Description
This class is a survey of world cinema from 1893 to the present. We will examine movies as a business, a social phenomenon, a series of technological innovations, and an art form, and we will work toward a functional explanation of how each of these aspects of the movies has changed over time. Although many people associate the movies with the American film industry, filmmakers in every historical period and all over the world have worked to both distinguish their work from that of Hollywood and to draw upon some approaches innovated by the Americans. Film screened in class will include early special-effects driven magic films from France, Czarist-era Russian stop-motion animated comedies, riveting crime thrillers from Germany, explosive Hong Kong action movies, French New Wave political black comedies, anarchic British satires, and many other examples of exciting and innovative filmmaking from all over the world.

Instructor
Professor Kevin Heffernan teaches media culture and history in the Division of Film and Media Arts. His writings on Hollywood genre films, Asian popular cinema, exploitation films, the international horror genre, and gender and sexuality in media have appeared in many journals and anthologies. *Divine Trash*, a documentary on the early career of John Waters on which Heffernan served as associate producer and co-screenwriter, won the Filmmakers’ Trophy in Documentary at the 1998 Sundance Film Festival. He is the author of *Ghouls, Gimmicks, and Gold: Horror Films and the American Movie Business, 1952-1968* from Duke University Press and is currently writing a book tentatively titled *From Beavis and Butt Head to Deplorable Nation: Dumb White Guy Politics and Culture in America.*
Students who take this course will

1. Satisfy the requirement of either University Curriculum Pillars (Creativity & Aesthetics) Level I or University Curriculum Pillars (Historical Contexts) Level I
2. Recognize the origins of many storytelling techniques, genres, social backgrounds to movies and their audiences, and business models still used by filmmakers and the movie industry today
3. Be able to recount some of the major changes in world culture and politics in the twentieth and early twenty-first century through the framework of international cinema
4. Learn a chronological account of films from all over the world which both influenced and were influenced by films from Hollywood
5. Recognize the stylistic and thematic elements of many innovative and influential filmmakers from all over the world.
6. See some of the most exciting and influential movies from all over the world.

University Curriculum

In relation to the University Curriculum Pillars (Creativity & Aesthetics) Level I:
1. Students will be able to identify and/or employ methods, techniques, or languages of a particular art form, creative endeavor, innovation, or craft(s) and describe how those inform the creation, performance or analysis of creative work.
2. Students will be able to demonstrate an understanding of concepts fundamental to creativity through explanation, analysis, performance, or creation

In relation to the University Curriculum Pillars (Historical Contexts) Level I:
1. Students will be able to identify key events, actors, and evidence involved in a defined historical period(s).
2. Students will be able to summarize the major changes that took place in a defined historical period(s).

Course Materials

The text for this class is Kristin Thompson and David Bordwell, Film History: An Introduction, Third Edition. Unless otherwise noted, the page numbers refer to Film History. Supplementary readings for the class will also be emailed to the class and posted on Canvas.

Course Requirements, Expectations, and Policies

This class has no formal prerequisites. Although some of you probably have more experience and knowledge of film history than others, I am enthusiastically committed to helping all of you engage with the material at a high level. In order for us to do this, you have to keep up with the reading, which generally runs about fifty pages a week, some of which can be rather factually dense (this is often characteristic of history courses in other fields) and, I cannot emphasize this enough, attend all of the lectures and screenings.
**COMPUTERS and cel phones must be put away during lectures and screenings unless you have a letter from DASS stating that they are necessary for your academic progress. Students texting or using laptops will be dismissed from class, and repeated instances will result in a student’s being disenrolled.

Assessments and Assignments
Grading for the class is determined as follows:

MIDTERM EXAM, Thursday, January 9 35%
The midterm exam will consist of both short factual questions and identification of key terms, historical figures, events, and institutions and wider-ranging essays in which you will compare, contrast, and analyze films in their historical context.

FINAL EXAM, Thursday, January 16 45%

ATTENDANCE, PARTICIPATION 20%
A student’s grade in class participation will be an answer to the question, “What did other students learn from your being in the class?” A student who attends every class, sits courteously throughout lectures, screenings, and discussions dutifully taking notes and remaining silent will earn a C- in class participation. There is never such a thing as a stupid question. In this class, students are co-creators of the learning environment, and I am very interested in what you have to say and happy to answer any questions you have about the films, readings, or course materials.

Each student will receive in their returned midterm exam blue book a notification on the class participation grade they have earned in the first part of the course. This grade will count as half of the total class participation grade and 10% of the student’s final grade in the course.

This is a very challenging course. It is at least as difficult as sophomore-year courses in art history, literature, or history and in fact shares a number of approaches with these more traditional disciplines. Please have the readings done by class on the day assigned: I will not be giving rundowns of the readings in lectures. I will be using the readings as a springboard for discussion and the presentation of related material.

Students taking the course Pass / Fail must earn the equivalent of C+ to earn a passing grade.

Extra Credit
There isn’t any. Don’t ask. If you need to do well in this class to declare a Film and Media Arts major, get off probation, graduate on time, pledge a sorority, fraternity, Elk Lodge, yacht club, etc., then take the course and the work seriously.

SMU Course Policies
Academic Honesty and Misconduct
You are bound by the Honor Code and the SMU Student Code of Conduct.
For complete details, see: http://www.smu.edu/studentlife/PCL_01_ToC.asp
Disability Accommodations
Students needing academic accommodations for a disability must first contact Ms. Rebecca Marin, Coordinator, Services for Students with Disabilities (214-768-4557) to verify the disability and establish eligibility for accommodations. They should then schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4.)

Religious Observance
Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Excused Absences for University Extracurricular Activities
Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

Schedule of Classes, Events and Assignments
(Page numbers refer to Thompson and Bordwell, Film History)
Note: On some days our lunch break will be around noon, and on other days it will be closer to 1 PM. I’m breaking with SMU policy during J-Term and will look the other way if you have food and coffee in the classroom as long as you don’t make a lot of noise or create a mess for the custodial staff to clean up.

Monday, January 6
LECTURE and DISCUSSION: Film and History
Early Cinema, the Shift to Narrative
SCREENING: Early Cinema shorts, Méliès, Lumière, Griffith, Guy-Blaché, and others
Narrative and Film as an International Medium-Narrative and the Feature
READING: 2-56

Tuesday, January 7
Post World War I German Cinema
SCREENING: The Cabinet of Dr. Caligari (1919, dir. Robert Weine)
German Cinema of the 1920s – Social Change and Film Style
SCREENING M (1931, dir. Fritz Lang)
READING: 105-127
**Wednesday, January 8**
The Coming of Sound
Sound and *M*
LECTURE: 1930s France and the Popular Front
Renoir, the Popular Front, and Poetic Realism
READING: 211-232, 322-343

**Thursday, January 9**
Film and the Second World War
SCREENING: *Rome, Open City* (1945, dir. Roberto Rossellini)
Neorealism, Rossellini and the Italian Spring
READING: 304-320, 406-433

**MIDTERM EXAMINATION**

**Friday, January 10**
The French New Wave
SCREENING: *Weekend* (1967, dir. Jean-Luc Godard)
Godard, Brecht, and the French New Wave
Postwar Japanese Cinema
SCREENING: *Ugetsu Monogatari* (1953, dir. Kenji Mizoguchi)

**Monday, January 13  NO CLASS – UNIVERSITY HOLIDAY**
Podcast Lecture: Mizoguchi and Japan
HOME SCREENING: *Baron Prasil* (1962, dir. Karel Zeman)
READING: 517-535, 555-556

**Tuesday, January 14**
DISCUSSION: Zeman and Postwar Eastern European Animation
Hong Kong Cinema
John Woo and Hong Kong Cinema

**Wednesday, January 15**
*A Better Tomorrow* and International Genre Cinema
African Cinema of the 1980s
SCREENING : *La Vie est belle*, dir. Benoît Lamy
and Mweze Ngangura, 1987
Themes and Motifs in African Cinema
READING: 631-632, 791-793
Thursday, January 16
Channel Four and British Cinema

SCREENING: *Four Lions* (dir. Christopher Morris, 2010)

Christopher Morris and Satire


FINAL EXAMINATION

Grading Rubrics

Your grade on the midterm, and final essay exams will be based on your ability to integrate many of the issues discussed in class and the readings into an effective, coherent, well-written, and well-organized essay. The purpose of the exams and paper is to spur you to make connections between films and readings that may not have been explicitly made during class discussions. A mere reiteration of what I or the writers have said will not by itself be an effective use of the essay exam format.

Typically, the grade breakdown has the following characteristics:

**A** An “A” paper or exam represents effort far beyond the basic requirements of the course and is characterized by a bold and original thesis which the student supports with a range of examples from the films and readings. The “A” essay is flawlessly, even elegantly written. These essays are quite rare.

**B** A “B” essay demonstrates an informed familiarity with all of the films and relevant readings and deploys examples effectively to support the central thesis of the piece. The writing should be forceful and effective with many previously hidden connections between the films and readings brought to light.

**C** A “C” effort represents a coherent and effective reiteration of relevant material from the lectures and discussions accented by an effective use of reading where appropriate. The writing is functional and effective with minimal problems in diction, grammar and mechanics. The great majority of undergraduate essays usually fall within this range.

**D** A “D” is characterized by minimal engagement with the most important topics from lecture and some use of the most obvious material for the readings. Often, a “C” essay in terms of content is lowered to a “D” because of significant problems with effective writing. In terms of content, the “D” effort often results from a desperate last-minute effort to engage with readings and/or films that the student has not seen or read or from significant absence from class discussion.

**F** An “F” essay possesses none, or at least very few, of the redeeming Characteristics listed above. Typically, these are even more rare than the “A’s,” but please don’t try to surprise me on this issue.