

# Course Syllabus

## Syllabus for MST 302 ONLINE

COURSE NUMBER: MST 302 ONLINE, Fall Semester 2021

COURSE TITLE: Introduction to Film History

CREDITS: 3:3

PREREQUISITES: None

FOR WHOM PLANNED: Fulfills a core requirement for Media Studies majors; it also serves as an elective for Media Studies minors and interested students in other Humanities concentrations.

INSTRUCTOR INFORMATION:

Instructor: Dr. David A. Cook; email: [dacook2@uncg.edu](mailto:dacook2@uncg.edu) Online Office hours: 1:00-3:00 pm Tues/Thurs; and by appointment

CATALOG DESCRIPTION: Introduction to the study of international film history from the late 19<sup>th</sup> century to the present.

STUDENT LEARNING OUTCOMES:

On successful completion of this course, the student will be able to:

1. describe the technological conditions of camera and projection engineering as developed over time
2. identify the theory and practice of both Hollywood-style continuity editing and Soviet montage
3. describe the technological conditions of early sound recording and motion picture color systems
4. describe the dynamics of lens and lighting aesthetics relative to the achievement of depth of field (deep focus photography)
5. identify the major post-World War II international film movements (e.g., Italian neorealism, the British New Cinema, the French New Wave, the Czech "Film Miracle," the Japanese New Wave, etc.)
7. explain the effects of widescreen technologies on visual composition in both Western and Eastern aesthetics
8. explain the industrial impact of Computer Generated Imagery (CGI)
9. demonstrate the ability to write a clear, coherent, and effective critical/analytical essay on a film (or films) screened in the course

REQUIRED TEXT:

David A. Cook. A History of Narrative Film, Fifth Edition (W. W. Norton, 2016) (HNF). NB: **You must have this edition of the book; earlier editions are completely different, and the entire course is organized around it.**

#### TEACHING METHODS AND ASSIGNMENTS FOR ACHIEVING LEARNING OUTCOMES:

In this course you will learn the history of film editing, camera movement/placement, lighting styles, and lens dynamics by watching films, listening to commentary and reading about them in the textbook.

Online, the course is organized by 14 week-long modules representing progressive stages of film history. The modules stipulate the readings and screenings for the week and will be preceded by a brief video introduction by me. The screenings will be accessible (through the modules) and will feature selective commentary by me.

There will be discussion boards around issues related to *The Birth of a Nation* (race), and several other topics, such as political propaganda and film violence. There will also be short, pass/fail quizzes at the end of each week to prepare you for the three monthly hour tests. The tests will be open notes/open book, and you will have several days to complete them. Finally, there will be a four-page critical/analytical paper on one or more of the films screened for the course, chosen by you, due in the week of the 15<sup>th</sup> module.

#### EVALUATION METHODS AND GRADING:

Class participation in discussions	20%
Three one-hour tests	60%
Critical/analytical paper	20%
	100%

#### GRADING SCALE:

100-94 = A	73-70 = C
93-90 = A-	69-66 = C-
89-86 = B+	64-60 = D+
85-82 = B	61-58 = D
81-78 = B-	57-55 = D-

77-74 = C+. 54-0 = F

TOPICAL OUTLINE/CALENDAR:

Week 1 Module: Origins of the Motion Picture

Week 2 Module: International Expansion, 1907-1914

Week 3 Module: D. W. Griffith and the Development of Narrative Form

Week 4 Module: Griffith, 1916-1931; **HOURLY TEST 1 HERE**

Week 5 Module: German Cinema of the Weimar Period, 1919-1929

Week 6 Module: Soviet Silent Cinema and the Theory of Montage, 1917-1931

Week 7 Module: Silent Hollywood

Week 8 Module: The Coming of Sound, 1926-1929; **HOURLY TEST 2 HERE**

Week 9 Module: Adjustment to Sound, 1929-1932

Week 10 Module: The Sound Film in Europe, 1930-1935; **Instructions for CRITICAL PAPER HERE**

Week 11 Module: *Citizen Kane* and the Modern Sound Film

Week 12 Module: Italian Neorealism; Film Noir and the Blacklist; **HOURLY TEST 3 HERE**

Week 13 Module: The Postwar European Art Film

Week 14 Module: Postwar American Cinema, 1960-Present; **CRITICAL PAPER DUE HERE**

Academic Integrity Policy:

All students are expected to know and abide by the UNCG Academic Honor Policy on all quizzes, tests, papers, and other assignments.

Technical Troubleshooting:

Technical issues tend to happen just before assignment deadlines. A clear webpage that lists all online, phone and walk-in options for technical support for UNCG is - <https://its.uncg.edu/Help/> (Links to an external site.).

## Syllabus for MST 321: Kubrick Online

COURSE NUMBER: MST 321

COURSE TITLE: The Cinema of Stanley Kubrick

CREDITS: 3:2:3

PREREQUISITES: MST 225, or permission of instructor.

FOR WHOM PLANNED: This is one of the elective courses that may be used to satisfy the requirements for the Media Studies major and/or minor.

INSTRUCTOR INFORMATION: David A. Cook; email: [dacook2@uncg.edu](mailto:dacook2@uncg.edu) Online Office Hours: 1:00-3:00 pm Tuesday/Thursday, and by appointment.

CATALOG DESCRIPTION: This course will examine each of Kubrick's major films in newly restored editions, together with some of the source material on which they are based, including excerpts from Vladimir Nabokov's Lolita (published 1955), Anthony Burgess's A Clockwork Orange (published 1962), William Makepeace Thackeray's The Luck of Barry Lyndon (published 1844 and 1853), and Arthur Schnitzler's Traumnovelle (Dream Story [published 1926]-- the source of his last film, Eyes Wide Shut [1999]). We will also compare several Kubrick adaptations with excerpts from more recent versions, such as Adrian Lyne's 1997 feature Lolita (1997),

STUDENT LEARNING OUTCOMES:

On the successful completion of this course, the student will be able to

1. Identify the various components of film authorship (auteurism) and argue for or against the concept as a valid historical/analytical tool
2. Explain Kubrick's multiple contributions to the technology of narrative film and how they helped to create the grounds for the contemporary cinema
3. Discuss the process of adapting literature, both high and low, to film by developing cinematic analogs for literary tropes
4. Distinguish among the various filmic genres within which Kubrick worked and his contributions to their hybridization
5. Place Kubrick within the historical tradition that includes Griffith, Eisenstein, and Hitchcock—one that positions him among the most technically innovative and artistically influential directors in the history of film

REQUIRED TEXT: Thomas Allen Nelson, *Kubrick: Inside a Film Artist's Maze, Expanded Edition* (Indiana U.P., 2000)

RECOMMENDED TEXT: Michael Benson's *Space Odyssey: Stanley Kubrick, Arthur C. Clark, and the Making of a Masterpiece* (Simon & Schuster, 2018)

TEACHING METHODS AND ASSIGNMENTS FOR ACHIEVING LEARNING OUTCOMES:

In this course, you will learn about the artistic career of Stanley Kubrick by watching all of his 13 feature films, listening to commentary, and reading about them in the textbook.

Kubrick was *THE* most important director of the last half of the 20<sup>th</sup> century, and one of the greatest filmmakers in the history of the cinema, on a par with Griffith, Eisenstein, and Hitchcock. For example, *Sight and Sound*, the journal of the British Film Institute, has conducted a poll every ten years since 1952 in which 150 international film critics rank the 100 top films and 50 top directors of all time. In the most recent poll in 2012, *2001: A Space Odyssey* was voted to be the 6<sup>th</sup> most important film and Kubrick the 8<sup>th</sup> most important director. Most significantly, *Sight and Sound* also asked 100 internationally prominent directors the same question, and among these practicing filmmakers 2001 and Kubrick were both ranked second (after Yasujiro Ozu's *Tokyo Story* and Federico Fellini).

Online, the course is organized by 14 week-long modules, each devoted to one or more of Kubrick films (or, in some cases, one long film broken into parts). The modules stipulate the readings and screenings for the week and will be preceded by a brief video introduction by me. The screenings will be accessible (through the modules) and will feature selective commentary by me.

There will be several discussion boards around issues related to Kubrick's major themes, and there will also be short, pass/fail quizzes at the end of each week to prepare you for the three monthly hour tests. The tests will be open notes/open book, and you will have several days to complete them. Finally, there will be a four-page critical/analytical paper on one or more of the films screened for the course, chosen by you, due in the week of the 14<sup>th</sup> module. There will be no final exam.

#### EVALUATION METHODS AND GRADING:

Class participation in discussions	20%
Three one-hour tests	60%
Critical/analytical paper	20%
	100%

#### GRADING SCALE:

100-94 = A	73-70 = C
93-90 = A-	69-66 = C-
89-86 = B+	64-60 = D+

85-82 = B    61-58 = D  
81-78 = B-    57-55 = D-  
77-74 = C+.    54-0 = F

TOPICAL OUTLINE/CALENDAR:

Week 1 Module: Allegory and Film Noir (*Fear and Desire* [1953] and *Killer's Kiss* [1955])

Week 2 Module: Film Noir and Anti-War (*The Killing* [1956] and *Paths of Glory* [1957])

Week 3 Module: Battle Epic (*Spartacus* [1960])

Week 4 Module: The Unfilmable (*Lolita* [1962]); **HOURLY TEST 1 HERE**

Week 5 Module: The Unfilmable, continued (excerpts from Adrian Lyne's *Lolita* [1997])

Week 6 Module: Mutually Assured Destruction (*Dr. Strangelove, or How I Stopped Worrying and Love the Bomb* [1964])

Week 7 Module: Epic Science Fiction (*2001: A Space Odyssey* [1968])

Week 8 Module: Epic Science Fiction (*2001*, Part 2); **HOURLY TEST 2 HERE**

Week 9 Module: Droogs (*A Clockwork Orange* [1972])

Week 10 Module: Capital Rising (*Barry Lyndon* [1975]) **INSTRUCTIONS FOR CRITICAL PAPER HERE**

Week 11 Module: Capital Rising (*Barry Lyndon*, Part 2)

Week 12 Module: Searching for Michael Myers (*The Shining* [1980]; *Room 237* [2013]); **HOURLY TEST 3 HERE**

Week 13 Module: Zapping the 'Cong (*Full Metal Jacket* [1987])

Week 14 Module: An Act of Devotion (*Eyes Wide Shut* [1999]); **CRITICAL PAPER DUE HERE**

**PLEASE NOTE THAT SOMETIMES A NUMBER WILL APPEAR AFTER THE "READING" AND "SCREENING" ITEMS ONCE YOU CLICK ON THEM. THIS IS FUNCTION OF THE CANVAS PAGE LISTING SYSTEM, AND YOU SHOULD DISREGARD IT. WHAT'S IMPORTANT IN THE ITEMS ARE THE WEEKLY ASSIGNMENTS LISTED THERE.**

Academic Integrity Policy:

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