School of Theatre policy:** The School of Theatre expects students to maintain the highest standards of academic conduct. Misrepresenting someone else's work as your own or knowingly allowing someone else to represent your work as his/hers constitutes academic dishonesty. Such behavior is antithetical to our work as scholars, as artists, and as members of a community founded on trust and mutual respect. It is an insult to faculty and an affront to honest students. Penalties for academic dishonesty may range from failure of a specific project to failure of the course, suspension from the production season for up to one year, and referral to university authorities for further action, which may include suspension or expulsion from the university.

**Please Note:** You are expected to be familiar with and able to demonstrate proper procedures for citations, following either MLA or Chicago Style guidelines, both of which are available online. Failure to cite sources is a form of academic dishonesty and will be treated accordingly. I will trust that you are invested in your own education and will not cheat. However, this trust should not be confused for a lack of vigilance on my part. If you are caught, I will consider it a violation of personal trust and will not hesitate to penalize you to the fullest extent possible. I guarantee that the penalty you may incur for a late assignment will be less than the penalty for academic dishonesty.

## IX. Additional Information

---

**If you have a disability:** To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to <http://www.sfasu.edu/disabilityservices/>.

**Religious observance:** If your observance of a religious holiday will prevent you from attending class, please contact me immediately so we can make appropriate arrangements.

## X. Course Outline (Subject to Change!)<sup>4</sup>

<u>DATE</u>	<u>CLASS TOPIC</u>	<u>READING DUE</u>
THU, 1/21	Syllabus + Introduction <u>Screening:</u> <i>Psycho</i> (Hitchcock, 1960)	
TUES, 1/26	<u>Discussion:</u> <i>Psycho</i> (Hitchcock, 1960) + American Cinema in the Postwar Era, 1945-1960 *** READING QUIZ #1***	<i>FH</i> , 298-323
THU, 1/28	<u>Online Discussion:</u> Postwar European Cinema: Neorealism and Its Context, 1945-1959 <u>Screening:</u> <i>Rome, Open City</i> (Rossellini, 1945)	<i>FH</i> , 324-341
TUES, 2/2	<u>Discussion:</u> <i>Rome, Open City</i> (Rossellini, 1945)	
THU, 2/4	<u>Discussion:</u> Postwar European Cinema: France, Scandinavia, and Britain, 1945-1959 ***READING QUIZ #2*** <u>Screening:</u> <i>Orpheus</i> (Cocteau, 1950)	<i>FH</i> , 342-357
TUES, 2/9	<u>Discussion:</u> <i>Orpheus</i> (Cocteau, 1950)	
THU, 2/11	<u>Discussion:</u> Postwar Cinema Beyond the West, 1945-1959 ***READING QUIZ #3*** <u>Screening:</u> <i>Rashômon</i> (Kurosawa, 1950)	<i>FH</i> , 358-380, 388-390
TUES, 2/16	<u>Discussion:</u> <i>Rashômon</i> (Kurosawa, 1950)	
THU, 2/18	<u>Discussion:</u> Art Cinema and the Idea of Authorship ***READING QUIZ #4*** <u>Screening:</u> <i>The Seventh Seal</i> (Bergman, 1957)	<i>FH</i> , 381-402
TUES, 2/23	<u>Discussion:</u> <i>The Seventh Seal</i> (Bergman, 1957)	
THU, 2/25	MIDTERM EXAM Screening: Film Festival Attendance (There will be no in-class screening this evening. However, I urge you to attend the Nacogdoches Film Festival.)	
TUES, 3/1	Discussion: Film Festivals	
THU, 3/3	<u>Discussion:</u> New Waves and Young Cinemas, 1958-1967 ***READING QUIZ #5*** <u>Screening:</u> <i>Breathless</i> (Godard, 1960)	<i>FH</i> , 403-438

---

<sup>4</sup> Due to a variety of circumstances, the course outline may change. This may include changes to the screening titles and changes to dates on which certain topics are covered or reading is due. It is your responsibility to remain abreast of any changes to the course outline.

TUES, 3/8	<u>Discussion:</u> <i>Breathless</i> (Godard, 1960)	
THU, 3/10	<u>Discussion:</u> Documentary and Experimental Cinema in the Postwar Era, 1945-Mid-1960s ***READING QUIZ #6*** <u>Screening:</u> <i>In the Mirror of Maya Deren</i> (Kudlacek, 2002)	FH, 439-469
TUES, 3/15	***NO CLASS – SPRING BREAK***	
THU, 3/17	***NO CLASS – SPRING BREAK***	
TUES, 3/22	<u>Discussion:</u> <i>In the Mirror of Maya Deren</i> (Kudlacek, 2002)	
THU, 3/24	***NO CLASS – EASTER BREAK***	
TUES, 3/29	<u>Discussion:</u> Hollywood's Fall and Rise, 1960-1980 ***READING QUIZ #7***	FH, 470-493
THU, 3/31	<u>Online Discussion:</u> Politically Critical Cinema of the 1960s 1970s <u>Screening:</u> <i>Jaws</i> (Spielberg, 1975)	FH, 494-535
TUES, 4/5	<u>Discussion:</u> <i>Jaws</i> (Spielberg, 1975)	
THU, 4/7	<u>Discussion:</u> Documentary and Experimental Film Since the 1960s ***READING QUIZ #8*** <u>Screening:</u> <i>Grizzly Man</i> (Herzog, 2005)	FH, 536-565
TUES, 4/12	<u>Discussion:</u> <i>Grizzly Man</i> (Herzog, 2005)	
THU, 4/14	<u>Discussion:</u> New Cinemas and New Developments: Europe and the U.S.S.R. Since the 1970s ***READING QUIZ #9*** <u>Screening:</u> <i>Three Colors: Blue</i> (Kieslowski, 1993)	FH, 566-598
TUES, 4/19	<u>Discussion:</u> <i>Three Colors: Blue</i> (Kieslowski, 1993)	
THU, 4/21	***NO CLASS – 1-ACT PLAY FESTIVAL***	
TUES, 4/26	<u>Discussion:</u> A Developing World: Continental and Sub-continental Cinemas Since 1970 ***READING QUIZ #10***	FH, 599-626
THU, 4/28	<u>Discussion:</u> Cinema Rising: Pacific Asia and Oceania Since 1970 ***READING QUIZ #11*** <u>Screening:</u> <i>Moulin Rouge</i> (Luhmann, 2001)	FH, 627-658
TUES, 5/3	<u>Discussion:</u> <i>Moulin Rouge</i> (Luhmann, 2001)	

THU, 5/5

Discussion: American Cinema and the Entertainment  
Economy: The 1980s and After  
\*\*\*READING QUIZ #12\*\*\*  
Screening: *Blue Velvet* (Lynch, 1986)

FH, 659-693

TUES, 5/10

(1:00-3:00 PM) FINAL EXAM  
(There will be no make-ups given unless a medical excuse or  
some other official documentation is presented to and  
approved by the instructor.)