

Theatre 180 Introduction to World Cinema Syllabus

Fall 2016

Class Website: www.barkingdogs.com/THEA180/

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COURSE DESCRIPTION:

This course is a study of the cinematic arts from its inception to current times. The focus will be on the aesthetic, technological, economic and geopolitical historical progression of the cinematic arts.

COURSE OBJECTIVES:

- Students will understand and learn to use the basic vocabulary of the cinematic arts.
- Students will develop an understanding of the interrelationship between the aesthetic, technological, economic and geopolitical nature of the cinematic arts.
- Students will learn what makes a significant work of cinematic art.
- Students will learn about the cultural, political and historical evolution of cinematic art.
- Students will learn about and be exposed to significant works of cinematic art.

TEXTBOOK:

A Short History of the Movies by Gerald Mast and Bruce Kavin (optional - many students find it unnecessary - any edition should do - I've seen this on-line for as little as one cent)

OFFICE HOURS:

I am generally available to students before and after class. Due to my part time nature other times are available through appointment or on-line.

IMPORTANT DATES:

Test 1:	5:00pm Thursday 29 September 2016
Mid Term Project:	5:00pm Thursday 13 October 2016
Test 2:	5:00pm Thursday 03 November 2016
Final Project:	5:00pm Thursday 01 December 2016
Final Exam:	7:30pm Thursday 15 December 2016

GRADES:

ATTENDANCE:

Because of the large size of this class and how disruptive people coming and going is, no one is permitted to enter the classroom once the class has begun, or leave unless there is an emergency.

Attendance during test, exam, project or special presentation periods is absolutely mandatory. The only exception will be a well documented emergency or University sanctioned event.

The final arbiter of whether you attended class or not will be the sign in sheet. During each class a roster will be passed around for you to sign. **You are responsible to sign in during each class period. If you do not sign the sheet for any reason ("I forgot" etc.) it will be the same as if you were not there**, so please make sure you sign the roster so that you may be counted present. When you sign the attendance sheet you are making an honor statement that you were present and attentive for the entire class neither arriving late nor leaving early.

You are responsible that your signature is indeed your signature. **If the roster contains a facsimile of your signature for a class when you were not present this will be considered an honor offense.** If your grade report indicates that you were present on a day that you were absent or vice versa it is your responsibility to contact me immediately to correct your attendance record.

There are no excused or unexcused absences in this class, there are only absences. There are no points taken off for missed classes.

ASSIGNMENTS:

All written assignments must be either typed or word processed, **no hand written papers will be accepted.** Please no email attachments All multiple page assignments **must be stapled** together. All assignments and projects are due on time. You are responsible to maintain copies of all written assignments until you have received your final grade in this class.

QUIZZES:

Because of the complexity of the material, it is absolutely necessary to keep up with your assignments. To encourage this you can expect unannounced quizzes based on your reading and viewing assignments. If you will be absent, email me before the beginning of class any unannounced in class assignments will not be counted for or against your grade.

PROJECTS:

There are two parts to the projects, For the first part you will be asked to answer two hundred questions while you watch the project films, The expectation is that everyone get all of these question correct and your score will only be used to determine your maximum score for the project. The second part of the project will be questions you will be asked in class based on your understanding of the films you watched. **Your performance on the second part of the project will be the main determinant of your grade** and because it demonstrates more clearly what you have learned from this experience bears most of the weight for the final grade of the final project. I will take the percent of correct answers for the second part times your base score determined by the first part to arrive at the final grade.

EXTRA CREDIT:

Those persons who watch 100% of the films in class will have an additional 100 points averaged into their final grade, those persons who watch 98% of the films in class will have 98 points averaged into their final grade and those persons who watch 95% of the films in class will have 95 points averaged into their final grade. Students who sleep, talk or stare at their computer screens during films will not be eligible for this bonus. No additional points will be earned for watching less than 95% of the films in class.

From time to time you will be given the opportunity for extra credit. **These assignments will allow you to enhance and improve your homework/quiz average only.** The pre and post assessment test grade will be included in your homework/quiz average.

GRADING:

Three test grades, classroom assignments/homework/quiz/extra credit average, and the final project grade will be added together and then divided by five (5) to arrive at your final grade for the course. If you earn the extra credit by watching 95% or more of the films in class you will have the additional points you have earned added to your three test grades classroom assignments/homework/quiz/extra credit average, and the final project grade and then divided by six (6) to arrive at your final grade.

90 to 100 earns an A, 80 to 90 earns a B, 70 to 80 earns a C, 60 to 70 earns a D and Below 60 earns an F
Letter grades A+ = 100, A = 95, A- = 90, B+ 88, B = 85, B- = 80, C+ = 78, C = 75, C- = 70, D+ = 78, D = 65, D- = 60, F = 50

EMAIL and GRADE REPORTS:

You are required to read you email every day for this class. From time to time during the semester you will receive grade reports which will indicate your standing in this class. If you feel that there is anything in error on the grade report it is your responsibility to contact me within twenty-four (24) hours to make the correction. **I respond to all student emails** - if I have not responded to yours in twenty-four hours I have not received it.

UNIVERSITY HONOR STATEMENT:

By accepting admission of Radford University, each student makes a commitment to understand support and abide by the University Honor Code without compromise or exception. Violations of academic integrity will not be tolerated. This class will be conducted in strict observance of the Honor Code. Refer to your Student Handbook for details.

ACADEMIC DIFFICULTY:

If you need to obtain a certain grade in this class, it is your responsibility to discuss this with me during the first two weeks of class. This way we can work together the entire semester toward this end. **Do not even think of coming to me with this information during the last week of classes and especially after the final exam.**

STUDENTS WITH DISABILITIES:

If you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the Disability Resource Office (DRO). The DRO is located in Rm. 32, Tyler Hall. Phone is 831-6350. To receive academic accommodations for this class, please obtain the proper DRO forms and meet with me at the beginning of the semester.

MATURE SUBJECT CONTENT:

Film embraces all of life and we will embrace all of film - at times we will be covering material of a mature and controversial nature. If you have a problem with this please meet with me the first week of class so that I am aware of this and alternative assignments may be made.

Topical Outline:

Before 1895 the early beginnings
Shadow Shows - Panoramas - Dioramas - The Magic Lantern - Zoetrope - Kinetograph - Kinetoscope - Peep shows
Cinematographe, the Lumiere Brothers of Lyon
Cinema as a world wide phenomena
Early Transitions
From machine to art form
From still to moving pictures
From moving snapshots to the juxtaposition of images in an expressive continuum
Barnstorming
America - France - Germany - Italy - Russia
Coming of age
Bringing the classical theatre to the screen
New literacy - the camera as narrative vehicle
The emergence of America as a super power
Propaganda and hate films
Escapism: the serial
The golden age of Swedish and Danish cinema
Post War Cinema
The golden age of German cinema (expressionism and Reinhardt School)
France (impressionism, dadaism and surrealism)
Soviet Union
Britain (Cinematograph Films Act of 1927)
India
Japan
American cinema conquest and annexation
Staples:
The Western - The Spectacle - The Great Comedians - The News Reel - Animated Cartoons
Cinema as industry
SOUND
Resistance
Economic game
Between the Wars
The factory system
The Musical
The resurgence of British Cinema
The flowering of the independent French cinema
The documentary
World War II
The Nazi film machine
Film making in occupied France
Italian renaissance
Post War
Reorganization of the studio system and rise of the independents
French Independents
Socialist Bloc Film Makers
Cinema in the television age
New Technologies
Blockbusters
From television to the silver screen
Britain: Literary Adaptations and the Golden Age of Comedy
Cinema Self-Consciousness
The influence of International Film Festivals
International Film
The Wide Screen: mise-en-scene vs. montage
Form vs. Content
Movements
Free Cinema
New Wave
Underground
Contemporary Trends