

Eng. 4# 0540
Spring 2007
Anderson, M.

WORLD FILM HISTORY
ENGLIT 0540 (CRN 11551)
Spring 2007
Lecture & Screenings, WWPH 1501
Tuesdays, 1:00 PM to 4:50 PM

Instructors: Mark Lynn Anderson
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Office Hours: Thursdays, 2:30 PM
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Recitation section (12180)
Thursdays, 1:00 PM to 1:50 PM,
Lawrence 209.

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Recitation sections (12181) on
Thursdays, 2:00 PM to 12:50 PM,
and section (12182) on Thursdays,
3:00 PM to 3:50 PM, Lawrence 209.

COURSE DESCRIPTION:

Just over a hundred years ago, motion pictures were already an international phenomenon. The simultaneous development of the cinema in various countries at the turn of the last century meant that motion pictures constituted one of the first forms of global culture. By 1912, the world market for motion pictures supported what some historians have called "an international style." Yet, the varying production contexts in different countries gave rise to unique national cinemas with their own aesthetic and political characters. By viewing works from historically important national cinemas—including works from France, Great Britain, Italy, Russia, the Soviet Union, Germany, China, Japan, Sweden, Czechoslovakia, Senegal, Brazil, and Korea—this course investigates several artistic movements and their relation to the development of an international film culture during the first century of the movies.

While one of the primary aims of the course is to familiarize students with histories of various national and international film movements, we are also committed to introducing students *to the practice of film history*. In other words, we will be just as interested in the how a particular history is told as in what that history tells us. This, then, will also be a methods course. The aim here is to give you a sense of the shifting and contested nature of film history and film historical practice, and to provide you with a basis for making your own inroads into the historical study of film. Rather than simply learning film history, we hope that you will become engaged in film history.

REQUIRED TEXT:

Kristin Thompson and David Bordwell. *Film History: An Introduction*. 2nd ed. New York: McGraw-Hill, 2003.

ATTENDANCE:

You are required and expected to attend all lectures and screenings. If you miss a class you are still responsible for all materials covered in lecture and all films screened for this course. More than three absences can adversely affect your final grade. Be aware that the films screened in this course may not be readily available for viewing at the Media Center of Hillman Library. Also, WWPH 1501 is a lecture hall and an exhibition space; it is not a commercial cinema. You should not bring food or drink into WWPH 1501. While affective responses (laughing, crying,

screaming, etc.) to the films are encouraged, please refrain from conversation during screenings. Please turn off all cell phones before class, and if you must leave the theater during a lecture or film, please exit quietly.

All students in this course are required to be registered for a recitation section (CRN 12180, 12181, or 12182). **You must attend that recitation section for which you have registered.** Sections meet every Thursday for fifty minutes to provide students an opportunity to raise questions with their section leader regarding the readings, lectures, and films. Your section leader will be evaluating your performance in this course, grading your written work, and assigning your final grade. Failure to attend your assigned recitation section will result in automatic failure of the course, regardless of your performance on exams or course assignments.

COURSE WORK:

Every five weeks, students will be tested on their knowledge of course material. Each test will be conducted in class, and will consist of twenty to twenty-five questions (true/false, multiple-choice, fill-in-the-blank and short answer questions). Each test will count for fifteen percent of the final grade. Tests will not be cumulative. Tests will be given on **February 6, March 20, and April 17**. Additionally, students will take a mid-term examination in class on **February 27**. The mid-term will require each student to write a short essay in response to one of the several questions offered. The mid-term will also include two or three short-answer questions. The mid-term examination will count for 20 percent of the final grade. **Missed tests and exams due to absence or tardiness can only be made up with a valid and verifiable excuse.** It is always better to notify us of an impending absence as far in advance as possible. A student coming to us with an excuse for an absence *after* a test or exam has been administered will be at a disadvantage.

During the term, students will also work on an annotated bibliography. Around the fifth week, each student will be randomly assigned a motion picture to research. Students will be asked to compile a short annotated bibliography for their particular film. The details of this assignment will be described on a separate handout. Students will submit a preliminary bibliography in recitation on **March 22**, on which they will receive a grade of S [satisfactory progress], P [provisionally satisfactory], or U [unsatisfactory] from their recitation leader. While all students are very welcome to discuss their research with us, any student receiving a grade of U on the preliminary bibliographical assignment **must** meet in conference with his/her recitation leader. Final bibliographies will be due on **April 19** in recitation. Annotated bibliographies will count toward 25 percent of the final grade.

Any student with a disability who might require accommodation in this course is asked to contact both her/his instructor(s) and Disability Resources and Services, 216 William Pitt Union, 412.648.7890/412.383.7355 (TTY), as soon as possible in the term. DRS is charged with verifying student disabilities and determining reasonable accommodations. Their web address is www.drs.pitt.edu.

A note on plagiarism: Students should consult the university's policies on plagiarism. The Academic Integrity Code of the School of Arts and Sciences at the University of Pittsburgh states that a student may be found in violation of her/his obligations if the student "presents as one's own, for academic evaluation, the ideas, representations, or words of another person or persons without customary and proper acknowledgment of sources". We ask that you become familiar with Pitt's Academic Integrity Code and that you come to us with your questions or concerns. The Academic Integrity Code can be accessed on the web at <http://www.fcas.pitt.edu/academicintegrity.html>.

COURSE GRADE:

TESTS 1, 2, and 3 (15% each)	
f45%	
MID-TERM EXAMINATION	20%
ANNOTATED BIBLIOGRAPHY	25%
CLASS PARTICIPATION, PREPAREDNESS, & ATTENDANCE	10%
	100%

COURSE SCHEDULE:

Note: (x) designates a course reading available on electronic reserve.

WEEK 1

January 9 COURSE INTRODUCTION

READING:

Film History, 1-10.

SCREENING:

"Raba lyubvi" ["*Slave of Love*"] (USSR 1976, Mosfilm, d. Nikita Mikhalkov) 94 minutes.

WEEK 2

January 16 YOU CAN'T GET THERE FROM HERE: EARLY CINEMA

READING:

Film History, 11-32.

(x) Tom Gunning. "The Cinema of Attractions: Early Film, its Spectator and the Avant Garde," *Early Cinema, Space, Frame, Narrative*. Ed. Thomas Elsaesser. (London: BFI, 1990) 56-62.

OUTSIDE OF CLASS VIEWING:

Visit the following three motion-picture web pages of The Library of Congress, and click on their "Film Lists" to view the early motion pictures listed below. You can view these films in either Quick Time, MPEG, or RealMedia formats.

1. THE EDISON COMPANY MOTION PICTURE PAGE.

<<http://memory.loc.gov/ammem/edhtml/edmvhm.html>>

Sandow (US 1894, Edison Company, d. William Heise) 1 minute.

Seminary Girls (US 1897, Edison Company, d. William Heise) 1 minute.

Turkish Dance, Ella Lola (US 1898, Edison Company) 1 minute.

Shooting Captured Insurgents (US 1898, Edison Compant, d. James White) 30 seconds.

Tenderloin at Night (US 1899, Edison, d. James White) 2 minutes.

The Gordon Sisters Boxing (US 1901, Edison Company) 2 minutes.

Panoramic View of Electric Tower from a Balloon (US 1901, Edison Company, d. Edwin S. Porter) 1 minute.

The Old Maid Having Her Picture Taken (US 1901, Edison Company, d. Edwin S. Porter) 1 minute.

What Happened on Twenty-third Street, New York City (US 1901, Edison Company) 1 minute.

Japanese Acrobats (US 1904, Edison Company, d. Edwin S. Porter) 2 minutes.

2. FILMS OF THE WESTINGHOUSE WORKS

<<http://memory.loc.gov/ammem/papr/west/westhome.html>>

Girls taking time checks, Westinghouse Works (US 1904, American Mutoscope and Biograph Company, d. G.W. "Billy" Bitzer) 3 minutes.

Welding the big ring (US 1904, American Mutoscope and Biograph Company, d. G.W. "Billy" Bitzer) 3 minutes.

3. EARLY FILM OF NEW YORK CITY, 1898-1906.

<<http://memory.loc.gov/ammem/papr/nychome.html>>

Arrival of Emigrants, Ellis Island (US, 1906, American Mutoscope and Biograph Company, d. G.W. "Billy" Bitzer) 3 minutes.

Buffalo Bill's Wild West Parade (US 1902, American Mutoscope and Biograph Company, d. Frederick S. Armitage) 2 minutes.

IN CLASS SCREENINGS:

Sortie d'usine [Leaving the Factory] (France 1895, Lumière Company, d. Louis Lumière) 1 minute.

L'Arrivée d'un train à la Ciotat [Arrival of a Train at Ciotat] (France 1895, Lumière Company, d. Louis and August Lumière) 1 minute.

Bataille de boule de neige [Snowball Fight] (France 1896, Lumière Company, d. Louis Lumière).

Ride on a Tram Car Through Belfast (England 1901, Sagar Mitchell and James Kenyon) 3 minutes.

Le Scarabée d'or [The Golden Beetle] (France 1907, Pathé, d. Segundo de Chomón) 3 minutes.

The May Erwin Kiss (US 1896, Edison Company, d. William Heise) 1 minute.

Serpentine Dance (US 1895, Edison Company, d. W.K.L. Dickson and William Heise) 1 minute.

The Gay Shoe Clerk (US 1903, Edison Company, d. Edwin S. Porter) 1 minute.

Par le tout se serrue [Peeping Tom] (France 1901, Pathé Frères, d. Ferdinand Zecca) 2 minutes.

Ali Baba et les quarante voleurs [Ali Baba and the Forty Thieves] (France 1902/1905, Pathé Frères, d. Ferdinand Zecca/Segundo de Chomón [?]) 8 minutes.

Rescued by Rover [England 1905, Hepworth, d. Cecil Hepworth and Lewin Fitzhamon) 7 minutes.

Le Voyage à travers l'impossible [The Impossible Voyage] (France 1904, Star Company, Georges Méliès) 23 minutes.

WEEK 3

January 23 ITALIAN GRANDEUR

READING:

Film History, 33-59.

(x) Paolo Cherchi-Usai. "Italy: Spectacle and Melodrama," *The Oxford History of World Cinema*. Ed. Geoffrey Nowell-Smith. (New York: Oxford University Press, 1996) 123-30.

SCREENINGS:

Nero, or the Fall of Rome (Italy 1909, Ambrosio Films, d. Eleuterio Rodolfi).

Gli ultimi giorni di Pompei [*The Last Days of Pompeii*] (Italy 1914, d. Eleuterio Rodolfi and Mario Caserini) 88 Minutes.

WEEK 4

January 30 BEFORE AND AFTER THE SOVIET REVOLUTION

READING:

Film History, 60, 62, 119-140, 261-68.

(x) Konstantin Stanislavsky. Chapter 21 from *System and Method of Creative Art in Stanislavski on the Art of the Stage*. Trans. David Magarshak. (London and Boston: Farber and Farber, 1988) 204-8.

(x) Sergi Eisenstein. "A Dialectical Approach to Film Form," *Film Form*. Trans. Jay Leyda. (San Diego, Cal.: Harcourt Brace Jovanovich, 1949) 45-63.

SCREENING:

Grazy [*Daydreams*] (Russia 1915, Khanzhonkov Company, d. Evgenii Bauer) 37 minutes.

Stachka [*Strike*] (USSR 1924, Goskino/Proletkult, d. Sergei Eisenstein) 94 minutes.

WEEK 5

February 6 GERMAN EXPRESSIONISM AND BEYOND
TEST NUMBER 1

READING:

Film History, 101-118.

(x) Lotte Eisner, "The Handling of Crowds," *The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt*. Trans. Roger Greaves. (Berkeley, Cal.: University of California Press, 1973) 223-36.

SCREENING:

Metropolis (Germany 1927, UFA, d. Fritz Lang) 124 minutes.

WEEK 6

February 13 LES OBJETS RESPLENDISSANTS

READING:

Film History, 61, 62-63, 85-99, 283-96.

(x) Germaine Dulac. "The Expressive Techniques of the Cinema". Trans Stuart Liebman. *French Film Theory and Criticism, 1907-1939*, Vol 1. Ed. Richard Abel. (Princeton, N.J.: Princeton University Press, 1988) 305-14.

SCREENINGS:

"The Ring That Kills," second episode of *Les Vampires* (France 1915, Gaumont Company, d. Louis Feuillade) 13 minutes.

La Souriate Madame Beudet [*The Smiling Madame Beudet*] (France 1922, d. Germaine Dulac) 54 minutes.

Le Crime de Monsieur Lange (France 1936, Oberon, d. Jean Renior).

WEEK 7

February 20 A REVOLUTION IN MELODRAMA

READING:

Film History, 239-60.

(x) Yingjin Zhang. "Prostitution and Urban Imagination: Negotiating the Public and the Private in Chinese Films of the 1930s," *Cinema and Urban Culture in Shanghai, 1922-1943*. Ed. Yingjin Zhang. (Stanford, Cal.: Stanford University Press, 1999) 160-80.

SCREENING:

Shen nü [*The Goddess*] (China 1934, Lianhua Film Company, d. Wu Yonggang) 85 minutes.

WEEK 8

February 27 POST-WAR ITALIAN NEOREALISM

MID-TERM EXAMINATION.

READING:

Film History, 353-372.

(x) Cesare Zavattini, "A Thesis on Neo-Realism," *Springtime in Italy: A Reader on Neorealism*. Ed. David Overby (London: Talisman Books, 1978) 67-78.

SCREENING:

Roma, città aperta [*Rome, Open City*] (Italy 1945, Excelsa Film, d. Roberto Rossellini) 100 minutes.

WEEK 9

March 6 NO CLASS. SPRING BREAK

WEEK 10

March 13 THE RISE OF EUROPEAN ART CINEMA IN THE 1950s & 1960s
TEST NUMBER 2

READING:

Film History, 373-90; 415-38.

(x) Susan Sontag. "Bergman's Persona," *Styles of Radical Will*. (New York: Farrar, Straus and Giroux, 1969) 123-45.

SCREENING:

Persona (Sweden 1966, Svensk Filmindustri, d. Ingmar Bergman) 85 minutes.

WEEK 11

March 20 INTERNATIONAL NEW WAVES
PRELIMINARY BIBLIOGRAPHIES DUE IN RECITATION ON MARCH 22

READING:

Film History, 439-457.

(x) Oshima Nagisa. "Authorial Asthenia," *Cinema, Censorship, and the State: The Writings of Nagisa Oshima*. Ed. Annette Michelson. Trans. Dawn Lawson. (Cambridge, Mass.: MIT Press, 1992) 42-46.

SCREENING:

Seishun zankoku monogatari [*Cruel Story of Youth*] (Japan 1960, Schochiku, d. Nagisa Oshima) 96 minutes.

WEEK 12

March 27 BRAZIL AND THE BEGINNINGS OF A THIRD CINEMA

READING:

Film History, 471-76; 535-48, 633-40.

(x) Glauber Rocha. "An Esthetic of Hunger," *Brazilian Cinema*. Eds. Randal Johnson and Robert Stam. (Austin, Tex.: University of Texas Press, 1982) 68-71.

SCREENING:

Deus e o Diabo na Terra do Sol [*Black God, White Devil*] (Brazil 1964, Copacabana Filmes, d. Glauber Rocha) 125 minutes.

WEEK 13

April 3 YOUTH, POLITICS, & THE CZECH NEW WAVE

READING:

Film History, 458-71; 553-77.

(x) Jerry Rubin, "Ideology Is a Brain Disease" and "Money Is Shit—Burning Money, Looting and Shoplifting Can Get You High." *DO IT!: Scenarios of the Revolution*. (New York: Simon and Schuster, 1970) 113-23.

SCREENING:

Sedmikrasky [*Daisies*] (Czechoslovakia 1966, Československý Státní Film/Filmové Studio Barrandov, d. Vera Chytilová) 74 minutes.

WEEK 14

April 10 ANTICOLONIALIST CINEMA FROM AFRICA

READING:

Film History, 548-51; 671-675.

(x) Frantz Fanon, "Concerning Violence," excerpt from *The Wretched of the Earth*. Trans. Constance Farrington. (New York: Grove Press, 1963) 35-62.

(x) "Resolutions of the Third World Film-Makers' Meeting, Algiers, Algeria, 1973," *African Experiences of Cinema*. Eds. Imruh Bakari and Mbye Cham. (London: British Film Institute, 1996) 17-24.

SCREENINGS:

La Noire de... [*Black Girl*] (Senegal/France 1966, Filmi Domirev [Senegal]/Les Actualités Françaises [France], d. Ousmane Sembene) 65 minutes.

Touki Bouki (Senegal/France 1973, Studio Kankourama [Senegal]/Cinegrit [France], d. Djibril Diop Mambety) 85 minutes

WEEK 15

April 17

TEST NUMBER 3

BIBLIOGRAPHIES DUE IN RECITATION ON APRIL 19

READING:

Film History, 652-63

SCREENING:

Oldboy (South Korea 2003, Egg Film/Show East, d. Park Chan-wook) 120 minutes.