

## **Term Information**

Effective Term Spring 2013

## **General Information**

Course Bulletin Listing/Subject Area Film Studies  
Fiscal Unit/Academic Org Film Studies - D0206  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 4640  
Course Title Studies in Cinema History  
Transcript Abbreviation Cinema History  
Course Description An upper-level course on aspects of film history geared toward film studies majors.  
Semester Credit Hours/Units Fixed: 3

## **Offering Information**

Length Of Course 14 Week, 4 Week (May Session), 12 Week (May + Summer)  
Flexibly Scheduled Course Sometimes  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable Yes  
Allow Multiple Enrollments in Term No  
Max Credit Hours/Units Allowed 9  
Max Completions Allowed 3  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima

## **Prerequisites and Exclusions**

Prerequisites/Corequisites Prereq: 2270 or 2271, or permission of instructor.  
Exclusions

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

Subject/CIP Code 50.0601  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Quarters to Semesters

### Quarters to Semesters

New course

### Give a rationale statement explaining the purpose of the new course

An additional course to provide the opportunity fulfill the foundation of our major program.

### Sought concurrence from the following Fiscal Units or College

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- Students will explore film history in historical and cultural context.
- Students will recognize the themes, stylistic markers, and techniques of an influential film.
- Students will learn about the interrelations of important cultural and social phenomena with developments in this representation.
- Students will synthesize insights from critical and historical texts and bring them to bear in understanding the films and figures that shaped cinema history.

### Content Topic List

- Studies in Cultural History
- Studies in Technology and Tradition
- Studies in Public Memory

## Attachments

- 4640 sample\_noir.pdf: One possible version  
*(Syllabus. Owner: Davidson,John Ellsworth)*
- 4640 sample\_Film-and-History.pdf: A second possible version  
*(Syllabus. Owner: Davidson,John Ellsworth)*

## Comments

- Sent back for second syllabus. *(by Vankeerbergen,Bernadette Chantal on 09/11/2012 11:07 AM)*
- disability statement and misconduct statement do not correspond to boilerplate language. *(by Heysel,Garett Robert on 08/31/2012 09:22 PM)*
- Course topics will vary with instructor and need. *(by Davidson,John Ellsworth on 08/22/2012 06:02 PM)*

**COURSE REQUEST**  
4640 - Status: PENDING

Last Updated: Heysel,Garett Robert  
12/02/2012

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Heysel,Garett Robert	01/04/2012 07:03 PM	Submitted for Approval
Approved	Heysel,Garett Robert	01/04/2012 07:04 PM	Unit Approval
Approved	Heysel,Garett Robert	01/04/2012 07:41 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	01/05/2012 08:45 AM	ASCCAO Approval
Submitted	Davidson,John Ellsworth	08/27/2012 11:02 AM	Submitted for Approval
Approved	Heysel,Garett Robert	08/31/2012 09:16 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	08/31/2012 09:22 PM	College Approval
Submitted	Davidson,John Ellsworth	09/05/2012 05:17 PM	Submitted for Approval
Approved	Heysel,Garett Robert	09/06/2012 09:45 PM	Unit Approval
Approved	Heysel,Garett Robert	09/06/2012 09:46 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	09/07/2012 10:47 AM	ASCCAO Approval
Submitted	Davidson,John Ellsworth	09/07/2012 04:42 PM	Submitted for Approval
Approved	Heysel,Garett Robert	09/09/2012 04:33 PM	Unit Approval
Approved	Heysel,Garett Robert	09/09/2012 04:56 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	09/11/2012 11:07 AM	ASCCAO Approval
Submitted	Davidson,John Ellsworth	11/19/2012 04:11 PM	Submitted for Approval
Approved	Heysel,Garett Robert	11/27/2012 10:09 PM	Unit Approval
Approved	Heysel,Garett Robert	12/02/2012 08:33 PM	College Approval
Pending Approval	Nolen,Dawn Jenkins,Mary Ellen Bigler Vankeerbergen,Bernadette Chantal Hogle,Danielle Nicole Hanlin,Deborah Kay	12/02/2012 08:33 PM	ASCCAO Approval

## **Film and History: Virtual realities. Film and History in Eastern Europe FS 4640 Sample Syllabus**

### **General Description**

Have you ever considered history more than a series of names and events? Have you ever thought of movies as more than entertainment? Do these two forms of human creative endeavor have much in common? This course will open up ways for connecting film and history as forms of story-telling, as forms of constructing virtual realities, and as attempts to represent what really happened in the past. As this course suggests, history is not always pure social science, but often a form of craftsmanship, of detective work, or of artistry, since it takes these skills to get to what we call "historical truth." Conversely, while movies are a form of art even when in documentary fashion, they always communicate through a medium--images. That is part of a historical context, past or present. Whether consciously or not, most movies make use of "historical truth" even when attempting to question it. In this course you will be able to explore the use of history by film makers and the use of movies in understanding a number of issues in the history of Eastern Europe. We will focus on three major themes: heroes as significant actors in history; what counts as authentic, real in depictions of the past; and finally, how depictions of the past serve to discuss current problems. The weekly breakdown of the course consists of one lecture, the screening of a movie, and a small group discussion.

### **Requirements**

All students are required to attend all lectures, screenings, and discussions.

Grades will be based on the three exams, the three short papers (3-5 pages), and in-class participation. The grades will be based on the following breakdown --

- class participation 10%
- papers 15% each: a careful discussion of one film from that portion of the class in light of the reading about it;
- exams 15% each: in-class test using multiple choice, identification, and short answer questions to test though engagement with the material.

### **Required materials**

There is a course packet prepared for this course available on Carmen. All the readings will also be placed on reserve at the Reserve desk in the Thompson Library. Films will be available at the Thompson Library Reserve, as well as through the streaming server at [drm.osu.edu](http://drm.osu.edu).

### **Office Hours**

You are always welcome to stop by during office hours to discuss any issues pertaining to the course. I am happy to chat about matters small or large; you don't have to wait for an essay deadline to pay a visit. If your schedule conflicts with my regular office hours, I will be more than willing to find another time when we can meet.

## Schedule

### **Week 1: Film and History: an Introduction.**

Readings: Edward Carr, *What is History?* (New York: Vintage, 1961): ch. 1.; Nicholas V. Riasanovski, *A History of Russia*, (New York, 1983), pp. 79-87; Louis Giannetti, *Understanding Movies*, 7th ed. (Englewood Cliffs, New Jersey: Prentice Hall, 1996), pp. 320-27, 336-39; John E. O'Connor, *Teaching History with Film and Television* (Washington, DC: American Historical Association, 1987), pp. 57-72.  
Screening: *Alexander Nevsky*

### **Week 2: Heroes: Individual action as historical action.**

Readings: Gianetti, pp. 328-32, 345-54; Pierre Sorlin, *The Film in History. Restaging the Past* (Oxford: Basil Blackwell, 1980), pp. 3-24; James Goodwin, *Eisenstein, Cinema, and History* (Urbana, Ill.: Univ. of Illinois Press, 1993), pp. 156-178 + 233-34; John D. Simons, "Introduction," in John D. Simons, ed., *Literature and Film in the Historical Dimension* (Gainesville, Fl.: U.P. of Florida, 1990), pp. 1-3.  
Screening: *The Battle of St. Petersburg*

### **Week 3: Popular Heroes and the Romanticizing of History: Reds.**

Readings; Gianetti, pp. 333-36; Robert Rosenstone, *Visions of the Past. The Challenge of Film to our Idea of History* (Cambridge, Mass.: Harvard U. P., 1995), pp. 83-108, 252-53; Christine Stansell, "Reds," in Ted Mico et al, eds., *Past Imperfect. History According to the Movies* (New York: Henry Holt & Co., 1995), pp. 192-95.  
Screening: *Reds*. **Response Paper 1 Due**

### **Week 4: The Crowd as Hero: Ideology and Methods of Historical Representation.**

Readings: Goodwin, pp. 57-78, 226-27; Riasanovski, pp. 407-408; D.J. Welden, "Battleship Potemkin. Film and Reality," in K.R.M. Short, ed., *Feature Films as History* (Knoxville, Tenn.: Univ. of Tennessee Press), pp. 37-61; Gianetti, 148-60.  
Screening: *Battleship Potemkin*.

### **Week 5: Anti-Heroism: Historical Actors as Victims.**

Readings: Riasanovsky, 503-508.; Gianetti, 328-32; *American Historical Review*, 100, no. 4, (October 1995): 1223-24; Robert Rosenstone, "Historical Film/Historical Truth" *Contention*, vol 2 , no. 3 (Spring 1993): 191-204.  
Screening: *Burnt by the Sun*.

### **Week 6: First Midterm.**

### **Week 7: The Question of Authenticity: Representing the Holocaust in a Feature Movie.**

Readings: Nora Levin. *The Holocaust. The Destruction of European Jewry, 1933-1945* (New York: Schocken Books, 1973), pp. 185-193, 726; Raul Hilberg. *Perpetrators, Victims, Bystanders. The Jewish Catastrophe, 1933-1945* (New York: Harper Perennial, 1992), pp. 51-64, 159-169, 212-216; Frank Manchel, "A Reel Witness: Steven Spielberg's Representation of the Holocaust in Schindler's List," *Journal of Modern History* 67 (March 1995): 83-100.  
Screening: *Schindler's List*.

### **Week 8: The Question of Authenticity II: Documentary Representations of the Holocaust.**

Readings: Levin, pp. 290-316; Gianetti, 339-44; Barsam, Richard Meran, *Nonfiction film; a critical history*. (New York, Dutton, 1973) pp. 1-7.  
Screening: *The Lodz Ghetto*. **Response paper 2 due.**

### **Week 9: Fiction and Historical Truth in Avantgarde Cinema.**

Readings: Janina Falkowska, *The Political Films of Andrzej Wajda: Datalogism in Man of marble, Man of Iron, and Danton* (Oxford: Berghahn Books, 1996), pp. 56-67, 102-117; John P, McKay, Bennett D. Hill, John Buckler, *A History of Western Society vol. 2. From Absolutism to the Present*, 5th ed. (Boston: Houghton Mifflin Co., 1995), pp. 698-715.  
Screening: *Danton*.

### **Week 10: Revisioning the Past: Using Historical Films to discuss current issues.**

Readings: Greg Dening, *Performances* (Chicago: U. of Chicago P., 1996), pp. 35-43; Robert Kann, *A History of the Habsburg Empire, 1526-1918* (Berkeley, Ca.: Univ. of California Press, 1974), pp. 406-430, 438-51; Edward Plater, "Istvan Szabo's Film of Inner Conflict and Political Prophecy: The "Poseur" in Colonel Redl," *Hungarian Studies Review*, vol 19, no. 1-2 (Spring-Fall 1994): 43-57.  
Screening: *Colonel Redl*.

### **Week 11: Midterm 2.**

### **Week 12: Political Opposition through Historical Film.**

Readings: Falkowska, pp. 67-79; R.J. Crampton, *Eastern Europe in the Twentieth Century* (New York: Routledge, 1994), pp. 265-74, 318-19, 359-66; Cliff Lewis and Carroll Britch, "Light Out of Poland: Wajda's Man of Marble and Man of Iron," *Film and History*, vol. 12, no. 4 (Dec. 1982): 82-89.  
Screening: *Man of Marble*. **Response paper 3 due**

### **Week 13: The Persistence of Memory: The Permanence of the Past in the Present.**

Readings: Denise J. Youngblood, "Repentance. Stalinist Terror and the realism of Surrealism," in Robert A. Rosenstone, ed., *Revisioning History. Film and the Construction of a New Past* (Princeton: Princeton U.P., 1995), pp. 139-54, 232-34; Peter G. Christensen, "Tengiz Abuladze's

Repentance: Despair in the Age of Perestroika," *Soviet and East-European Drama, Theater, and Film*, vol. 8, no. 2-3 (Dec. 1988): 64-72.  
Screening: *Repentance*.

#### **Week 14: The Circle is Never Broken: Refashioning Identity from the Past in Balkan Film.**

Readings: Misha Glenny, *The Fall of Yugoslavia. The Third Balkan War*, 3rd rev. ed. (New York: Penguin, 1996), pp. 70-74, 248-62; Raymond Duncan, "Yugoslavia's Break-up," in W. Raymond Duncan and Paul Holman, Jr., eds., *Ethnic Nationalism and Regional Conflict: The Former Soviet Union and Yugoslavia* (Boulder, Co.: Westview, 1994), pp. 19-28; Dina Jordanova, "Conceptualizing the Balkans in Film," *Slavic Review* 55, no. 4 (Winter 1996): 882-90.  
Screening: *Before the Rain*.

#### **Exam week: Midterm 3**

#### **Academic Integrity**

Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

**DO NOT CHEAT.** I have caught plagiarists before, and I will do so again. **Instructors at OSU are required to report any suspected academic misconduct to COAM to consider for disciplinary action.** If you have any questions, please feel free to visit COAM's website and discuss the details of this policy with me.

#### **Disability Statement**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**FILM STUDIES 4640: STUDIES IN CINEMA HISTORY**  
**Topic => American History, Noir History (3CH)**  
**Prof., Time, Room TBA**

**OVERVIEW**

In addition to being one of the most influential types of film in the history of cinema, “*Film Noir*” is one of its most commonly used, and abused, genre designations. One of the most widely held notions about film noir is that it is at some level quintessentially “American,” a view that persists even among many who have noted the decisive contributions of émigré artists, actors, and craftsman to the look, feel, and success of these “dark movies.” This course examines that assumption by investigating the way noir films engage with, reflect, and/or are in tension with aspects of American life at various points in film history in order to better understand that interrelationship.

**REQUIREMENTS**

Class-discussion 15%: contributions judged on well-considered integration of:

*Readings* -- complete all **required** readings before due date (50-150 pp / week);

*Film viewings* -- view all required films\*\* weekly in your web browser (regardless of whether you’ve seen them before or not).

Journals 10%: 10 weekly entries (500-1,000 words): your thoughts on course content.

2 Midterm Exams (2x25%=) 50%: take home exams covering weeks 1-5 and 6-11 respectively.

Final project 25%: 8-12pp paper or other project; topic and format to be approved by instructor.

Percentage grade scale: A=100-93; A- = 92-90; B+ = 89-87; B = 86-83; B- = 82-80; C+ = 79-77;  
C = 76-73; C- = 72-70; D+ = 69-67; D = 66-60; E = 59-0.

**REQUIRED TEXTS**

Cain => *The Postman Always Rings Twice* (SBX)

Burnett => *The Asphalt Jungle* (SBX)

Scripts / Articles loaded to Carmen

Films streamed through [drm.osu.edu](http://drm.osu.edu)

**GOALS**

Students will explore film history in and as (American) history.

Students will recognize the themes, stylistic markers, and techniques of an influential film genre.

Students will learn about the interrelations between important cultural and social phenomena and this development of this genre, and think about the importance of form in those relations.

Students will synthesize insights from critical and historical texts and bring them to bear in understanding the films and figures that shaped cinema history.



## WEEKLY SCHEDULE

### *01 Introduction*

Origins of noir aesthetics and sensibilities: gothic, expressionism, photojournalism, pulp fiction, studios, the uneasy melting pot. Questions about film history and history through film.

**Naremore: "American Film Noir"**

### *02 The Maltese Falcon\*\**

Hallmarks of noir style: cynical, erotic, political, morally complex. The importance of novels.

Novel: Dashiell Hammett (1930); Script/film: Hammett & John Houston (1941)

**Read => Dickos "The Hard-Boiled Fiction Influence"; novel excerpts**

### *03 Casablanca\*\**

Hollywood goes to war; noir and Fascism; anti-hero and femme fatale.

Play: Murray Burnett (1938); Script/film: J.P. Epstein, Michael Curtiz (1942)

**Read => Script: J.P. Epstein, Michael Curtiz**

### *04 Murder, My Sweet (Farewell, My Lovely)\*\**

Violence, crime, alienation: the studio system as cultural gatekeeper, 1933-45.

Novel: Raymond Chandler (1940); Script/film: J. Paxton, Edward Dymtryk (1944)

**Read => Fotsch: "Film noir and the hidden violence of transportation in Los Angeles"**

**Langdon, "Progressive producer in the studio system: film noir and the production of Murder, my sweet"**

### *05 The Postman Always Rings Twice\*\**

Noir in popular cinema: obsession; gender/sexuality; nihilism.

**Novel by James Cain** (1934); Script/film: H. Ruskin, N. Busch, Tay Garnett (1946)

**Read => Novel**

**JOURNAL ENTRIES 1-4 DUE. Midterm distributed.**

### *06 Out of the Past (Build My Gallows High)\*\**

Culture wars, 1946-50: noir and the Hollywood blacklist

Novel: "Geoffrey Homes" (1946), Script/film: Homes, Jacques Tourneur (1947)

**MIDTERM 1 DUE**

### *07 The Lady from Shanghai\*\**

Postwar influences: America takes stock, looking back, and looking forward

Novel: Sherwood King; Script/film: Orson Welles (1948)

**Read => Langdon: "Americanism on trial: HUAC, the Hollywood Ten, and the politics of anti-communism"; "The triumph of anti-communist Americanism: blacklist and beyond"**

### *08 The Asphalt Jungle\*\**

Postwar caper/crime films; the capitalist critique; noir mainstreamed.

Novel: W. R. Burnett (1949) Script/film: B. Maddow, John Huston (1950)

**Read => Novel: W. R. Burnett**

*09 Bad Day at Black Rock\*\**

Noir as social commentary; adaptation to Western landscape.

Story: Howard Breslin (1953); Script/film: D. McGuire, John Sturges (1955)

**Ursini: “Noir westerns”; Script Excerpts**

*10 Touch of Evil\*\**

Border wars and identity troubles.

Novel Whit Masterson; Script/Film, Orson Welles

**Read => Script: Orson Welles**

**FINAL PAPER / PROJECT PROPOSAL DUE**

*11 Chinatown\*\**

Neo-Noir 1: Reinvention, homage, original screenplays.

Script: Robert Towne (1973); film Roman Polanski (1974)

**Read => Script: Robert Towne**

**JOURNAL ENTRIES 6-11 DUE. Midterm distributed.**

*12 Bladerunner\*\**

Hybrid Noir and the age of multinational capitalism.

**MIDTERM 2 DUE**

*13 Mulholland Drive\*\**

Dream Noir and the pursuit of America

Script/film, David Lynch (2001)

**Read => Script Excerpts**

*14 The Man Who Wasn't There*

Concluding thoughts on the durability of film noir and American history.

Script/film, Ethan & Joel Coen (2004)

**Read => Script Excerpts**

**FINAL PROJECT DUE BY END OF REGULARLY SCHEDULED EXAM PERIOD**

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- **Academic Misconduct Statement**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](#)