

DRAM 4250/6250 HISTORY OF CINEMA, I (1895-1940)

Prof. Richard NEUPERT

204B Fine Arts -- 542-2836 or neupert@uga.edu

Office hours: Wed. 4:30 - 5:30 & Fri. 9:30 - 11 + by appt.

REQUIRED TEXT: Kristin Thompson & David Bordwell, Film History (McGraw Hill, 2003)

Xerox Packet: Bel-Jean Copy Shop (\$20)

Required screenings: Monday afternoon 3:35-5:30

RESERVED TEXTS (available at Main Library):

Richard Koszarski, An Evening's Entertainment, 1915-1928 [PN1993.5 .U6 H55 v. 3]

Donald Crafton, The Talkies, 1926-1931 [PN1993.5 .U6 H55 1990 v. 4]

Tino Balio, Grand Design: Hollywood, 1930 -1939 [PN1993.5 .U6 H55 1990 v. 5]

- I. M 1/9 Where do movies come from? Intro to Historiography
Screening: Lumière's First Films + Méliès + some Before the Nickelodeon
W 1/11 Lumière: "The Last Great Impressionist" *FH: Intro & #1
F 1/13 "Cinema of Attractions," Méliès & Edwin S. Porter *GRADS: Gunning
- II. M 1/16 KING DAY; no class
W 1/18 From Craft to Industry: Nickelodeons & The Trust *FH #2
F 1/20 DW Griffith and "Great Man" Histories *X: CHC #14
- III. M 1/23 Rise of Features and CHC Storytelling *FH #3
Screening: Lonely Villa (DWG, '09), Mabel's Career (1913), The Cheat (DeMille, 1915)
W 1/25 Melodrama, Race, Gender & Lasky Lighting *X: CHC #15
F 1/27 Swedish Cinema: Sjostrom's Expressive Landscapes
*4PM Cinema Roundtable on Latin American Cinema in 102 SLC
- IV. M 1/30 Rise of Expressionism *FH #5
Screening: Cabinet of Dr. Caligari (Wiene, 1919) + French Impressionism
[**French Film festival begins at 8PM in Tate: Bon voyage**]
W 2/1 From Caligari to Hitler: Kracauer *GRADS: Kracauer
F 2/3 French Impressionism meets Abel Gance *FH #4
- V. M 2/6 Constructivism & Montage: Vertov + Kuleshov *FH #5
Screening: Strike (Eisenstein, 1924) *GRADS: SME
[Intimate Strangers tonight]
W 2/8 Montage "Roi" – S. M. Eisenstein *X: "Ideologies of Montage"
F 2/10 Montage in the Country: Dovzhenko's Earth
- VI. M 2/13 The Hollywood Studio System *FH #7
Screening: The General or Steamboat Bill Jr. (Keaton)
[Godard's Notre musique tonight]

W	2/15	Comedy, Genre, Auteurism: Chaplin vs. Keaton	
F	2/17	International Experimentation (Who's your dada?)	*FH: 173-190

VII. M 2/20 International Style: Dreyer *FH: 167-173
 Screening: Joan of Arc or Sunrise
 [L'esquive tonight]
 W 2/22 European Style + CHC = Murnau
 F 2/24 **MIDTERM EXAM**

VIII. M 2/27 Advent of Sound: Fox vs. Warner *FH: 193 - 200
 Screening: Trouble in Paradise (Lubitsch, 1932)
 [Les choristes tonight]
 W 3/1 Lubitsch Touch, Sound Recording & Art Deco
 F 3/3 **no class: cinema studies conference**

IX. M 3/6 The Production Code & Warners *FH #10
 Screening: I am a Fugitive from a Chain Gang (Leroy, 1932)
 W 3/8 "Free, White & 21;" Warners, the "South," & Race
 F 3/10 Gotta Dance: Astaire vs. Berkeley

SPRING BREAK

M 3/20 Sound and Europe *FH: 200 - 204
 Screening: M (Lang, 1931)
 W 3/22 Lang: Sex, Crime, & Sound Innovations
 F 3/24 1930s Animation
 *GRADS: "Studio Built of Bricks"

XI. M 3/27 James Wong Howe & the Art of Cinematography

Screening: The Thin Man (Van Dyke, 1934)

W 3/29 A Pre-Noir, Pre-Screwball Gangster Pic?
 *X: CHC #24

F 3/31 Rise of Technicolor
 *GRADS: Neupert: "Color Restraint"

XII. M
 4/3
 British Hitchcock & China

*FH:
#11

Screening: The 39 Steps (Hitchcock, 1935)

W 4/5
Hitchcock: Sound,
Suspense & Narration
*GRADS:

Cook
F 4/7 Hawks
+ 1930s Technology

*X: Balio, "Tech" #5

XIII. M 4/10 André
Bazin and
Hollywood's
"Equilibrium" *X:
Bazin

Screening: The Awful Truth (McCarey, 1937)

W 4/12
Screwball Comedy
and 1930s Ideology
*X: Shumway

F 4/14 Race Movies: From Micheaux to Blood of Jesus

XIV. M 4/17 France:
Sound + Poetic
Realism
*FH: 13

Screening: Rules of the Game (Renoir, 1939)

W 4/19 Renoir's Comedy of Manners for a Vanishing Race

F 4/21 Nazi Cinema +
SME & Sound *FH
#12

papers due in class

XV. M 4/24 John Ford's Cinema
Screening: Young Mr. Lincoln (Ford, 1939)

W 4/26
Ideological Criticism
(Who's got the
phallus?) *X:
Cahiers
F 4/28
Experimental Cinema

*FH: #14

XVI. M 5/1 1940s World Cinema: Deep Space & Realism vs. Artifice

Final Exam is Monday May 8, Noon - 3:00

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GRADING:	Midterm	25%	
		Paper	30% (Options will be announced)
	Final Exam	25%	
	Assignments	20%	(Research tasks & quizzes)

“All academic work must meet the standards in “A Culture of Honesty.” Each student is responsible to inform themselves about those standards before performing any academic work.”

“The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.”

Xerox packet:

#14 (pages 157-173) & #15 (pages 174-193) from David Bordwell, Janet Staiger & Kristin Thompson, *Classical Hollywood Cinema* (NY: Columbia UP, 1985).

“Ideologies of Montage,” (52-67) from Jacques Aumont, et. al. *Aesthetics of Film* (Austin: U of Texas P, 1997).

#24 (311-319) from *Classical Hollywood Cinema*, Bordwell, et. al.

Balio #5, “Technological Change,” (109-141) by Bordwell, Thompson in Tino Balio, Ed., *Grand Design Hollywood as Modern Business Enterprise, 1930-1939* (Berkeley: U of California P, 1995).

Bazin, “Evolution of the Language of Cinema,” (43-56) from Leo Braudy and Marshall Cohen, Ed, *Film Theory and Criticism* (NY: Oxford UP, 1999).

Shumway, "Screwball Comedies," (396-415) from Barry Keith Grant, Ed., *Film Genre Reader III* (Austin: U of Texas P, 2003).

"*Cahiers' Collective Text*" (444-482) from Philip Rosen, Ed., *Narrative, Apparatus, Ideology* (NY: Columbia UP, 1986).