Instructor: Prof. Richard Klautsch, Dept. of Theatre Arts
Office Hours: By appointment; call 426-3957/rklauts@boisestate.edu
Office: Morrison Center C105

Course Description: This Boise State University core class is designed as an introduction to an interrelated set of approaches to film study, all of them defined by their attention to the filmic text. The class will familiarize the student with film history—artistic, technological, economic, and cultural—and examine some of the major conceptual models which have been applied to that history (i.e., the elements of film form and narrative, genres, cultural influences). The course will be made up of lecture/presentations, discussions, and film viewings. Students will be evaluated through exams and various written analyses of films.

Learning Outcomes: the following are the specific learning outcomes you can expect from this class, along with the means of assessing the successful completion of the class requirements necessary to achieve those outcomes.

- You will demonstrate a critical awareness and knowledge of the differences and relationship between film form and content, between specific filmmaking techniques and the artistic expression created by those techniques. Assessment: Exams and class discussion.
- You will be able to identify the specific components of cinematic narrative deserving of critical evaluation. Assessment: Exams.
- You will demonstrate familiarity with published materials related to cinematic study, including your textbook. Assessment: Exams class discussion.
- You will demonstrate in writing your own critical responses to assigned films. Assessment: Written essays.
- You will demonstrate familiarity with a wide variety of historically and critically important films. Assessment: Written essays and exams.
- You will be able to identify the influences of various filmmakers upon one another, influences that reach across national, ethnic and gender boundaries. Assessment: Written essays, exams.
- You will understand the various political and cultural contexts in which certain films were made. Assessment: Exams.
- You will be able to identify the formal conventions of film narrative, such as editing, camerawork and story structure, as well as the relationships between these components. Assessment: Exams.
- You will demonstrate a knowledge of the major advances, developments, events and individuals in the history of world cinema. Assessment: Exams and class discussion.


Grading: Students will be required to attend class regularly, to participate in class discussions, to attend required film viewings, to pass three exams, and to complete and submit writing assignments at the required time. THERE IS NO EXTRA CREDIT AVAILABLE.

Attendance and participation: Attendance affects your grade in two ways: 1) People who attend class regularly will tend to get higher grades; and 2) If your final grade averages out to within a point or two of a higher grade, you will receive the higher grade if you have not missed more than three classes.

Writing Assignment: Students are required to complete and submit a writing assignment based on a required film viewing. This is an approximately 1000 word essay, worth 25% of the final grade. Late papers are dropped one full letter grade for each day they are late. Papers are due at class on the deadline date (or before): NO EXCEPTIONS.

Exams: Students are required to pass three exams based on the required reading, lectures, and required films. Each exam is worth 25% of final grade. Make-ups are given only...
with *prior* notice of having to miss the exam and because of extraordinary circumstances with verifiable documentation and permission of instructor.

**Class Conduct:** Oftentimes in large courses, we feel as students that we are almost completely anonymous and faceless and that our behavior has no impact on the class. I want to emphasize that I regard each of you as an intelligent individual who has something to offer. And your presence in this class is noticed. Therefore, I ask that you to be aware of certain behaviors that detract from the class experience and have a negative affect on your peers. **Please do not:**

- Whisper or talk to your neighbor excessively;
- Eat breakfast or lunch during class;
- Sleep during class;
- Leave your cellphone on or text message during class;
- Surf the web inappropriately;
- Leave early without informing me before class begins;
- Cheat or plagiarize. This is very important. According to the BSU Code of Conduct, cheating and plagiarizing (which includes writing someone else’s words as your own or taking a paper right off the internet with your name on it) are simply unacceptable and can seriously jeopardize your future at Boise State.

**Course Breakdown (in weeks):**

Dec. 19: Orientation to the Course/Lecture Topics: Influences on our Perception and What is a Movie.  
*Read chapters 1 and 2.*

Dec. 20: The beginnings of the cinema *In-class screening: Edison Kinetoscope shorts; Lumiere and Méliès Shorts (1903-4) and Edwin S. Porter's Life of an American Fireman (1902) and The Great Train Robbery (1903).* Introduce DW Griffith.

*Read Chapter 10 pages 415-423.*  
*Watch Chaplin’s The Gold Rush.*

Dec. 22:  
*In-class screening: The Gold Rush.*

Dec. 23: Finish up section.  
**First exam: on Chapters 1, 2, 3, 4 and 10 pp. 415-423; lecture notes; and The Gold Rush.**

Jan. 3: German silent cinema of the 1920’s.  
*Read Chapter 10, pp. 423-426.*

Jan. 4: Soviet cinema of the 1920’s: Montage.  
*Read Chapter 10, pp. 427-430.* Begin Basic Film Language.  
*Read Chapter 5: pages 156-194; and Chapter 6: 208-267.*

Jan. 5: Basic Film Language continued. Begin The Hollywood Studio Golden Years—1930’s and 1940’s American cinema.  
*Read Chapter 8: pages 320-355 and Chapter 10: pages 430-434.*

Jan. 6: Hollywood Golden Years continued.  
Citizen Kane and Orsen Welles.  
**Second Exam: on Chapters 5, 6, 8 and 10, pp. 423-26, 427-30, 430-434 and lecture notes.**

Jan. 9: Begin the transition into post-WWII European and Asian cinema. Begin Post-War European Cinema and the new *Auteurs* (Rossellini, de Sica, Fellini,Truffaut, Godard, Bergman, Kurosawa)  
*Read Chapter 10, pp. 434-440.*

Jan. 10: Post WW II American Cinema.  

Analytical Papers Due. They will be returned to you on Friday, January 13.
Jan. 11: Post WWII American cinema continued: the rise of the director. **Read Chapter 10, pp.447-452.**

Jan. 12: American cinema of the 60’s and 70’s. The rise of the director. **Read Chapter 11: pp. 467-477.** *Papers due today by end of class. No exceptions.*

Jan. 13: American cinema of the 60’s and 70’s and 80’s concluded. **Final Exam: Chapters 7, 9, 10, and 11 and lecture notes.**

**WRITING ASSIGNMENT FOR THEA 220 CINEMA**

**KLAUTSCH/WINTER INTERSESSION 2011-12**

The required paper is a critical essay based on a required film viewing. The paper must be approximately 1000 words long, or about 3 full pages in length (no longer). The paper must include a separate title page (which does not count as one of the three pages!), be double-spaced with no more than one inch margins, *and be carefully proofed for typos and grammatical errors.* Please organize your paper coherently, with an introductory paragraph that includes the title of the film and your thesis (or principal argument), and a concluding paragraph. An analytical essay is making an argument about a film. It requires an over-riding thesis and a series of subpoints supporting that thesis. For each subpoint, you must include examples which support your claims. Be as precise as possible in discussing these examples. Never assume that they speak for themselves. You may quote from the film or from other critiques, as long as you cite those references in MLA format. You may support your points using comparisons with other films or comparisons with the filmmaker’s other works. The **film you choose to write about may be one you watched in class or one of your choice. If one of your choice, the film must be feature-length (at least 80 minutes) and must be primarily non-animated.** If you think it is an obscure choice, please consult with the instructor before you write. **The paper is due Tuesday, Jan., 10, by the end of class, hard-copy, no exceptions.** You may submit a draft of your paper no earlier than January 6 and no later than January 9.

**Major Theme (the major idea of the movie):** In your opinion, what are the major themes, or ideas, explored in this film? Questions to ask yourself: How are they integrated into the plot? How are they represented by action or characterization? How relevant are the themes to contemporary audiences and to modern social issues?

**Analyze Cinematography and Editing.** Analyze the cinematography and editing in a brief sequence of the film. Questions to ask yourself: How does the cinematography help to enhance or counter the main ideas of the film? How does it reinforce the action of the sequence and its meaning? How does it help to motivate audience response? Does it work, or not? How might the editing emphasize or support meaning within the film? What might it contribute to the emotional impact of the film? Is this sequence representative of the whole, or does it convey a stylistic departure? (Please Note: these questions and the ones above for Theme are intended to get you thinking; they are not meant to be answered exactly as asked in your essays).

**What I want in your paper for THEA 220 Cinema History**

**Title Page**
Create a title page for your paper that includes a title, your name, class section (THEA 220.001), and your seat number if you can remember it.

**Introductory and Concluding Paragraphs**
Introductory paragraphs give your reader a general understanding of your essay and the context for the subject of your essay. For instance, an intro paragraph identifies what you are writing about (the name of the movie, the year it was released, possibly the director and principal actors, the specific sequence or scene you are covering, etc.) and why you are writing about it. *This means you must include a thesis statement in your intro paragraph.* For instance, your intro paragraph might end in a thesis statement: “In the middle section of the movie an assassin attempts unsuccessfully to eliminate the detective, leading to a thrilling car chase that lasts over
ten minutes and emphasizes the violence that the detective represents throughout the story.” (please note: this is an example of a thesis, not the exact way that I expect you to write yours).

A concluding paragraph summarizes your main points and restates your thesis.

**A Clear and Specific Thesis Statement**

In one sentence, what is your primary “argument” or point; what are you trying to say with this paper?

Note: be sure to identify what the paper is analyzing. Are you analyzing the editing in a particular sequence? If so, be sure to state that clearly in your paper and identify specifically the sequence itself. If you are analyzing theme, be sure to identify what you think the theme is very clearly.

ALSO: be sure to look over the handout once again that describes “theme.” Remember that theme is a MAJOR IDEA. It is NOT a one word condition of being such as “love,” “betrayal,” “revenge,” “disrespect,” “greed,” “jealously,” or using a whole bunch of similar words in a scattergun approach to trying to find an idea. For instance, writing that a movie is about “revenge, redemption, love, and guilt” will not work. Those are NOT ideas; they are qualities of being. Remember, a major idea requires some major thought.

BAD (actually, NONEXISTENT) THEME = “this movie is about revenge.”
GOOD THEME: “The story of the anguished and vengeful gladiator illuminates the primary theme of the movie, which is that popularity, or the power of celebrity, is as influential in the manipulation of the masses as any other political resource.”

**Avoid Too Much Plot Summary or...Not Enough**

Self-explanatory. A movie plot can be summarized in one paragraph. Many folks make the mistake of using the majority of their essay to write a detailed plot summary, so they include very little actual analysis which hurts their grade.

On the other hand, sometimes a writer will not include any plot summary, assuming that the reader knows the movie inside and out. That gives the reader no context for analysis.

Assume that your reader is not familiar with the movie, and that the most important ideas you want to share are your analysis of the movie, not your memory of the entire plot. Share enough of the plot to give your reader a background and then emphasize your own ideas.

**Organization**

Paragraphs focus on a particular topic or topics and logically lead to the next topic which launches your next paragraph. The first sentence of each paragraph should identify what the paragraph will be about and should draw the reader into your analysis. Topic sentences help your essay flow and keep your reader focused on the main points of your essay.
Mechanics

Edit, edit, edit. Check and double-check:
Spelling (especially the titles of films and names of directors or actors);
Grammar (no comma splicing, sentence fragments, inconsistent tenses, etc.; avoid abbreviating unless in the title of a film or sequence; write out numbers that are less than 100, such as six or twenty-seven; and PLEASE, PLEASE know the difference between a semi-colon and );
Typos;
Margins (maintain consistent margins throughout, no more than 1” on all sides);
Font: no larger than 12-pt font.

THE THESIS: A one-sentence condensation of the main idea of an essay. It summarizes the main point of the paper and helps readers predict how the paper will be developed and organized. It should be clearly placed in your introductory, or first, paragraph so that your reader has a good idea of what you are going to write about.

MAJOR QUALITIES THAT MAKE THESIS STATEMENTS INTERESTING:

Complexity: The thesis is not just an easy truism (“I have chosen to write about a scene that helps the plot and develops character…”). It accepts and embraces the messy complexities potentially present in any subject. (“This scene may seem to contribute nothing to the development of the Little Tramp or to the story itself, but after a closer examination you begin to realize how vulnerable and desperate Chaplin’s character really is and how much the plot actually depends on this event to make sense.”)

Edge: A good thesis is in some way controversial, surprising, or even troubling. If you turn your subject around to look at all sides of it, you can usually push an ordinary idea until it reaches an edge—until it becomes more than just an easy truism that nobody would ever disagree with. But it takes some real hard thought.

MISCONCEPTIONS

1. The thesis of the paper is just a statement of the subject. Wrong. The thesis has to be a claim. For instance, a bad thesis is “This paper is about term limits.”
2. The thesis is merely a general statement, one the writer agrees or disagrees with. Wrong. You can’t just say “Term limits are wrong.” You must address some questions that narrow and focus the issue. Wrong for whom? In which government, federal, state, local? And so on.
3. You have to have the thesis nailed down before you start writing. Wrong. Use your writing to discover ideas and to start thinking things through. In most cases, the act of writing itself will help you think more deeply about what you are trying to say.
4. There are absolute rules about the form and placement of the thesis. There are exceptions.
THEME

Theme is the central or dominating or major idea, the “message” implicit in an artistic narrative or other work. The theme of a work is very seldom stated or depicted directly. It is an abstract concept indirectly expressed through recurrent images, actions, characters, and symbols, and must be inferred by the reader, listener, or spectator.

Theme is not the same as SUBJECT (a topic or thing described in the work); theme is a comment, observation, or insight about the subject.

For instance, the subject of a poem may be a flower; its theme, a comment about the fleeting nature of existence.

The subject of a movie might be revenge (such as Gladiator); its theme, a comment on the intoxicating power of celebrity.

Theme is NOT a SUBJECT: examples of subjects are:

<table>
<thead>
<tr>
<th>Love</th>
<th>Happiness</th>
<th>Revenge</th>
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<tr>
<td>Greed</td>
<td>Addiction</td>
<td>Lust</td>
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<tr>
<td>Power</td>
<td>Good</td>
<td>Evil</td>
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<td>Redemption</td>
<td>Forgiveness</td>
<td>Self-sacrifice</td>
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Basically, if you can say it in one word it’s NOT a theme.

Also, theme is not a cliché, saying, maxim, proverb, adage, epigram, or dictum. So “You can’t judge a book by its cover” is NOT a theme.

THEME is a major idea that says something profound and meaningful about the subject of the movie. It is difficult to find and to put into words. Do not be satisfied with your first choice. Think about it!! Sometimes the more profound the theme the harder it is uncover.
The exam will consist of multiple choice, true/false, short answer, and a short essay question. Questions will be taken from the text, *Looking at Movies*, Chapters 1, 2, 3, 4, and Chapter 10 pp. 415-423, major lecture points, and from the film *The Gold Rush*.

**Study topics:**

- **The twelve influences on perception:** be familiar with each of the twelve influences and be prepared to use examples from various films you have seen or film-viewing situations to illustrate your understanding of each.

- **Edison, Dickson.**

- **Important Date and Griffith:** We talked about an important early date in the history of cinema (remember 1896?). Also, look over your notes carefully on Griffith. What are some of the innovations he introduced into the filmmaking process (like rehearsing, using the same actors, moving the camera, more sophisticated cross-cutting, etc.) Also, remember *Birth of a Nation*. For instance, what did the Supreme Court rule in 1915 as a result of the trouble this film created? Finally, remember his most important contribution (idea): the content of the shot….

- **Lumiere Brothers, Porter and Melies:** fundamental differences. Why was Porter called the Father of the Narrative Film? What did Melies mean by “artificial linking of scenes?” What are the titles of Porter’s groundbreaking short films from 1903? What are the differences between the Lumieres’ and Melies’ early silent movies?

- **Oscar Micheaux, Lois Weber and Alice Guy Blache.**

**Text:** review carefully the following sections in your book

- **Chapter One: Looking at Movies.** Be familiar with these and the sections in which they are described. Look closely at the sections titled Implicit and Explicit Meaning pp.11-13 and Formal Analysis pp. 14-20.

- **Chapter Two: Principles of Film Form.** Be familiar with these sections: Form and Content, pp. 28-33; Fundamentals of Film Form, pp. 39-50; Realism and Anti-Realism, pp. 50-53 and Cinematic Language, pp. 53-55.

- **Chapter Three: Types of Movies.** Be familiar with the sections titled The Idea of Narrative pp. 60-64; Types of Movies pp. 64-70; and Six Major American Genres pp. 83-101.

- **Chapter Four: Elements of Narrative.** Be familiar with the sections pp. 114-128.

- **Chapter 10: Film History.** Be familiar with the section titled A Short Overview of Film History, pp. 415-423.

- **The Gold Rush.** Be prepared to answer a short critical essay question, either A or B. The answer itself is not the important part of the test: your justification is what’s important. Convince me!

  A. When does Georgia fall in love with the Lone Prospector (Chaplin)?

  B. In the final sequence, why do we see the Lone Prospector on the ship rather than going back for Georgia?

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**STUDY GUIDE FOR EXAM #2 THEA 220: CINEMA HISTORY AND AESTHETICS**

**DEPARTMENT OF THEATRE ARTS**

**KLAUTSCH/Winter Intersession 2011-12**

For Exam #2, please study carefully your class notes and each of the following sections in your text under Chapters 5, 6, 8, and 10, pp. 430-440.:  

**Chapter 5: Mise-en-Scene**

What is Mise-en-Scene? Pages 156-161  
Design pp. 161-182
Chapter 6: Cinematography

What is Cinematography? Page 208
The Director of Cinematography pp. 208-10
Cinematic Properties of the Shot pp. 210-229
Framing of the Shot pp. 229-256
Speed and Length of the Shot pp. 257-261

Chapter 8: Editing

Pages 320-355

Chapter 10: pp. 423-434.

Lecture Notes

Look over your notes on Editing and Camera Work, German and Soviet cinema of the 20’s in particular. Remember the following directors: FW Murnau; Fritz Lange; Lev Kuleshov (and the Muzhakin Experiment, meaning the old actor’s face intercut with the soup, the woman in the coffin, the little girl); Sergei Eisenstein; the Production Code and Ratings System; Orson Welles and Citizen Kane.

STUDY GUIDE FOR FINAL EXAM
THEA 220 CINEMA HISTORY AND AESTHETICS
KLAUTSCH/Winter Intersession 2011-12

Please review carefully the following sections in your text in preparation for the final exam. REMINDER: the final is scheduled on Friday, January 13.

Also, please be aware that after the first person who finishes the exam leaves the classroom, no latecomers will be admitted to take the exam.

Lecture notes: the four influences we discussed in class on Hollywood after WWII; Italian Neo-Realism; the French New Wave; Ingmar Bergman. Also study notes on American cinema in the 60's (movies like The Graduate and Easy Rider); and American directors in the 1970's (Coppola; Scorsese; Spielberg); and what's the main influence on movies of the 80's.

Text book: read these sections of Chapters 7 (Acting), 9 (Sound), 10 and 11 very closely:

Chapter 7: What is Acting (pages 270-271); DW Griffith and Lillian Gish (pp. 277-278); Acting in the Classical Studio Era (pp. 280-283); Method Acting (pp. 283-285); Screen Acting Today (pp. 285-289); and Types of Roles (pp. 295-296).

Chapter 9: Diegetic versus Nondiegetic (pp. 375-377); Environmental Sounds (pp. 381-383).


Chapter 11: How a Movie is Made (pp. 467-471); Organization During the Golden Age (pp. 473-477).
## Movie List for Analytical Paper Assignment THEA 220 Cinema History

**Richard Klautsch**

<table>
<thead>
<tr>
<th><strong>Silents</strong></th>
<th><strong>1930’s</strong></th>
<th><strong>1940’s</strong></th>
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<tr>
<td>Intolerance 1916</td>
<td>All Quiet on the Western Front 1930</td>
<td>The Grapes of Wrath 1940</td>
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<td>Way Down East 1920</td>
<td>M 1931</td>
<td>Sullivan’s Travels 1941</td>
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<td>Broken Blossoms 1919</td>
<td>It Happened One Night 1934</td>
<td>Citizen Kane 1941</td>
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<td>Nosferatu 1922</td>
<td>The 39 Steps 1935</td>
<td>Casablanca 1942</td>
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<td>Greed 1924</td>
<td>Grand Illusion 1937</td>
<td>The Ox-Bow Incident 1943</td>
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<td>The Big Parade 1925</td>
<td>Stagecoach 1939</td>
<td>Possession 1943</td>
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<td>The Last Laugh 1925</td>
<td>Rebecca 1939</td>
<td>Double Indemnity 1944</td>
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<td>Mother 1926</td>
<td>Gone With the Wind 1939</td>
<td>The Best Years of Our Lives 1946</td>
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<td>Sunrise 1927</td>
<td>Wizard of Oz 1939</td>
<td>El Gallo Giro 1948</td>
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<tr>
<th><strong>1950’s</strong></th>
<th><strong>1960’s</strong></th>
<th><strong>1970’s</strong></th>
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<tr>
<td>Los Olvidados 1950</td>
<td>Breathless 1960</td>
<td>Little Big Man 1970</td>
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<td>Rashomon 1950</td>
<td>A Raisin in the Sun 1960</td>
<td>The Conformist 1970</td>
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<td>Born Yesterday 1950</td>
<td>To Kill a Mockingbird 1962</td>
<td>A Clockwork Orange 1971</td>
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<td>High Noon 1952</td>
<td>Harakiri (Seppuku) 1962</td>
<td>Harold and Maude 1971</td>
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<td>On the Waterfront 1954</td>
<td>Lawrence of Arabia 1962</td>
<td>The Last Picture Show 1971</td>
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<td>Diabolique 1955</td>
<td>Dr. Strangelove 1964</td>
<td>The Godfather 1972</td>
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<td>The Searchers 1956</td>
<td>Closely Watched Trains 1966</td>
<td>Deliverance 1972</td>
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<td>The Seventh Seal 1957</td>
<td>The Graduate 1967</td>
<td>Mean Streets 1973</td>
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<td>Paths of Glory 1957</td>
<td>Bonnie and Clyde 1967</td>
<td>The Conversation 1974</td>
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<td>Hiroshima, Mon Amour 1959</td>
<td>Easy Rider 1968</td>
<td>Seven Beauties 1976</td>
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<td>Ben Hur 1959</td>
<td>The Wild Bunch 1969</td>
<td>Annie Hall 1977</td>
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<td>Some Like it Hot 1959</td>
<td>Midnight Cowboy 1969</td>
<td>Apocalypse Now 1979</td>
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<th><strong>1980’s</strong></th>
<th><strong>1990’s</strong></th>
<th><strong>2000’s</strong></th>
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<tr>
<td>Ordinary People 1980</td>
<td>Raise the Red Lantern 1991</td>
<td>Requiem for a Dream 2000</td>
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<td>The Big Chill 1983</td>
<td>Unforgiven 1992</td>
<td>Amelie 2001</td>
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<tr>
<td>Ran 1985</td>
<td>The Crying Game 1992</td>
<td>Mystic River 2003</td>
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<td>Lost in America 1985</td>
<td>In the Name of the Father 1993</td>
<td>Lost in Translation 2003</td>
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<td>Brazil 1985</td>
<td>Blue 1993</td>
<td>Good Night and Good Luck 2005</td>
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<tr>
<td>Hannah and Her Sisters 1986</td>
<td>Like Water for Chocolate 1993</td>
<td>Babel 2006</td>
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