



South Portland, Maine 04106  
Academic Department

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**Title: Introduction to Narrative Cinema**                      **Catalog Number: CNMS 251 01**  
**Credit Hours: 3**                                                              **Total Contact Hours: 45**  
**Lecture: Meets Hybrid: alternate weeks in person and synchronously via Zoom**  
**Instructor: Huey Coleman**  
**Office Hours – Location: By appointment, usually before or after class**  
**Contact Information: Email: hcoleman@smccme.edu**

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**Course Syllabus**  
**Spring Semester 2022**  
**Introduction to Narrative Cinema, CNMS 251 01**  
**Tuesday 9:30AM - 12:15PM**  
**Meets Hybrid: alternate weeks in person and synchronously via Zoom**  
**Week 1 Meet in person, Hildreth Media, Room 102**  
**Week 2 Meet Synchronously via Zoom**

### **Course Description**

This course explores the art of storytelling in the history of film in American cinema. Starting with The Great Train Robbery in 1903 on up to current cinema, the course will show a diverse variety of landmark films by American directors. Slide presentations will provide a context for the films viewed. Discussions and reading will center on how a story is told in film by bringing together plot, characters, cinematography, visual design, and music to create the magic of movies. The competing forces of the director's desire to create art and the pressures of commercial success at the box office will be analyzed.  
Prerequisite(s): CNMS 105  
Corequisite(s): none

### **Course Objectives**

Students will do critical analysis of films seen during the course in class discussions and in written assignments.  
They will gain a sense of the history of American Cinema and how it reflects American culture and mores.  
They will also be asked to analyze the larger questions the films ask about art and life.

### **After successfully completing the course, the student will be able to:**

- \*To understand how to use critical analysis in viewing films.
- \*Gain an understanding of the history of American cinema and its impact on American culture.

\*Learn how film techniques, methods of storytelling, the art of cinema, are intertwined in making a film.

\*In general gain a better understanding of how a film is made.

\*This course prepares students to add more depth to films they make, stories they write and tell, and unify the craft of making a movie with the art of creating a movie done in an artful and meaningful manner.

## **Topical Outline of Instruction**

**See attached course weekly schedule**

## **Course Requirements**

Weekly assignments include writing essays on the films viewed and assigned readings. And watching additional films. There is a midterm paper. The final project is a research paper that uses critical analysis of a director, movie, type of character, actor, or genre.

Written assignments are to be submitted to Brightspace and are due at the start of the following class. Your participation in class is an important component in determining your grade. Each week there will be time devoted to discussion on the subject at hand. In addition each week be prepared to present all or a portion of your written assignment to the class.

For this 3 credit class, that equates to 8-10 hours of additional work outside of class, each week. You will have the opportunity to rework your assignments within a set period of time (typically 2 weeks) as long as initial deadlines are met.

Consider the time commitments as you are developing your class schedule alongside your other obligations. Being a full time college student IS a full time job. The quality of your work will reflect the amount of time you put into it.

**\*Be aware that you must check your SMCC e-mail account weekly for course updates.**

## **Text, Tools and / or Supplies**

**This course uses OER (Open Educational Resources) instead of a textbook.** All readings for assignments are found on Brightspace > Assignments > Assignment Week 1 (2, 3, etc.). **Open Educational Resources** are free and are accessed via links on the weekly assignment page.

Office Hours: By appointment.

## **Student Evaluation and Grading**

- a. Attendance. 15%
- b. Class Participation in discussions 15%
- c. Weekly Assignments 40%
- d. Mid-term Paper 10%
- e. Final Paper 20%

## **Attendance Policy**

You are required, as stated in the college handbook, to attend all classes. A portion of your grade is determined by your attendance and active participation in class. Points will be deducted for unexcused absences, tardiness, or leaving class early. 2 late arrivals or leaving class early equal 1 absence. 2 consecutive unexcused absences students receive an Administrative Failure (AF) which is reported to the dean of the college as required by SMCC policy.

### **\*A Personal Note**

**I want all of you to do well in this class.** If you are having problems keeping up with the class and the assignments, please talk to me so we can develop a plan enabling you to make up for past due assignments.

**\*If you need help writing papers** please take advantage of SMCC's Writing Center in the Student Center upstairs across from the Library. It is open 9AM-6PM, Mon-Thurs, 10AM-5PM Fridays. <http://smccme.libguides.com/writingcenter/home>

### **End-of-Course Evaluation**

Students complete evaluations for each course attended at SMCC. Evaluations are submitted online and can be accessed through the student portal. Students can access the course evaluations beginning one week before the end of classes. The deadline for submission of evaluations occurs Monday at 5 p.m. following the last day of the class. You will receive an e-mail to your student e-mail account when course evaluations are available.

### **For Classes with any Face-to-Face Component**

While the syllabus represents current plans, there may be changes during the semester in response to the on-going Covid-19 pandemic. Depending on the progression of the virus, it is possible that the College may have to suspend face-to-face instruction for part of the semester. If we must stop face to face instruction anytime during the semester, your instructor will contact you via your SMCC email or the Brightspace course homepage to discuss next steps for the course.

### **ADA Statement**

Southern Maine Community College is an equal opportunity/affirmative action institution and employer. For more information, please call (207) 741-5798. If you have a disabling condition and wish to request accommodations in order to have reasonable access to the programs and services offered by SMCC, you must register with the Disability Services Coordinator, Sandra Lynham, who can be reached at 741-5923. Further information about services for students with disabilities and the accommodation process is available upon request at this number. Course policies about online testing are modified to suit each individual's accommodations.

### **The Learning Commons**

The library, tutoring and writing centers, and reference/research assistance (typically located on the second floor of South Portland's Campus Center and in the Midcoast's LL Bean Learning Commons and Health Science Center) will be fully available online.

Here you can find free academic support through individually scheduled and drop in, online tutoring. You can also find information literacy/research librarians, and professional academic strategy/planning mentoring online. While the physical space of the Learning Commons will not be available at this time, we can also work with you to set up zoom classrooms for small group study. Services are offered by appointment or as drop-in assistance.

To access services:

- Visit My Learning in My Maine Guide or
- Select the “tutoring needed or need help?” button if it appears inside your Brightspace course.

Whether On Site or Online, students have consistently reported that the Learning Commons is a friendly, risk-free, and helpful place to seek academic support. It has also been shown that those who make use of the Learning Commons do better in a course than those who do not. We strongly encourage you to take advantage of this valuable and enjoyable resource.

### **SMCC Pay-for-Print Policy**

Each semester students receive a \$20 printing credit. The balance resets at the end of the semester and any remaining credits are removed. The College’s pay-for-print system monitors printing on all printers (including those in general access labs, library printers, Tutoring Services, Campus Center Lounge and technology labs). Be sure to log OUT of the system when you’ve finished your printing, to prevent unauthorized access to your account. Students can check the number of pages they have printed by using the Printing Balance tool available on SMCC computers (located in the lower right corner of the screen, near the clock). Departments with work study students who need to print documents for the department should contact the Help Desk at 741-5696 to have a special account set up. To find ways to reduce your printing charges, please go to the IT Help tab on My SMCC. If you have questions about the pay-for-printing policy or your printing charges, please contact the Help Desk at 741-5696 or send an e-mail to [helpdesk@smccme.edu](mailto:helpdesk@smccme.edu).

### **Refunds**

Print jobs are eligible for a refund in the event of mechanical or electronic error on the part of the printer, print server, or software used to submit the job. Jobs are not eligible for a refund in cases where the job was not set up correctly, was submitted multiple times, or the student is not satisfied with the result. To request a refund, please bring the offending print to the IT Department in the basement of the Ross Technology Center. Refunds will be granted in the form of a credit to the student’s account.

### **Add-Drop Policy**

Students who drop a course during the one-week “add/drop” period in the fall and spring semesters and the first three days of summer sessions receive a 100% refund of the tuition and associated fees for that course. Please note any course that meets for less than the traditional semester length, i.e., 15 weeks, has a pro-rated add/drop period. There is no refund for non-attendance.

### **Withdrawal Policy**

A student may withdraw from a course only during the semester in which s/he is registered for that course. The withdrawal period is the second through twelfth week of the Fall and Spring semesters and the second through ninth week of twelve-week Summer courses. This period is pro-rated for shorter-length courses, usually 75 percent of course meeting times; please check with the Registration Office. To withdraw from a course, a student must complete and submit the appropriate course withdrawal form, available at the Registration Office. This process must be completed either in person or by using SMCC e-mail accounts.

### **Plagiarism Statement**

If an instructor suspects that a student has knowingly committed a violation defined in the Maine Community College System Policy on Student Grade Appeals and Academic Misconduct, the instructor has the authority to review the alleged misconduct and determine the grade that the student should receive for the assignment and the course. The instructor may assign a failing grade for the assignment or course and may require the student to complete additional work for the course. The instructor may consult with the department chair and/or the College's chief academic officer prior to making such decisions. If a student seeks to challenge an instructor's determination, the student should submit a grade appeal. Grade appeal forms are available in the Advising Office on the South Portland Campus or in the administrative offices in the Learning Commons on the Midcoast Campus. An instructor may also refer the matter to the College's disciplinary officer for review under the procedures of the MCCS Student Code of Conduct.

\*The course content and assignments in this syllabus are subject to change.

**\*Weekly schedule attached below\***

**Introduction to Narrative Cinema, CNMS 251 01**

**Spring Semester, 2022**

**Class and Assignment Schedule**

**Tuesday 9:30AM - 12:15PM**

**Meets Hybrid: alternate weeks in person and synchronously via Zoom**

**Week 1 Meet in person, Hildreth Media, Room 102**

**Week 2 Meet Synchronously via Zoom and so forth**

Remember wearing a mask is required for all SMCC courses held on campus. For In Person Classes you must take the Health Test on the SMCC App and follow the contact tracing check in procedure. Also for the safety of us all, all SMCC students must be vaccinated against COVID. Here's the link to COVID vaccination guidelines <https://www.smccme.edu/admissions-aid/immunizations/>

**All Assignments, Announcements, and Zoom Meeting Links are on Brightspace**

**Check your SMCC e-mail before each class for course updates.**

The syllabus is meant as guideline for the semester's goals and objectives.

**Please refer to Brightspace > Assignments > Assignment Week 1 (2, 3, etc.)**

In every class be prepared to discuss all assignments

This syllabus is subject to change.

**You must check your SMCC e-mail account weekly for course updates.**

**NOTE:** There will be discussion about the films shown at the end of every class. Part of your grade is based on your participation in that discussion. **Bring a laptop, tablet, or pen and paper to class. Laptops and electronic devices are monitored that they are being used for class note taking not for personal social media activity.**

**Please refer to assignment sheets posted on Brightspace each week for the actual weekly assignments.** A few classes will run to 12:30PM when longer films are shown. Those classes will be noted in advance and kept to a minimum. This syllabus is subject to change

**January 18, Meet In Person, Room 102, Hildreth Media**

**Week 1. In the Beginning**

Excerpts from: Thomas A. Edison, Lumière Brothers, 1895-1903

Edwin Porter, *The Great Train Robbery*, 12 min., 1903

Feature Film: Charlie Chaplin, *The Gold Rush*, (excerpts), first soundtrack version, 95 min., 1925.

\*In-class discussion: Get to know each other. Go over Syllabus and classroom decorum. The First films. Introduce the idea of the Hero's Journey and defining the art of narrative cinema. Chaplin's genius as director, writer, and actor.

Each week's slide lecture on the films and directors being studied will be recorded on Zoom. To watch the recording go to Brightspace > Communications > Zoom Meetings > Course Meetings/Recordings > Cloud Recordings, then select the weekly lecture. In person recordings will be found on Brightspace > Content > Class Slide Presentations

\*Written assignment due the next class: 2-4 Essay questions on critical analysis of the movie(s) watched each week, for a total of at least 3 written pages a week. The Assignments are posted on Brightspace > Assignments > Assignment Week 1 (2, 3, 4, etc.)

**\*OER (Open Educational Resource) Reading Assignment**

**Click the link below to find the e-book and then go to the assigned reading chapter and pages.**

**Include at least 1 reference or quote from Chapter 3, *A Screen Icon Through Critical Lenses: Refocusing Chaplin* in your assignment.**

*A Screen Icon Through Critical Lenses: Refocusing Chaplin*, edited by Lawrence Howe, James E. Caron, Benjamin Click.

Chapter 3. "A Heart of Gold: Charlie and the Dance Hall Girls," by Cynthia J. Miller, pgs 45-60.

<https://search.ebscohost.com/login.aspxdirect=true&scope=site&db=nlebk&db=nlabk&AN=651115>

**Include reference or quote from at least 1 of these sources in your assignment.**

Thomas Edison

<https://www.loc.gov/collections/edison-company-motion-pictures-and-sound-recordings/articles-and-essays/>

Lumiere Brothers

<http://iphf.org/inductees/auguste-louis-lumiere/>

Charlie Chaplin

<https://www.charliechaplin.com/en/films/2-The-Gold-Rush>

[https://www.loc.gov/programs/static/national-film-preservation-board/documents/gold\\_rush.pdf](https://www.loc.gov/programs/static/national-film-preservation-board/documents/gold_rush.pdf)

### **Optional Resources:**

For an in-depth look at the “Oceana Roll Dance” scene (1:01:10)

<https://charliechaplinmusic.com/dance-of-the-rolls/>

Just for fun check out Silent Movie GIFs on Twitter

<https://twitter.com/silentmoviegifs>

### **January 25, Meets synchronously via Zoom**

#### **Week 2. From Maine to Hollywood and The Western**

Alice Guy-Blaché, Selected Shorts, 1900-1910,

D.W. Griffith, *Birth of Nation*, 1915, and *Intolerance*, 1916 (excerpts)

Sergei Eisenstein, *Potemkin*, 1925, (excerpt, “The Odessa Steps”)

F. W. Murnau, *Sunrise: A Song of Two Humans*, 95 min., 1927 (excerpts).

Feature Film: John Ford, *Stagecoach*, 96 min., 1939

\*In-class discussion: The influence of Eisenstein on editing and the art of film and the influence of German Expressionism on American films. John Ford’s odyssey from Portland High School graduate to Hollywood and to winning 4 Oscars for Best Director unsurpassed by any other directors. John Wayne’s emergence as a movie icon. The influence of The Western on films worldwide. The problematic presentation of Indigenous People as “Indians,” in particular Geronimo and the Apache tribe. Introduction of the Auteur Theory.

\*Written assignment due the next class: Essay questions on the movie and discussion.

### **\*OER Reading Assignment**

**Include at least 1 reference or quote from Chapter 3, *The Westerns and the War Films of John Ford* in your assignment.**

*The Westerns and the War Films of John Ford*, Sue Matheson, 2016

Chapter 3: The Heroic West, pgs 56 -64 on *Stagecoach*

[https://search.ebscohost.com/login.aspx?  
direct=true&scope=site&db=nlebk&db=nlabk&AN=1163174](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=1163174)

**Include reference or quote from at least 1 of these sources in your assignment.**

### **Stagecoach**

<https://www.rogerebert.com/reviews/great-movie-stagecoach-1939>

<https://www.criterion.com/current/posts/1472-stagecoach-taking-the-stage>

<https://www.filmsite.org/stagec.html>

### **Optional Resources:**

*Directed by John Ford*, documentary by Peter Bogdanovich, 110 min., 2006

<https://www.youtube.com/watch?v=2o1dGL3zrzc>

**10:10 - 22:45 interviews with Jimmy Stewart and Steven Spielberg**

### **Alice Guy-Blaché**

<https://www.cineaste.com/winter2009/gaumont-treasures-1897-1913-web-exclusive>

### **February 1, Meet In Person, Room 102, Hildreth Media**

#### **Week 3. Famously Unsuccessful**

Feature Film: Orson Welles, *Citizen Kane*, 119 min. 1941

\*In-class discussion: Why is *Citizen Kane* considered one of the greatest films, if not THE greatest film, of all time and why Welles is considered one of the greatest directors. The innovation of using flashbacks and flash forwards to tell the story through the eyes of Kane's relations, colleagues, and enemies to give a many faceted portrait that the viewer must put together on their own to understand who Kane is.

\*Written assignment due the next class: Essay questions on the movie and discussion.

#### **\*OER Reading Assignment**

**Include at least 1 reference or quote from *What Ever Happened to Orson Welles?: A Portrait of an Independent Career*, in your assignment.**

*What Ever Happened to Orson Welles?: A Portrait of an Independent Career*, by Joseph McBride, 2006

"Committing Masterpieces," Pg 31-49

[https://search.ebscohost.com/login.aspx?  
direct=true&scope=site&db=nlebk&db=nlabk&AN=175472](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=175472)

[https://search.ebscohost.com/login.aspx?  
direct=true&scope=site&db=nlebk&db=nlabk&AN=175472](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=175472)

**Include reference or quote from at least 1 of these sources in your assignment.**

### **Citizen Kane**

<https://www.rogerebert.com/reviews/great-movie-citizen-kane-1941>

<https://www.nytimes.com/1941/05/02/archives/orson-welless-controversial-citizen-kane-proves-a-sensational-film.html>

<https://www.hollywoodreporter.com/review/citizen-kane-review-1941-movie-998891>

<https://www.filmsite.org/citi.html>

### **Optional Resources**

If you want learn more about Orson Welles, here's a film:

*Magician: The Astonishing Life and Work of Orson Welles*, dir. Chuck Workman, 90 min., 2014

<https://smccme.kanopy.com/video/magician-3>

### **February 8, Meets synchronously via Zoom**

#### **Week 4. As Time Goes By, Hollywood's Vision of World War II**

Frank Capra, *Why We Fight*, US War Effort films, 1942-45 (excerpt)

William Wyler, *The Best Years of Our Lives*, 172 min., 1946 (excerpt)

Feature Film: Michael Curtiz, *Casablanca*, 102 minutes, 1942

\*In-class discussion: Hollywood was involved in World War II with directors and actors serving in the Armed Forces. Several like director Frank Capra made films for the US Government. But many narrative features were made. Most were based on actual battles and others on life of the soldier on the front lines. In today's class we watch different takes on the War. *Casablanca*, one of the greatest Hollywood studio films, focuses on European refugees trying to get away from the Nazis. Plus, an excerpt from the postwar film, *The Best Years of Our Lives*, tells the story of WWII veterans' adjustment to life when returning home. One of the three lead characters, played by a disabled vet with no previous acting experience, won an Academy Award for his acting.

\*Written assignment due the next class: Essay questions on the movie and discussion.

### **\*OER Reading Assignment**

**Include at least 1 reference or quote from *Casablanca*, by James Plath in your assignment.**

*Casablanca*, by James Plath, 2016, read pgs 1- 23

<https://search.ebscohost.com/login.aspx?>

[direct=true&scope=site&db=nlebk&db=nlabk&AN=1260807](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=1260807)

**Include reference or quote from at least 1 of these sources in your assignment.**

#### **Casablanca**

Roger Ebert review

<https://www.rogerebert.com/reviews/great-movie-casablanca-1942>

Filmsite Review

<https://www.filmsite.org/casa.html>

New York Times, 1942 review by Bosley Crowther

<https://www.nytimes.com/1942/11/27/archives/casablanca-with-humphrey-bogart-and-ingrid-bergman-at-hollywood.html>

Film Magazine reevaluation review, from 2021, by Joseph Wade

<https://www.thefilmmagazine.com/casablanca-bogart-bergman-movie-review/>

## **The Best Years of Our Lives**

<https://deepfocusreview.com/definitives/the-best-years-of-our-lives/>

<https://www.rogerebert.com/reviews/the-best-years-of-our-lives-1946>

## **February 15, Meet In Person, Room 102, Hildreth Media**

### **Week 5. The Escapist World of the Hollywood Musical**

Alan Crosland, *The Jazz Singer*, 89 min., 1927 (excerpts)

David Butler, *The Littlest Rebel*, 70 min., 1935

Andrew Stone, *Stormy Weather*, 78 min., 1943 (excerpts)

Feature Film: Stanley Donen and Gene Kelly, *Singin' in the Rain*, 103 min., 1952.

\*In-class discussion: The first sound film is a musical, *The Jazz Singer*. Highly controversial because of its use of blackface. We examine the history of blackface and minstrelsy in America. Bill “Bojangles” Robinson, the legendary African - American tap dancer dances with famous child actress Shirley Temple in *The Littlest Rebel*. *Stormy Weather* features an all black cast telling the story of “Bojangles”. It includes Cab Calloway playing for the amazing Nicholas Brothers in one of the most influential tap dance scenes on film. *Singin' in The Rain*, is the ultimate Hollywood musical with established stars Gene Kelly, Donald O'Connor and 19 year old Debbie Reynolds who “danced till her feet bled” to keep up with them. It also tells the story of Hollywood’s transformation from the silent film era to the sound film era.

\*Written assignment due the next class: Essay questions on the movie and discussion.

### **\*OER Reading Assignment**

**Include at least 1 reference or quote from Chapter 2, *Demographic Angst : Cultural Narratives and American Films of the 1950s* in your assignment.**

*Demographic Angst : Cultural Narratives and American Films of the 1950s*

Alan Nadel, 2017, pgs 31-57

Chapter 2. “Singin’ in the (HUAC) Rain: Job security, stardom, and the Abjection of Lena Lamont”

(Link coming soon from Library)

**Include reference or quote from at least 1 of these sources in your assignment.**

### **Singin’ In The Rain**

<https://www.rogerebert.com/reviews/great-movie-singin-in-the-rain-1952>

<https://www.hollywoodreporter.com/review/singin-rain-1952-review-959758>

<http://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0149.xml>

<https://www.filmsite.org/sing.html>

## **Tap Dancing**

## “Tap Dance in America: A Short History”

<https://www.loc.gov/item/ihas.200217630/>

### Optional Resources

#### Blackface in America

<https://nmaahc.si.edu/blog-post/blackface-birth-american-stereotype>

The TCM video we watched on blackface and minstrelsy in America

**Royal Wedding**, Fred Astaire’s dance around all walls and the ceiling of a room on how it was filmed. [http://www.bigfott.com/astaire\\_unwound.html](http://www.bigfott.com/astaire_unwound.html)

*Discovering Gene Kelly*, 42 min., 2011

<https://smccme.kanopy.com/video/discovering-gene-kelly>

### February 22. Meets synchronously via Zoom

#### Week 6. Obsession and Voyeurism in Film Noir

Lois Weber, *Suspense*, 10 min., 1913

Alfred Hitchcock, *Rear Window*, 112 min. 1954

\*In-class discussion: Weber’s silent film presages some of Hitchcock’s signature techniques. Hitchcock is considered one of the greatest American filmmakers even though he learned his craft in his native England. Known as the master of suspense in *Rear Window* he uses the everyday happenings in an apartment complex to create a mystery. The film also features Hitchcock’s obsession with obsession and how he intertwines the sexual dynamics of his male and female lead characters’ relationship into the mystery.

\*Written assignment due the next class: Essay questions on the movie and discussion.

#### \*OER Reading Assignment

**Include at least 1 reference or quote from *Alfred Hitchcock*, ed. By Douglas A. Cunningham in your assignment.**

*Alfred Hitchcock*, ed. By Douglas A. Cunningham.

“Space in *Rear Window* Revisited: Questions of Spectatorship, Community, and Surveillance,” Thomas Lubek, pgs 109-125

<https://search.ebscohost.com/login.aspx?>

[direct=true&scope=site&db=nlebk&db=nlabk&AN=1468128](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=1468128)

**Include reference or quote from at least 1 of these sources in your assignment.**

#### Rear Window

On Alma Reville, Hitchcock’s wife and script supervisor.

<https://academiccommons.columbia.edu/doi/10.7916/d8-rkt5-8s39>

Filmsite Review

<https://www.filmsite.org/rear.html>

Roger Ebert Review

<https://www.rogerebert.com/reviews/great-movie-rear-window-1954>

### **Optional Resources**

<http://catalog.oscars.org/vwebv/holdingsInfo?bibId=65275>

John Michael Hayes, scriptwriter of *Rear Window*

<https://publishing.cdlib.org/ucpressebooks/view?>

[docId=ft138nb0zm&chunk.id=d0e9022&toc.depth=1&toc.id=&brand=eschol](https://publishing.cdlib.org/ucpressebooks/view?docId=ft138nb0zm&chunk.id=d0e9022&toc.depth=1&toc.id=&brand=eschol)

### **March 1, Meet In Person, Room 102, Hildreth Media**

#### **Week 7. The Western Turns Awry.**

*Bounty*, 2021, directed by Dawn Neptune Adams (Penobscot), Maulian Dana (Penobscot), Adam Mazo, Ben Pender-Cudlip, Tracy Rector (Multicultural)

<https://upstanderproject.org/bounty>

Feature Film: John Ford, *The Searchers*, 119 min. 1956

\*In-class discussion: Ford's changing vision of the West from *Stagecoach's* naive Ringo Kid to the embittered bigoted loner Ethan Edwards in *The Searchers* were both acted by John Wayne. The recognition of prejudice in Hollywood's version of the American West and Native Americans and how the United States has categorized Native Americans in polarized stereotypes of noble savage or vicious heathens. Also the role of the Civil War and all wars and the impact they have on returning veterans like Ethan Edwards.

\*Written assignment due the next class: Essay questions on the movie and discussion.

#### **\*OER Reading Assignment**

**Include at least 1 reference or quote from Chapter 10, *The Westerns and the War Films of John Ford* in your assignment.**

*The Westerns and the War Films of John Ford*, Sue Matheson, 2016

Chapter 10, "Veteran's Affairs", pgs 201-214

<https://search.ebscohost.com/login.aspx?>

[direct=true&scope=site&db=nlebk&db=nlabk&AN=1163174](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=1163174)

**Include a reference or quote from at least 1 of these sources in your assignment.**

#### **The Searchers**

<https://www.rogerebert.com/reviews/great-movie-the-searchers-1956>

<https://www.nytimes.com/2006/06/11/movies/11scot.html>

<https://www.film-site.org/sear.html>

A Film Review from 1956

<https://variety.com/1956/film/reviews/the-searchers-1200418123/>

TCM in *The Searchers* and prejudice to Indigenous People.

<https://www.youtube.com/watch?v=Xz-8-sT4BV4&t=304s>

### **On Westerns in General**

<https://www.filmsite.org/westernfilms.html>

<https://www.tpr.org/arts-culture/2013-04-09/the-texas-history-behind-john-fords-the-searchers>

<https://indiancountrytoday.com/archive/geronimo-hollywoods-favorite-native-for-over-100-years>

### **Optional Resources**

*The Searchers*, shooting script

<http://www.dailyscript.com/scripts/searchers.html>

Notice how Ford changed the opening of the film compared to the script. He did shoot the scripted opening but then opted for the one seen in the film.

### **Videos**

*Directed by John Ford*, dir., Peter Bogdanovich, 110 min., 1971

<https://www.youtube.com/watch?v=2o1dGL3zrzc>

Peter Bogdanovich on John Ford, Lecture, Hillsdale College, March, 12, 2020

<https://www.youtube.com/watch?v=weHUnrrmpnM>

Martin Scorsese on first time he watched *The Searchers*, made by AFI

<https://www.youtube.com/watch?v=SIWT8kTccHw>

<https://www.youtube.com/watch?v=33pcq85UdY4>

Interview with Glenn Frankel, author, *The Searchers: The Making of an American Legend*, on [Movie Geeks United!](#) Published on Feb 26, 2013

### **March 8, Meet In Person, Room 102, Hildreth Media**

#### **Week 8. Global Influences, Midterm Assigned, DUE March 29**

Excerpts from a variety of foreign films that were major influences on American filmmaking: Akira Kurosawa, Satyajit Ray, Francois Truffaut, Jean-Luc Godard, Agnes Varda, Fredrico Fellini, and Ingmar Bergman.

\*In-class discussion: Starting in the 1950s and peaking in the 1960s Hollywood and the rising independent film movement in America were strongly influenced by foreign films, which in turn had already been impacted by American made movies.

\*Written assignment due the next class: **Midterm Assigned**. On your own watch one of the foreign films listed. Write a review and compare and contrast to American films.

### **\*OER Reading Assignment**

**You must have 2 references to research sources in the Midterm.**

**Refer to Film History Sites Spring 22 on Brightspace>Content>Handouts**

### **Partial list of reference resources**

<http://rogerebert.suntimes.com/>

<http://www.nytimes.com/movies/critics/critics-picks>

<http://leonardmaltin.com>  
<http://www.sensesofcinema.com/>  
<http://www.filmsite.org/>

## **March 14 - 19 Spring Break.**

### **March 22, Meets synchronously via Zoom**

#### **Week 9. Satire and the World of Kubrick.**

Feature Film: Stanley Kubrick, *Dr. Strangelove*, 94 min., 1964

Stanley Kubrick, *2001*, 142 minutes, 1968 (excerpts), other Kubrick films as time allows.

\*In-class discussion: The role of satire in film and as a political and cultural statement.

\*Written assignment due the next class: Essay questions on the movie and discussion.

#### **\*OER Reading Assignment**

**Include at least 1 reference or quote from Chapter 7, *A Critical Companion to Stanley Kubrick* in your assignment.**

*A Critical Companion to Stanley Kubrick*, Elsa Colombani, 2020

*The Philosophy of War in Dr. Strangelove*, by Jerold J Abrams, Chapter 7, pg 111-122

[https://search.ebscohost.com/login.aspx?](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=2663383)

[direct=true&scope=site&db=nlebk&db=nlabk&AN=2663383](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=2663383)

**Include a reference or quote from at least 1 of these sources in your assignment.**

<https://www.rogerebert.com/reviews/dr-strangelove-restored-version-2004>

<https://www.nytimes.com/1999/07/04/magazine/what-they-say-about-stanley-kubrick.html>

<https://www.tcm.com/tcmdb/title/73309/dr-strangelove-or-how-i-learned-to-stop-worrying-and-love-the-bomb#articles-reviews>

(several article links to click on for info on *Dr. Strangelove*)

## **March 29, Meet In Person, Room 102, Hildreth Media**

### **Week 10. Women in Film**

In class we will watch excerpts of a selections of films from five of the best women filmmakers active today: Mira Nair, Kelly Reichardt, Debra Granik, Ava Duvernay, and Greta Gerwig. Plus the historically significant film, *Losing Ground* directed by Kathleen Collins. This is the first feature directed by an African American woman. You will select one film from this list to watch and write an analysis.

#### **Select one film to watch:**

Kathleen Collins, *Losing Ground*, 86 min., 1982

Ava Duvernay, *Middle of Nowhere*, 101 min., 2012

Ava Duvernay, *Selma*, 128 min., 2014

Greta Gerwig, *Lady Bird*, 94 min., 2017

Greta Gerwig, *Little Women*, 134 min., 2019

Debra Granik, *Winter's Bone*, 101 min., 2010

Debra Granik, *Leave No Trace*, 109 min., 2016

Mira Nair, *The Namesake*, 121 min., 2006  
Mira Nair, *Monsoon Wedding*, 113 min., 2001  
Kelly Reichardt, *Wendy and Lucy*, 81 min., 2008  
Kelly Reichardt, *Certain Women*, 107 min., 2016

\*In-class discussion: An introduction to history of Women in cinema from the silent film era to the present. How the role of women in the film industry went from acceptance in the silent era to restricted access in the sound era to the liberating aspect of independent cinema, and the rise of the #MeTooMovement.

\*Written assignment due the next class: 1. Write a review of the film you watched by a women filmmaker comparing to other films we have watched in the semester.  
2. Bring in 1-3 ideas for your Final Assignment, a research paper on American Narrative Cinema. The paper can be on a film director, genre of film, time period like World War II, social issue like race or gender, type of directors, or a specific film. The paper must exhibit critical analysis of the subject, be accurate in its factual presentation, must refer to at least 3 films you watched on your topic. Also you need to consult at least two 2 research sources and include your personal opinion on the topic. All topics for the research paper must be approved by the instructor. **NOTE: You can refer to films seen in class but you still must watch at least 3 additional films for your paper.**

### \*OER Reading Assignment

**Include two references or quotes from a reference resource for your selected film in your assignment.**

Go to Film History Sites Spring 22 on Brightspace>Content>Handouts

### Partial list of reference resources

<https://wfpp.columbia.edu/> Women Film Pioneers Project

<http://rogerebert.suntimes.com/>

<http://www.nytimes.com/movies/critics/critics-picks>

<http://leonardmaltin.com>

<http://www.sensesofcinema.com/>

<http://www.filmsite.org/>

<http://www.davidbordwell.net/>

<https://www.blackwomendirectors.co/welcome>

### April 5, Meets synchronously via Zoom

#### Week 11. The Hero as a Loner.

#### Select Final Topic. Final DUE May 3

Arthur Penn, *Bonnie and Clyde*, 111 minutes, 1967 (excerpts)

Feature Film: Martin Scorsese, *Taxi Driver*, 113 minutes, 1976

\*In-class discussion: Scorsese's bleak vision of post Vietnam War era America set in NYC. Travis Bickle (Robert DeNiro), a Vietnam War vet struggles with undiagnosed PTSD in what he calls a "cesspool" meaning New York City. Is Bickle the modern equivalent of Ethan Edwards from Ford's *The Searchers*. Scorsese asks why does America celebrate vigilante violence.

\*Written assignment due the next class: 1. Essay questions on today's movie and discussion. 2. Bring in 1-3 ideas for your Final Assignment, a research paper on American Narrative Cinema. The paper can be on a film director, genre of film, time period like World War II, social issue like race or gender, type of directors, or a specific film. The paper must exhibit critical analysis of the subject, be accurate in its factual presentation, must refer to at least 3 films you watched on your topic. Also you need to consult at least two 2 research sources and include your personal opinion on the topic. All topics for the research paper must be approved by the instructor. **NOTE: You can refer to films seen in class but you still must watch at least 3 additional films for your paper.**

### \*OER Reading Assignment

**Include at least 1 reference or quote from Chapter 2, The Films of Martin Scorsese and Robert De Niro, in your assignment.**

*The Films of Martin Scorsese and Robert De Niro*, Andrew Rausch, 2010,

Chapter 2, "Taxi Driver", pages 27-46

[https://search.ebscohost.com/login.aspx?](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=354047)

[direct=true&scope=site&db=nlebk&db=nlabk&AN=354047](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=354047)

**Include a reference or quote from at least 1 of these sources in your assignment.**

<https://www.hollywoodreporter.com/features/taxi-driver-oral-history-de-881032>

Good background on the making of *Taxi Driver*

<https://www.rogerebert.com/reviews/taxi-driver-1976>

<https://www.newyorker.com/magazine/1976/02/09/underground-man>

Review from 1976 by Pauline Kael

<https://www.bfi.org.uk/news-opinion/news-bfi/features/taxi-driver-40th-anniversary-five-films-influenced-scorseses>

<https://www.villagevoice.com/2011/03/16/35-years-later-taxi-driver-still-stuns/>

### Optional Resources

Scorsese's Op-ed on the State of Movies in NY Times, Nov. 4, 2019,

<https://www.nytimes.com/2019/11/04/opinion/martin-scorsese-marvel.html>

Scorsese's Favorite Films

<https://www.indiewire.com/gallery/martin-scorsese-favorite-films-movies/woman-is-the-future-of-man-2/>

### April 12, Meet In Person, Room 102, Hildreth Media

#### Week 12. Culture Clash

Excerpts from pioneering African American filmmakers: Oscar Micheaux, Spencer Williams, Charles Burnett, Julie Dash, Melvin von Peebles.

Feature Film: Spike Lee, *Do the Right Thing*, 120 min., 1989

\*In-class discussion: Introduction to history of African American Cinema. Starting with *Something Good Negro Kiss* with Saint Suttle and Gertie Brown. Oscar Micheaux the most prolific Black filmmaker of the silent film era and into the sound film era. An introduction to the range of African American filmmakers. Spike Lee's *Do the Right Thing* puts all of the social and cultural issues of 1989 New York City on one block in Bed-Stuy in a 24 hour time period on the hottest day of the year. Its climax eerily presages the tragic killings of Black men and women by police still happening today.

\*Written assignment due the next class:

1. Essay questions on today's movie and discussion.
2. Select the topic for your Final Assignment and write a synopsis with the three films you will watch.

### \*OER Reading Assignment

**Include at least 1 reference or quote from Spike Lee, Todd McGowen, 2014.**

**“Coworking in the Kingdom of Culture: Identity and Community in the Films of Spike Lee” in your assignment.**

Spike Lee, Todd McGowen, 2014. “Coworking in the Kingdom of Culture: Identity and Community in the Films of Spike Lee”, pgs 95-104, Charles F. Peterson

[https://search.ebscohost.com/login.aspx?](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=816324)

[direct=true&scope=site&db=nlebk&db=nlabk&AN=816324](https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=816324)

**Include a reference or quote from at least 1 of these sources in your assignment.**

*The Philosophy of Spike Lee*, Mark T. Conrad, 2014

Link Coming Soon from Library

<https://www.criterion.com/current/posts/98-do-the-right-thing>

<https://www.newyorker.com/culture/the-front-row/the-enduring-urgency-of-spike-lees-do-the-right-thing-at-thirty>

<https://www.nytimes.com/2019/08/16/movies/do-the-right-thing-anniversary-spike-lee.html>

### Optional Resources

<http://www.btlnews.com/awards/contender-portfolios/editor-barry-alexander-brown-blackklansman/>

<http://sensesofcinema.com/2015/cteq/black-lives-matter-do-the-right-thing-1989/>

<https://www.indiewire.com/2019/06/do-the-right-thing-spike-lee-30-anniversary-1202154208/>

Rosie Perez on nudity in films

<https://www.nytimes.com/2000/06/25/magazine/the-pressure-to-take-it-off.html>

<http://www.aafca.com>

<https://www.blackwomendirectors.co/welcome>

**April 19, Meets synchronously via Zoom**

**Week 13, Indigenous Vision of the Western**

Excerpts from films by Native America filmmakers

Feature film: Chris Eyre, *Smoke Signals*, 89 min., 1998

\*In-class discussion: Native Americans on film may be the most problematic in Hollywood's depiction of American culture. We will look at excerpts from films made by Indigenous filmmakers or featuring Indigenous actors. Based on Sherman Alexie's short stories, *Smoke Signals* is the first film that was an all Indigenous production.

\*Written assignment due the next class:

**1. The written assignment for *Smoke Signals* is optional.**

**2. Continue work on your Final Assignment DUE MAY 3.**

**Articles of Interest on *Smoke Signals***

<https://variety.com/2018/film/news/smoke-signals-25-years-later-1202959185/>

<https://archive.nytimes.com/www.nytimes.com/library/film/062698smoke-film-review.html>

<https://www.rogerebert.com/reviews/smoke-signals-1998>

<http://www.portlandmonthly.com/portmag/2010/06/chasing-molly-2/>

<https://www.npr.org/2018/03/05/589909379/it-just-felt-very-wrong-sherman-alexies-accusers-go-on-the-record>

**April 26, Meets synchronously via Zoom**

**Week 14. Coming of Age**

Feature Film: Greta Gerwig, *Lady Bird*, 94 min., 2017

OR

Feature Film: *BlackKkKlansman*, directed by Spike Lee, 135 min., 2018

**No Assignment due for this film. The Final Assignment is due next class, May 3**

**May 3, Meet In Person, Room 102, Hildreth Media**

**Final Assignment is DUE**

**Week 15. New Film To Be Determined**

**May 10, Meets synchronously via Zoom**

**Week 15. New Film To Be Determined**

**Last Class**

**Possible Films for May 3 & 10**

*Da 5 Bloods*, directed by Spike Lee, 156 min., 2020

*Minari*, directed by Lee Isaac Chung, 115 min., 2021

*Passing*, directed by Rebecca Hall, 99 min., 2021

*Lost Daughter*, directed by Maggie Gyllenhaal, 121 min., 2021

*The Power of Dog*, directed by Jane Campion, 126 min., 2021

*Nightmare Alley*, directed by Guillermo del Toro, 150 min., 2021