

School for Studies in Art and Culture  
FILM 2606 History of World Cinema I; Fall 2020-2021  
Instructor: Charles O'Brien, Professor, Film Studies

FILM 2606 offers a survey of the history of the cinema that begins in the late 19th century and continues until World War II. It covers major developments in the history of film from around the world. Through an examination of canonical films and movements as well as currents in popular cinema, the course examines world cinema relative to major historical conditions and forces.

This course examines the history of film from both a national as well as a transnational perspective, in accordance with the notion that film cultures around the world 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 inherently transnational or global nature of film production, distribution and exhibition. As such, this course considers some of the most significant film movements and styles in the history of the medium, such as Early Cinema, Classical Hollywood Cinema, German Expressionism, Soviet Montage and French Poetic Realism. We will also pay attention to the development of film style and form in this course as it pertains to the transition from the silent to the sound era.

In the winter course FILM2607/ENGL 2601, the history of world cinema will be examined from World War II to the digital cinema of today.

#### Learning Outcomes

By the end of this course, students are expected to be able to:

- Discuss basic aspects of the history of film until World War II.
- Discuss important movements like German Expressionism or Soviet Montage.
- Discuss the development of different styles in cinema from the silent to the sound period, and the connections between cinema and the wider social history.

- Make original arguments about films, and support the arguments with evidence and logical chain of reasoning.
- Communicate ideas clearly in writing.

#### Course format

FILM 2606 will be delivered as a blended online course. The course lectures happen online each week on Wednesdays at 8:35 a.m., when all students are expected to log in. All other course activities and assignments--including film viewing; participating in an online discussion forum; and completing quizzes on the reading assignments, additional short writing assignments, and a take-home exam--will be delivered asynchronously. The majority of the reading assignments come from the following textbook: Kristin Thompson and David Bordwell, *Film History* (Macmillan), Fourth Edition. The other readings are available through the course website.

The course is organized around the weekly lectures that occur on Wednesdays at 8:35. The basic procedure for these sessions is that the instructor will introduce and play two lecture videos (one on the week's reading assignment and the other on the week's film) and then respond in real-time to questions from students. The questions may refer to material covered in the videos or to other course-related topics. The videos themselves will be made available one week in advance of the lecture. Also, for students unable to log into the Tuesday morning lecture, the instructor's presentations of the videos, and responses to questions, will be recorded and then made available on cuLearn.

Additional course activities and assignments include film viewing; participating in an online discussion forum; completing quizzes on the reading assignments, and midterm and final take-home exams. These components of the course will be delivered asynchronously. Students must individually manage their own weekly schedules to decide when they will view films online, do the assigned readings, participate in the Discussion Group, complete the weekly quizzes, and write the midterm and final exams.

All course materials--including Lecture Videos, Quizzes, Discussion Groups, and Take-Home Exams--will be available on the course website on cuLearn.

For help with submitting assignments, and using cuLearn, please visit: <https://carleton.ca/culearnsupport/students/>. For assistance with network access, and/or logins/passwords, please contact: [its.service.desk@carleton.ca](mailto:its.service.desk@carleton.ca).

### Caveat

The University is a place where students are expected to leave their comfort zones and develop the critical skills necessary to deal with challenging material. But it also strives to be a safe space where students' personal circumstances and individual perspectives will be respected. Films screened in this course might contain disturbing images and sounds, possibly including depictions of domestic violence, sexual aggression, bullying, racism, and religious desecration. Conducting a valid film analysis may require that students adopt a critical distance vis-à-vis audio-visual material that may be unsettling or shocking. Students who anticipate that some material might trigger more than reasonably expected discomfort should let the instructor know early in the term so accommodations can be discussed.

### Technological Requirements for the Course

FILM 1101A requires regular, ongoing access to a computer with a reliable internet connection. Completing the course will involve accessing lecture videos, viewing movies available through Carleton's Library, and posting on a Discussion Group. Expect to check your email and log into the course website a minimum of 2-3 times per week. Students must become comfortable navigating cuLearn and their Carleton email accounts.

Students are responsible for ensuring that they have the appropriate technology to access the course. Minimum technology requirements are available at the following website: <https://carleton.ca/its/help-centre/faq-technical-specs-for-new-students/>. Microsoft Office software suite (including Word and PowerPoint) is available for free to download at: <https://carleton.ca/its/ms-offer-students/>. If you have limited access to the internet or to a computer/device to complete your course work, please email [covidinfo@carleton.ca](mailto:covidinfo@carleton.ca) to request assistance.

### Film Screenings

All films assigned for FILM 2606 are available through the Kanopy streaming service at CU's MacOdrum Library. The easiest way to access the films is through the course website on cuLearn, where the relevant film titles appear under "view course in Ares." Most films can be also found through an ordinary title search: put the title into the Library's search engine and the Kanopy edition of the film ought to come up.

## Evaluation

The course requires completion of the following assignments:

Assignment	Percent of final grade	Due date
Discussion Group Posts (9 total; 4 points each)	25	Saturdays and Tuesdays during weeks 3, 5, 9, and 11, by midnight (EST)
Quizzes (10 total; 4 points each)	25	Tuesdays by midnight
Take-Home Midterm Exam	25	Friday, 23 Oct. by 17:00
Take-Home Final Exam	25	Wednesday, 23 Dec. by noon

### Discussion Group Posts

Each student in FILM 2606 will be assigned to a Discussion Group comprised of about 10 people. S/he will be in this Group for the duration of the course.

During Week 1 each student is expected to submit a post introducing themselves to other members of the Group. Then, during weeks 3, 5, 9, and 11, they will be asked to post two contributions to the Discussion Group, one in response to a discussion question provided by the instructor, and the other in response to what another contributor has posted. The first Post is due on Saturday by midnight and the second Post is due on Tuesday by midnight. The TA will read the posts, and the TA and the Instructor may also post themselves. A grade will be assigned for each Post. More

information on the particulars of the Discussion Group assignment can be found on the course website.

In writing your Posts, try to compose a thoughtful paragraph that responds either to the week's discussion question or to another Post. Try to contribute new ideas or new information to the discussion; connect ideas from the discussion to previous course content; or propose a new line of investigation. Incorporate and discuss pictures or links to other websites in your Posts, if you wish. In any case, try to foster further engagement from additional readers.

### Weekly Quizzes

Students are expected to complete a Quiz for most weeks of the course. Made up of ten multiple-choice questions, each Quiz is designed mainly to test the student's comprehension of the week's reading assignment. The Quizzes will be made available at around class time on Wednesday mornings, one week in advance of the Quiz's due date. Each Quiz will be available to students for one week. During that week, a student can take a Quiz a second time if s/he is unhappy with the score. The student's highest Quiz grade at midnight on the Tuesday will be recorded as her/his Quiz grade.

### Take-Home Midterm Exam

The Midterm Exam will consist of two essay questions referring to material covered during the first half of the course. Each essay ought to include between 500 and 700 words. As with all other assignments for this course, students are expected to do their own work on the Midterm and neither give nor receive unauthorized assistance. The Midterm is due by 17:00 (EST) on Friday, 23 October.

### Take-Home Final Exam

The Final Exam is identical in format to the Midterm Exam. That is, it consists of two essay questions that each ask for answers between 500 and 700 words in length. The main difference is that the Final Exam focuses mainly on material covered in the second half of the course. The Final Exam will be made available on cuLearn on Wednesday, 2 December, the day of

the last lecture for FILM 2606. Students are to submit the Final Exam to cuLearn no later than Wednesday, 23 December at 12:00 (noon).

#### Online Classroom Behavior

Students and faculty are jointly responsible for maintaining an appropriate and respectful learning environment. Whether in the Discussion Group or the Course Forum, interactions should be civilized and respectful to everyone and relevant to the topic being discussed. Classroom discussion is meant to allow us to hear a variety of viewpoints, so please respect each other's opinions and refrain from personal attacks or demeaning comments of any kind.

#### Academic Integrity

All written work submitted for this course must be the student's own work. While it is permissible to include in an assignment words, ideas, or data from other people, you must properly document the source. Failure to do so is plagiarism.

Carleton University's Senate defines plagiarism as "presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own." Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. When an instructor suspects a piece of work has been plagiarized, the Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student. Penalties are not trivial. They can include a final grade of "F" for the course.

What follows is a week-by-week outline for FILM 2606. A more detailed breakdown of each week's activities can be found on the course website on cuLearn.

#### Week 1 (9 Sept.): Introduction

*I Was Born, But...* (Yasujiro Ozu, 1931) or *Dragnet Girl*

Reading: Dudley Andrew: "An Atlas of World Cinema," from *Framework* 45, 2 (Fall 2004); 9-23.

Week 2 (16 Sept.): Invention and Early Years of Cinema

A program of short films from Thomas Edison (kinetoscopes from 1894-1897)

A program of short films from the Lumière Bros.

*A Trip to the Moon* (Georges Méliès, 1902)

*Life of an American Fireman* (E. S. Porter, 1903)

Readings: Lúcia Nagib: "Towards A Positive Definition of World Cinema," in Stephanie Dennison and Song Hwee Lim (eds.): *Remapping World Cinema: Identity, Culture and Politics in Film*. London and New York: Wallflower Press, 2006; 30-37

Kristin Thompson and David Bordwell: *Film History: An Introduction*, Chapter 1, "The Invention and Early Years of Cinema, 1880-1904," 3-21

Week 3 (23 Sept.): International Expansion of Cinema

*The Trust, or the Battles of Money* (Louis Feuillade, 1911)

*A Girl and Her Trust* (D. W. Griffith, 1912)

Reading: Kristin Thompson and David Bordwell: *Film History: An Introduction*, Chapter 2, "The International Expansion of the Cinema, 1905-1912," 22-42

Due this week: DG posts on *A Girl and Her Trust* (first post due by midnight on Saturday, 26 Sept.; second post by midnight on Tuesday, 29 Sept.)

Week 4 (30 Sept.): Hollywood after WWI

*The Mark of Zorro* (Fred Niblo, 1920) *Foolish Wives* (Erich von Stroheim, 1922)

*The Affairs of Anatol* (Cecil DeMille, 1921)

Reading: Kristin Thompson and David Bordwell: *Film History: An Introduction*, Chapter 3, "National Cinemas, Hollywood Classicism, and World War I". 43-67.

Shelley Stamp: "Women and the Silent Screen," from Cynthia Lucia et al. (eds.): *The Wiley-Blackwell History of American Film*. West Sussex: Blackwell, 1-26

Week 5 (7 Oct.): Silent Cinema in Asia

*Every Night Dreams* (Mikio Naruse, 1933)

Readings: Kristin Thompson and David Bordwell: *Film History: An Introduction*, "Commercial Filmmaking Internationally: Japan," 170-171, and "Innovation within an Industry: The Studio System of Japan," 226-235  
Hiroshi Komatsu: "The Foundation of Modernism: Japanese Cinema in the year 1927," from *Film History* vol. 17, no. 2/3 (2005); 363-375  
Due this week: DG posts on *Every Night Dreams* (first post due by midnight on Saturday, 10 Oct.; second post by midnight on Tuesday, 13 Oct.)

Week 6 (14 Oct.): Classical Hollywood Cinema

*Son of the Sheik* (George Fitzmaurice, 1926)

Reading: Kristin Thompson and David Bordwell: *Film History: An Introduction*, Chapter 7, "The Late Silent Era in Hollywood, 1920-1928," 128-151

Week 7 (21 Oct.): German Expressionism

*The Cabinet of Dr. Caligari* (Robert Wiene, 1920)

Reading: Kristin Thompson and David Bordwell: *Film History: An Introduction*, Chapter 5, "Germany in the 1920s," 87-105

Due this week: midterm exam due by 17:00 (EST) on Friday, 23 October

Fall Break (26-30 Oct.)

Week 8 (4 Nov.): Soviet Montage

*Strike* (Sergei Eisenstein, 1925)

Reading: Kristin Thompson and David Bordwell: *Film History: An Introduction*, Chapter 6, "Soviet Cinema in the 1920s," 87-105

Week 9 (11 Nov.): International Style

*The Passion of Joan of Arc* (Carl Dreyer, 1928)

Reading: Kristin Thompson and David Bordwell: *Film History: An Introduction*, Chapter 4, "France in the 1920s," 71-86, and Chapter 8, "International Trends of the 1920s," 152-170

Due this week: DG posts on *The Passion of Joan of Arc* (first post due by midnight on Saturday, 14 Nov.; second post by midnight on Tuesday, 17 Nov.)

Week 10 (18 Nov.): Sound Cinema



*M* (Fritz Lang, 1931)

Reading: Kristin Thompson and David Bordwell: *Film History: An Introduction*, Chapter 9, “The Introduction of Sound,” 177-194

Week 11 (25 Nov.): The Documentary Movement

*Nanook of the North* (Robert Flaherty, 1922)

*Turksib* (Victor Turin, 1930)

*Our Native Land* (Leo Hurwitz and Paul Strand, 1937-1941) [to locate this film in the library’s catalogue, search for the collection “Unseen Cinema 4”]

Reading: Kristin Thompson and David Bordwell: *Film History: An Introduction*, Chapter 14, “Leftist, Documentary, and Experimental Cinemas, 1930-1945”. 277-295.

John Grierson: “Flaherty” and “First Principles of Documentary,” from Forsyth Hardy (ed.): *Grierson on Documentary*. London: Faber and Faber 1979, 29-46

Due this week: DG posts on the week’s films (first post due by midnight on Saturday, 28 Nov.; second post by midnight on Tuesday, 1 Dec.)

Week 12 (2 Dec.): Poetic Realism

*La bête humaine* (Jean Renoir, 1938)

Reading: Kristin Thompson and David Bordwell: *Film History: An Introduction*, Chapter 13, “France: Poetic Realism, The Popular Front and the Occupation, 1930-1945,” 260-276

#### RULES AND REGULATIONS FOR UNDERGRADUATE FILM STUDIES COURSES

University deadlines, regulations, and degree requirements can all be found in the Undergraduate Calendar: <http://calendar.carleton.ca/undergrad/>.

#### UNIVERSITY SENATE DEADLINES

Term assignments are due no later than the deadlines set by the University Senate for each semester. The instructor will not grant extensions beyond these dates. The Senate deadline for fall term courses is December 11, 2020 and for winter term courses is April 9, 2021.

#### ACADEMIC ACCOMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

**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](mailto: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](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>.

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>.

ACADEMIC INTEGRITY POLICY, including Plagiarism:

Carleton University is a community of scholars dedicated to teaching, learning and research. Sound scholarship rests on a shared commitment to academic integrity based on principles of honesty, trust, respect, fairness and responsibility. Academic misconduct, in any form, is ultimately destructive to the values of the University. Conduct by any person that adversely affects academic integrity at Carleton University is a serious matter. The University demands, unequivocally, academic integrity from all of its members, including students. Read Carleton University's [Academic Integrity Policy](#).

Plagiarism is presenting, whether intentionally 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.

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, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own;
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

### **COURSE SHARING WEBSITES AND COPYRIGHT**

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

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