

**Film Studies
School for Studies in Art and Culture
Carleton University**

Fall 2017

FILM 2606AF/ENG 2600A

Professor Malini Guha
Office: SP 410

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Office Hours: Thursdays 12:00pm to 1:30pm, Fridays 1:00pm to 2:00pm or by appointment

Lecture and Screening: Mondays 11:35am to 2:25pm SP 100
Seminar/Discussion: Wednesdays 11:35am to 12:25pm SP 100

***Please note that class on Wednesday September 4th is cancelled**

Pre-requisite: FILM 1000 or permission of the discipline

Course Description

The objective of this course is to provide a historical survey of the evolution of cinema around the globe, beginning with the invention of the medium in the late 19th century until 1940 as it pertains to four broad, interrelated categories: film form, developments in film technology, social/political/cultural contexts and industrial/economic conditions.

As the title of the course suggests, we will study among the most significant film movements from around the world in an effort to explore the development of cinematic cultures from both a national as well as a transnational perspective. As many have argued, world cinema must be examined as a set of complex and overlapping circulatory practices that often remain grounded within a national context while also exceeding the nation state as a result of the global nature of film production, distribution and exhibition. We will pay careful attention the development of film form and style in this course as it pertains to a variety of film movements and categorizations such as the ‘cinema of attractions’, Soviet Montage, German Expressionism, French Poetic Realism and Japanese studio filmmaking. We will also study the most significant technological shifts of this historical period, including the coming of sound and colour.

Course Requirements

Short Exercise (Due Oct. 16 th):	15%
Reading Report (Due Nov. 13 th)	15%
Close Analysis Paper (Due Dec. 8 th)	30%
Final Take Home Test (Due Dec 22 nd)	40%

Assignments and Evaluation Scheme

1. Short Exercise: 15%

This short exercise will enable you to engage creatively with course materials and more specifically, with Tom Gunning and André Gaudreault’s article “The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde” (week two) and a number of early films (pre 1906) not screened in class. Please see the detailed instruction sheet posted on cuLearn.

Length of Submission: 5 pages maximum, double- spaced

Due Date: Monday October 16th

Method of Submission: hard copies, at the start of class (do not leave your assignment in the assignment drop box unless you have consulted with me first)

2. Reading Report: 15%

For this assignment, you are required to write a reading report on Nagib, Lucia, 'Towards a positive definition of World Cinema' (first reading of the term, on cuLearn).

This assignment requires you to outline the central arguments and insights of Nagib's piece, without summarizing the entirety of the text. A good starting point for this assignment is considering the Wikipedia definition of World Cinema in light of Nagib's arguments: https://en.wikipedia.org/wiki/World_cinema

The objective of this exercise is for you to demonstrate your analytical skills by evaluating the arguments made by Nagib while also discussing whether or not you have found her arguments to be applicable to material studied in the course up until the due date. You do not have to evaluate her arguments based on everything that we have studied in the course up until the due date, but you must choose one or two examples from course screenings or reading material. Note that you will be evaluated on style and grammar in addition to your analysis of the text.

A detailed instruction sheet will be posted on cuLearn in advance of the assignment.

Length of the assignment: 4-5 pages maximum, double-spaced

Due Date: November 13th

Method of submission: hard copies in class (do not leave your assignment in the assignment drop box unless you have consulted with me first)

3. Close Analysis Paper: 30%

This assignment requires you to write a short paper that performs a close analysis of several scenes from a film not screened in class that corresponds to one of the film movements and/or periods studied this term. These include: 'The cinema of attractions', German Expressionism, Soviet Montage, Early Sound Cinema and French Poetic Realism.

A list of these films will be provided on a separate assignment sheet well in advance of the deadline. As noted above, you are **not** expected to provide an analysis of the entire film. Rather, you will choose a small number of sequences and narrative events that closely correspond to the characteristics of these movements as explored in the textbook and in class lectures. You are also free to make comparisons or contrasts with the films screened in class when completing this assignment.

Length of the assignment: 7-8 pages, doubled spaced

Due Date: December 8th

Method of submission: hard copies in class (do not leave your assignment in the assignment drop box unless you have consulted with me first)

4. Take-Home Test: 40%

This take home test requires you to answer a series of short questions based on course reading material and class screenings. As such, I advise you to take notes during the screenings as these will come in handy while writing the tests. There is no need for a formal bibliography or works cited list. Simply cite books and articles parenthetically in the body of each answer (i.e. Bordwell and Thompson, 45).

The test will be posted on cuLearn and should be submitted online. You are required answer these questions individually.

Date Assigned: December 8th (on cuLearn)

Due Date: December 22nd

Method of submission: online

Readings

The textbook, which will be used for both FILM 2606 and 2607 (winter term), is Kristin Thompson and David Bordwell. *Film History: An Introduction*. Boston: McGraw Hill, 2010 (3rd edition). The book is available for purchase at Haven Books (43 Seneca Street, Ottawa, K1S 4X2). All other reading material will be available on cuLearn, either via PDF or through Ares. Note that we begin using the textbook in week two of the fall term of the course.

There are copies of the third edition of the textbook on reserve at the Audiovisual Resource Centre in the St. Patrick's Building (room 460).

It is very important that you keep up with the reading schedule in this course. The lectures will be based upon the readings so it is vital for you to read the material in advance of Tuesday's lecture. If you have not read the texts, then it is impossible to participate in the lecture and seminar discussion. Keeping your syllabus handy during class is also advisable.

***Class Etiquette**

All laptops must be switched off during film screenings. If you must use a laptop to take notes during screenings, you must speak to me about it and ensure that you sit at the very back of the class so that the light coming from your screen doesn't disrupt everyone around you. Cell phones are not to be looked at during any point in the class, except during breaks between the lecture and screening. Cell phones are not to be looked at during seminars.

***Late Policy**

You will lose five marks per day for each day that your assignment is late unless you are able to produce medical documentation or documentation that attests to the death of a family member or in the event of jury duty, court appearances, imprisonment or deportation.

Please note that student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

Course Schedule

Week One: World Cinema as Circulation/Non-Circulation

Monday September 11th

Screening: *Snowpiercer* (Bong Joon-ho, 2013)

Reading: *Nagib, Lucia, "Towards a positive definition of World Cinema", *Remapping World Cinema: Identity, Culture and Politics in Film*, eds. Stephanie Dennison and Song Hwee Lim. London and New York: Wallflower Press, 2006. 30-37 (on cuLearn)

Section One: Early Cinema

Week Two: The 'Invention' of Cinema

Monday September 18th

Screening: An assortment of short films, which will include: Edison Kinescope Record of a Sneeze (1894), *What Happened in the Tunnel* (1903), *Rough Sea At Dover* (1896), *Arroseur arrosé* (1895), *Workers Leaving the Factory* (1895), *The Vanishing Lady* (1896), *The Mermaid* (1904), *Explosion of a Motor Car* (1900), *Mary Jane's Mishap* (1903), *Jack and the Beanstalk* (1902)

Reading: Bordwell and Thompson, Chapter 1, "The Invention and Early Years of Cinema, 1880-1904). 3-21.

*Gunning, Tom and Gaudreault, André, "The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde". *Early Cinema: Space, Frame, Narrative*, eds. Thomas Elsaesser and Adam Barker. London: BFI, 1990. 56-62 (on cuLearn).

Week Three: The Internationalization of Cinema/The 'Transitional' Era

Monday September 25th

History a Crime, Policemen's Little Run, Reves et Realité, What Happened to the Inquisitive Janitor, The Pearl Fisher (Ferdinand Zecca, 1901-1907), *How it Feels to be Run Over, Rescued by Rover* (Cecil M. Hepworth, 1900-1905), *The Lonely Villa* (D.W. Griffith, 1909), *The Lonedale Operator* (D.W. Griffith, 1911), *Fantasmagorie* (Émile Cohl, 1908)

Reading: *Gunning, Tom, "Systematizing the Electric Message: Narrative Form, Gender and Modernity in *The Lonedale Operator*". *American Cinema's Transitional Era: Audiences, Institutions, Practices*, eds. Charlie Keil and Shelley Stamp. Los Angeles and London: University of California Press, 2004. 15-50 (on cuLearn)

Bordwell and Thompson, Chapter 2, "The International Expansion of the Cinema, 1905-1912". 22-42 (Recommended)

Section Two: Silent Cinema

Week Four- Sensation, Slapstick and Classism

Monday October 2nd

Screening: *The Immigrant* (Charlie Chaplin, 1917), *Death's Marathon* (D.W. Griffith 1913), *Les Vampires* (episode one and three): *The Severed Head* and *The Red Code Book* (Louis Feuillade, 1915), *Making an American Citizen* (Alice Guy Blaché, 1916)

Reading: Bordwell and Thompson, Chapter 3, "National Cinemas. Hollywood Classicism and World War I, 1913-1919). 43-67

WEEK FIVE (MONDAY AND WEDNESDAY) IS CANCELLED FOR
THANKSGIVING

Week Six- The Late Silent Era (Part One): German Expressionism

Monday October 16th

Screening: *Nosferatu* (F. W. Murnau, 1922)

Reading: Bordwell and Thompson, Chapter 5, 'Germany in the 1920s'. 87-105.

WEEK SEVEN IS READING WEEK

Week Eight- The Late Silent Era (Part Two): Soviet Cinema of the 1920s

Monday October 30th

Screening: *Strike* (Sergei Eisenstein, 1925)

Reading: Bordwell and Thompson, Chapter 6, 'Soviet Cinema in the 1920s'. 105-127.

*Sergei Eisenstein, 'A Dialectic Approach to Film Form'. *Film Form and the Film Sense*, ed. and trans. Jay Leyda. Cleveland and New York: Meridian, 1957 (on cuLearn)

Week Nine- The Late Silent Era (Part Three): Shanghai- Based Filmmaking

Monday November 6th

Screening: *The Goddess* (Wu Yonggang, 1934)

Reading: *Harris, Kristine. "The Goddess: Fallen Woman of Shanghai." *Chinese Films in Focus II*, edited by Chris Berry, 128-136. BFI/Palgrave Macmillan, 2008 (on cuLearn)

*Laikwan Pang, "The Making of a National Cinema: Shanghai Films of the 1930s," in *The Chinese Cinema Book*: 56-64 (on cuLearn)

Section 3: Sound Cinema (Pre-War Period)

Week Ten- The Coming of Sound

Monday November 13th

Screening: *M* (Fritz Lang, 1931)

Reading: Bordwell and Thompson, Chapter 9, 'The Introduction of Sound'. 177-194.

Week Eleven -Sound Cinema: A Mexican Case Study

Monday November 20th

Screening: *The Woman of the Port* (Arcady Boytler and Raphael J. Sevilla, 1933)

Reading: *Ana M. Lopez. "Early Cinema and Modernity in Latin America". *Cinema Journal* 40 (2000): 48-78 (on cuLearn)

Week Twelve- Sound Cinema: French Poetic Realism

Monday November 27th

Screening: *Pépé le moko* (Julian Duvivier, 1937)

Reading: Bordwell and Thompson, Chapter 13, 'France: Poetic Realism, The Popular Front and the Occupation, 1930-1945). 260-268.

*Morgan, Janice, "In the Labyrinth: Masculine Subjectivity, Expatriation and Colonialism in *Pépé le Moko*". *Visions of the East: Orientalism in Film*, eds. Matthew Bernstein and Gaylyn Studlar. London: I.B. Tauris, 1997. 253-268 (on cuLearn)

Week Thirteen- Sound Cinema: Japanese Studio Filmmaking

Monday December 4th

Screening: *The Only Son* (Yasujiro Ozu, 1936)

Reading: Bordwell and Thompsom, Chapter 11, 'Innovation within an industry: The Studio System of Japan'. 226-235

Week Fourteen- The Arrival of Technicolor: A British Case Study

Friday December 8th

Screening: *The Thief of Bagdad* (Michael Powell, Ludwig Berger, and Tim Whelan, 1940)

Reading: *Kalmus M. Natalie. "Colour Consciousness". *Color: The Film Reader*. Eds. Angela Dalle Vacche and Brian Price. New York and London: Routledge, 2006. 25-29 (on cuLearn).

*Street, Sarah. "Colour Consciousness": Natalie Kalmus and Technicolour in Britain". *Screen* 50.2 (2009): 191-215 (Ares, cuLearn).

UNIVERSITY DEADLINES:

Final submission of assignments is governed by the deadlines imposed by the University. All assignments are due **no later** than the deadlines set by the University Senate for each semester. Instructors **are not allowed** to grant extensions beyond these dates. Students who cannot meet these deadlines must request a deferral from the Registrar's Office. University deadlines are as follows: Fall **December 8, 2017** and Winter **April 11, 2018**.

RE-SCREENING POLICY:

There will be **no re-screening** of films for FILM 1000. If you miss a film, it is your responsibility to locate a copy for viewing.

INSTRUCTIONAL OFFENCES, especially Plagiarism:

Students are to read and abide by the policies stated in the calendar under “Student Conduct.” The following definition of plagiarism can be found under “Academic Integrity Standards.”

<http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv14/> **Plagiarism** is presenting, whether intentional or not, the ideas, expression of

ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet.

Additional examples of plagiarism include, but are not limited to:

- submitting a take home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, without appropriate acknowledgment in any academic assignment;
 - using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks.

Academic Accommodations for Students with Disabilities

The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website <http://www1.carleton.ca/pmc/> for the deadline to request accommodations for the formally-scheduled exam (if applicable).

FOR RELIGIOUS OBSERVANCE:

Students requesting academic accommodation on the basis of religious observance should make a formal, written request to their instructors for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory academic event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic disadvantage to the student. Students or instructors who have questions or want to confirm

accommodation eligibility of a religious event or practice may refer to the Equity Services website for a list of holy days and Carleton's Academic Accommodation policies, or may contact an Equity Services Advisor in the Equity Services Department for assistance.

<http://www2.carleton.ca/equity/>

FOR PREGNANCY:

Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a *letter of accommodation*. The student must then make an appointment to discuss her needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required.

<http://www2.carleton.ca/equity/>