

**The University of Texas at Austin**  
**Department of Radio-Television-Film**  
**RTF 306: INTRODUCTION TO WORLD CINEMA HISTORY**  
**Unique # 08390 / Fall 2017**

**Lectures:** Tuesday and Thursday, 11:00 a.m. – 12:30 p.m., FAC 21

**Screenings:** Monday, 7:30 – 10:00 p.m., FAC 21

**Professor:**

**Caroline Frick, PhD**

*Office:* CMA 6.130A

*Email:* [cfrick@austin.utexas.edu](mailto:cfrick@austin.utexas.edu)

*Office Hours:*

- **In person:** Tuesday, 1:30 – 3:00pm
- **Online via Skype:** Tuesday, 3:15 – 4:45pm
  - **Sign Up via CANVAS SCHEDULER**
  - **For Skype:** <https://www.skype.com/en/>
  - **Skype name = Professor Caroline Frick**

**Teaching Assistants and TA Assignments:**

If your last name begins with **A – G**, your TA is: **Ashlynn D’Harcourt**

If your last name begins with **H – N**, your TA is: **Samantha Herndon**

If your last name begins with **O – U**, your TA is: **Lucia Palmer**

If your last name begins with **V – Z**, your TA is: **Emily Turnage**

**TA Contact and Office Hours Info:**

**Ashlynn D’Harcourt**

*Email:* ashlynn@gmail.com

*Office Hours:* CMA Lobby, Tuesday, 12:30 – 2:00pm and Wednesday, 12:00 – 1:30pm

**Samantha Herndon**

*Email:* smherndon@utexas.edu

*Office Hours:* CMA 6.156, Wednesdays 1:00 – 4:00pm

**Lucia Palmer**

*Email:* luciapalmer@utexas.edu

*Office Hours:* CMA 6.156 Monday 6:00-7:00pm, Tuesday 1:00-3:00pm

**Emily Turnage**

*Email:* Emily.turnage@utexas.edu

*Office Hours:* CMA Lobby, Tuesday and Thursday, 12:45 – 2:00pm and Wednesday, 12:00 – 1:00pm

**Course Description:** In this course, we will explore how the movies developed from a circus amusement to multinational industry as well as how film can be understood as socio-cultural, technological, aesthetic and economic artifact. Global in scope, this course will sample a variety of “national cinemas” in order to compare and contrast how moviemaking developed uniquely in different parts of the world. We will also address how decades of popular and critical attention to the glamour and gossip surrounding Hollywood movies has affected our understanding of “American” cinema. Designed for students who have not taken previous coursework in film or media studies

### Course Learning Objectives:

1. Explain general cinematic trends in key regions around the globe at selected moments of time
2. Identify how the inception and evolution of the film industries relate to today's entertainment conglomerates
3. Analyze primary and secondary sources to interpret cinema as artistic product and historical artifact
4. Actively construct and interpret history by analyzing primary sources and formulating arguments

### Required Texts and Technology:

***Movie History: A Survey*** – Available at the UT Co-Op or via online merchants  
***Additional readings uploaded and available on Canvas***

### Assessments and Descriptions:

1. **Reading Responses** (20%)
2. **Simulation Exercises** (15%)
3. **Essay Exams** (65%)

### Grading Criteria:

There is no "grading curve" for this course. Grades are based on the standard scale and will \*not\* have a plus/minus value (i.e., 100 - 90 = A, 89 - 80 = B, 79 - 70 = C, 69 - 60 = D, 59 or below = F). Here are the point values for each assignment and the weight that each assignment will carry in calculating the final grade:

* Reading Responses	100 points	20%
* Simulation Exercises	100 points	15%
* Midterm	100 points	30%
* Final Exam	100 points	35%

### Exams:

There are two exams for this course: A midterm and a final exam. The questions on the exams will be drawn from lecture material, your reading assignments, and course, film screenings. (*Please be aware that you will need to bring one or two blue books for each exam.*)

The following terms regarding exams are non-negotiable: If you fail to take a scheduled exam, your score is an automatic zero for that exam. There will be no "make-up" exams unless your TA is informed of your inability to attend in advance of the day of the exam and approve your absence. "Make-up" exams will only be given to students with significant extenuating circumstances. There will be no "make-up" offered for the final exam.

**Attendance:** It is imperative that you come to class. We will be covering information in lecture and discussion that is NOT in the reading. We will also be watching clips from additional films chosen to illustrate the concepts being covered. You are expected to be familiar with this material, and it will appear on the exams.

**Bottom line:** If you anticipate a lot of absences, think about dropping the class. Chronic tardiness, talking, surfing or texting during class or screenings, sleeping in class – in other words, disruptive behavior – will not be tolerated. Please show respect and consideration for your classmates.

**The University of Texas Honor Code:** The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

**Undergraduate Writing Center:** The Undergraduate Writing Center, located in the FAC 211, phone 471-6222, <http://www.utexas.edu/cola/centers/uwc/> offers individualized assistance to students who want to improve their writing skills. There is no charge, and students may come in on a drop-in or appointment basis.

**Services for students with disabilities:** The University of Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY.

**Religious Holidays:** Religious holy days sometimes conflict with class and examination schedules. If you miss a work assignment or other project due to the observance of a religious holy day you will be given an opportunity to complete the work missed within a reasonable time after the absence. It is the policy of the University of Texas at Austin that you must notify each of your instructors at least fourteen days prior to the classes scheduled on dates you will be absent to observe a religious holy day.

**University Electronic Mail Notification Policy:** All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at <http://www.utexas.edu/its/policies/emailnotify.html>.

**Scholastic Dishonesty:** The University defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz, or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of the instructor. By accepting this syllabus, you have agreed to these guidelines and must adhere to them. Scholastic dishonesty damages both the student's learning experience and readiness for the future demands of a work-career. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. For more information on scholastic dishonesty, please visit the Student Judicial services Web site at <http://deanofstudents.utexas.edu/sjs>

## **CLASS SCHEDULE:**

(Subject to change)

### **Week 1**

August 31 (R): Introduction to course, syllabus, schedule

**Week 2**

Sept. 4 (M): **NO SCREENING – LABOR DAY HOLIDAY**

Sept. 5 (T): Origins and Invention of Cinema

Sept. 7 (R): Origins and Invention of Cinema

*Readings:* *Textbook Preface, Ch. 1*

**Week 3**

Sept. 11 (M): **Screening:** *Cinema Paradiso* (1988, Italy)

Sept. 12 (T): Origins and Invention of Cinema

Sept. 14 (R): The Movies Become Big Business

*Readings:* *Text, Ch. 1 and 2; Canvas Article: “The Nickel Madness”*

**READING RESPONSE 1: Due Friday, September 15, 4:59pm****Week 4**

Sept. 18 (M): **Screening:** *Sherlock, Jr.* (1924, USA)

Sept. 19 (T): The Movies Become Big Business / The Birth of Hollywood

Sept. 21 (R): The Birth of Hollywood

*Readings:* *Text Ch. 2 and 3*

**Week 5**

Sept. 25 (M): **Screening:** *Nosferatu* (1922, Germany)

Sept. 26 (T): Silent German Cinema

Sept. 28 (R): Silent German Cinema / Griffith and Micheaux

*Readings:* *Text, Ch. 4*

**Week 6**

Oct. 2 (M): **Screening: Screening:** *Lonesome* (1928, USA)

Oct. 3 (T): Griffith and Micheaux / The Coming of Sound

Oct. 5 (R): The Coming of Sound

*Readings:* *Canvas Article: “Fighting a Vicious Film: Protest Against Birth of a Nation”; Text Ch. 6*

**READING RESPONSE 2: Due Friday, October 6, 4:59pm**

**Week 7**

Oct. 9 (M): **Screening:** *Snow White* (1937, USA)

Oct. 10 (T): Soviet Cinema

Oct. 12 (R): Soviet Cinema / The Hollywood Studio System

*Readings:* *Text Ch. 5 and 6; Canvas Article: "The Origins of Montage;" "Collision of Ideas" and Kanopy film assignment*

**Week 8**

Oct. 16 (M): **Screening:** *Baby Face* (1933, USA)

Oct. 17 (T): The Hollywood Studio System

Oct. 19 (R): The Hollywood Studio System

*Readings:* *Text Ch. 7; Canvas Article: "The Sins of Hollywood;" "The Motion Picture Production Code of 1930"*

**BABY FACE SIMULATION EXERCISE: Due Friday, October 20, 4:59pm****Week 9**

Oct. 23 (M): **Screening:** *Casablanca* (1942, USA)

Oct. 24 (T): World War II

Oct. 26 (R): **MIDTERM**

*Readings:* *Text Ch. 7; Canvas Article: "World War II and the Hollywood "War Film"; "From Toscanini to Tennessee: Robert Riskin, the OWI and the Construction of American Propaganda in WWII"*

**Week 10**

Oct. 30 (M): **Screening:** *Dial M for Murder* (1954, USA)

Oct. 31 (T): 1950s Hollywood: Gimmicks, Widescreen and Exploitation

Nov. 2 (R): 1950s Hollywood: Gimmicks, Widescreen and Exploitation

*Readings:* *Ch. 9; Canvas Article: "Exploitation and the Mainstream"; "Whatever Happened to Showmanship?"*

**Week 11**

Nov. 6 (M): **Screening:** *Les quatre cents coups / The 400 Blows* (1959, France)

Nov. 7 (T): The French New Wave and European Art-Cinema Alternative

Nov. 9 (R): The French New Wave and European Art-Cinema Alternative

*Readings:* *Text Ch. 11; Canvas Article: "Six Characters in Search of Auteurs"*

**Week 12**

Nov. 13 (M): **Screening:** *Rashômon* (1950, Japan)

Nov. 14 (T): A Brief Look at Japanese Cinema

Nov. 16 (R): A Brief Look at Japanese Cinema

*Readings:* *Text Ch. 12: pp. 344-351; Canvas Article: "Gender and the Art of Benshi"*

**Week 13**

Nov. 20 (M): **Screening:** *Lucia* (1968 Cuba)

Nov. 21 (T): Latin American Case Study: Cuba

Nov. 23 (R): **NO CLASS - THANKSGIVING**

*Readings:* *Canvas Articles: "Interview with Humberto Solas," "Cuban Cinema Forty Years On (Introduction)"*

**Week 14**

Nov. 27 (M): **Screening:** *Jaws* (1975, USA)

Nov. 28 (T): Hollywood in the Age of Television

Nov. 30 (R): Hollywood in the Age of Television

*Readings:* *Text Ch. 10; "Introduction: Knockin' on Heaven's Door"*

**BONNIE AND CLYDE SIMULATION EXERCISE: Due Friday, December 1, 4:59pm**

**Week 15**

Dec. 4 (M): **Screening:** *Main Hoon Na* (2004, India)

Dec. 5 (W): Contemporary Patterns in Global Distribution: Case Study, India

Dec. 7 (R): Contemporary Patterns in Global Distribution: Case Study, India

*Readings:* *Text Ch. 13 (primarily skim, but spend time with section on India); Canvas Article: "Bollywood"*

**Week 16**

Dec. 11 (M): Semester Wrap Up and Exam Review

**Note: There will be a FINAL EXAM. Date to be announced by the Registrar's office, but plan ahead!!**