
INTRO TO HISTORY OF NARRATIVE FILM II in Fall 2020 (FM2076)

Course Code	FM2076	Professor(s)	Valerio Coladonato
Prerequisites	None	Office Number	G-L20
Class Schedule	M: 14:30-16:05 in Q-704 R: 09:00-10:35 in Q-704	Office Hours	Thurs 10h45-12h30 (on Teams by appointment)
Credits	4	Email	vcoladonato@aup.edu
Semester	Fall 2020	Office Tel. Ext.	621

Course Description

This course builds on an understanding of the rise of narrative form (both in Hollywood and outside of it) leading up to WWII and explores both the consolidation and changes in narrative form during and following the war. We will examine the emergence of the elevation of genre, and both auteurist and industrial filmmaking during this period, looking at ways in which cinema arises from and transforms the cultures it arises in. We will begin by tracing important narrative directions of the international cinema in the immediate post war period (Italian Neo Realism, the French New Wave, Post War Japan, etc.). In the second half of the course, we'll explore narrative film from the 1960's to the present including directors such as Altman, Coppola, Fassbinder, Scorsese, Burnett, Reichardt and Wong Kar Wai. Finally, we will use our analysis to challenge current cinematic expression and its relationship to contemporary social conditions.

Course Learning Outcomes

By the end of the course students should be able to analyze narrative film across international contexts and genres, and trace the developments in style according to historical and cultural influences. (FM L01)

They will recognize structural narrative elements, analyze how those narrative elements have been transformed and detect the new expressive possibilities that arise from formal experimentation. (FM L02 and LO4)

Students will gain an overview of the post war cinema genres along with the significant ruptures and transformations of those screen styles in the post war and contemporary period.

As a result of our investigations, students will develop a strong understanding of a range of influential international filmmakers. (FM L03)

Students will develop skills in observation, analysis and written expression.
Students will better understand ways in which our own times and artistic expression are connected.

General Education

GLACC LEARNING OUTCOMES:

Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects

(e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions

Course Outline

Week 1 – Sept 24th

Impact of WWII on US Cinema

Screening: Wilder, The Best Years of Our Lives (1946)

Readings: Read Cook Ch. 11, “Wartime and Postwar Cinema: Italy and the United States, 1940-1951”, only the parts on US cinema

Assignment: Journal 1: Write about The Best Years of Our Lives. What do you think the film is trying to do and say? How do the filmmaker’s techniques illustrate that? Be sure to include examples of staging, framing, script/story organization and how they connect to what the film is trying to do. How does it relate to its historical context?

Week II – Sept 28th – Oct 1st

Italian Neo-Realism

Screening: De Sica, Bicycle Thieves (1948)

Readings: Read Cook Ch. 11, "Wartime and Postwar Cinema: Italy and the United States, 1940-1951", second part

Assignment: Journal 2 in response to Bicycle Thieves: pick two moments in the film and address the following questions: how does the acting style influence our reception of the scene? How are crowds portrayed in the scene, and what is their narrative role?

September 30th – last day to drop/add courses online

Week III – Oct 5th – Oct 8th

The rise of the French New Wave

Screening: Godard, Breathless (1959)

Readings: Cook, The French New Wave, pp. 339-370

Assignment: Journal 3: Write in response to Breathless: choose two sequences in which the editing style is discontinuous, and describe how this affects also other aspects of cinematic language (cinematography, acting, mise-en-scène)

Week IV – Oct 12th – Oct 15th

Rebellions: Brazilian Cinema Novo

Reading: Cook, Chapter 19 – Latin American (Brazil) section.

Also read: Richard Pena, “How Tasty was My Little Frenchman” (PDF sent by email)

Screening: Dos Santos, *How Tasty Was My Little Frenchman* (1971)

Assignment: Review for midterm exam

Week V – Oct 19th – Oct 22nd

- Midterm exam
- Group work on research projects for presentations

Week VI – Oct 26th – Oct 29th

Hollywood New Wave

Screening: Spielberg, *Jaws*; Altman, *Nashville*

Readings: Cook, “Hollywood 1965-1995” pp. 669-93; Hoberman, “Nashville Contra Jaws”. Or ‘The Imagination of Disaster’ Revisited”

October 28th, Mid-semester

November

Week VII – Nov 2nd – Nov 5th

Melodrama and New German Cinema

Screening: Fassbinder, Ali: Fear Eats the Soul (1974)

Readings: Cook, pp. 463-474

Assignment: Collaborative annotation of the “Nashville Contra Jaws” PDF with Hypothesis - instructions sent in the class notes

Week VIII – Nov 9th- Nov 12th

L.A. Rebellion, realism and Narrative

Screening: Burnett, Killer of Sheep (1979)

Readings: Massood, “The Documentary Impulse”

Assignment: Blog post 4 – instructions given in class

November 11th to 13t, fall break (no classes)

Week VIII – Nov 16th- Nov 19th

Iranian cinema on the Global Stage

Screening: Kiarostami, Where is My Friend’s House (1987)

Cook, pp. 651-656, "Iranian Cinema"; Mulvey "Abbas Kiarostami: Cinema of Uncertainty, Cinema of Delay" (PDF)

Assignment: Draft of research proposal for final paper

November 16th, Mid-semester grades due

Week IX – Nov 23rd – Nov 26th

1990s Hong Kong Cinema

Screening: Wong Kar Wai, In the Mood for Love (2000)

Readings: Cook, pp. 609-618, "Hong Kong Cinema"

November 27th, last day to withdraw from a course

last day to choose credit/no credit option

Week X - Nov 30th – Dec 3rd

US Neo-neo realism

Screening: Kelly Reichardt, Wendy and Lucy (2008)

Readings: Scott, "Neo-Neo Realism – American Directors Make Clear-Eyed Movies for Hard Times"

Assignment: Journal 5: Select a sequence from the film that, in your view, illustrates how Wendy and Lucy captures the existential condition of the protagonist. What is the role of this sequence in the film's narrative? How does it connect to other moments in the film (does it represent a repetition of similar situations, or an evolution in the film's plot)? Which techniques in terms of

mise-en-scene, acting, editing, sound (or other) are particularly relevant in this sequence, and why?

December

Week XI – Dec 7th – Dec 10th

- Presentations on final paper
- Review for final exam

December 12th - 15th, reading days

December 17th, 17h30-19h30: Final Exam

Textbooks

Title	Author	Publisher	ISBN	Required
A History of Narrative Film (Fifth Edition)	David A. Cook	W.W. Norton	9780393920093	Yes
HISTORY OF NARRATIVE FILM, 5TH ED	COOK, DAVID A.	NORTON	9780393920093	Yes

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Covid-19 temporary amendments:

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Students studying at The American University of Paris are still expected to attend ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

Attendance at all exams is mandatory.

In all cases of missed course meetings, the responsibility for communication with the professor, and for arranging to make up missed work, rests solely with the student.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may also recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and *especially during the Drop/Add and Exam Periods.*

Grading Policy

The breakdown of the final grade is as follows:

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1. Attendance and participation (including online journal): 10%
 2. Midterm: 30%
 3. Final paper: 30%
 4. Final exam: 30%

Other
