

Los Angeles Mission College  
Arts, Media, and Humanities Department

**CINEMA 3: HISTORY OF THE MOTION PICTURES**

Fall 2013      3 units      # 0177

Collaborative Studies Building—CSB 102B

Fridays 9:00 am -1:10 pm

Instructor: Zareh Arevshatian

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Office Hours: Fridays 8:45 am – 9:00 am — CSB 102B  
1:20 pm – 2:00 pm — CSB 102B

**CINEMA 3** covers the history of the development of motion pictures from their beginnings to the present day. It will survey films, filmmakers, and film movements that have been decisive in the consolidation of cinema as the art form of the 20<sup>th</sup> century.

**STUDENT LEARNING OUTCOME:** Students will analyze a variety of feature films in relation to artistic, economic, and technological history of motion pictures.

**TEXTBOOK:**

**REQUIRED:** Wheeler W. Dixon & Gwendolyn A. Foster, A Short History of Film: 2<sup>nd</sup> ed., 2013.

**SUGGESTED:** William Strunk, Jr. and E. B. White, The Elements of Style: 4<sup>th</sup> ed., 2000.

**EXAMS:** There will be two in-class exams. Both exams count equally and are non-cumulative. The exams are comprised of multiple-choice, true or false, matching, short answer questions, and essays. They will cover the lectures, the films, in-class handouts, and the reading assignments from the textbook. No scantrons or bluebooks will be necessary for the exams as you will be writing on the exam sheets directly. **There will be no make-up exams.**

**TERM PAPER:** You will be required to write and submit one term paper on a related topic of your choosing. **Refer to the separate handout about requirements of the term paper.**

**ADDITIONAL ASSIGNMENTS:** You will be required to watch a number of films on your own in addition to the classroom screenings and complete a short written assignment for each film. These

films, marked with an asterisk (\*) in the “screenings schedule” section of the syllabus, are on reserve at the library, and available for viewing during regular operating hours. No late assignments will be accepted and there will be no make-up assignments or viewings.

**ATTENDANCE:** Attendance at lectures and screenings is a requirement of the course. To be given credit, you must attend the complete class from beginning to end. The class has a start time and an end time so please be punctual and refrain from packing up and getting ready to leave before the class is over.

You are required to come to class *on time* and *every time*. Mechanical problems with alarm clocks, medical appointments, sports practices or matches, work, childcare responsibilities, carpooling, car issues, etc., should be handled in advance so as not to affect your participation. Please do not make requests for exceptions. It is your responsibility to secure class notes, catch up on missed viewings, submit assignments, take tests on time, and to keep abreast of any changes.

**DISTRICT ACADEMIC DISHONESTY POLICY:** According to Board Rule 9803.28, violations of Academic Integrity include, but are not limited to, the following actions: cheating on an exam, plagiarism, working together on an assignment, paper or project when the instructor has specifically stated students should not do so, submitting the same term paper to more than one instructor, or allowing another individual to assume one’s identity for the purpose of enhancing one’s grade.

**A NOTE ON STUDENT CONDUCT:** The films shown and discussed in this class cover a wide range of topics. They may contain adult subject matter, profanity, nudity, violence, disturbing images, or views contrary to yours. As such, it is expected of you to act and behave in a courteous and mature manner and to extend this class the respect you would expect from others. Please conduct yourselves in a manner befitting an academic colleague. Your behavior should be a credit to yourselves, to the higher academic units, and to the College. Do not disturb the class by talking or text messaging. If you have to, please leave the class and conduct your business outside.



**GRADING:** The final course grade is based on the quantity of grade-appropriate assignment successfully completed. The highest total score achieved by any student will determine the grade scale at the end of the semester.

If there are any personal, educational, linguistic, or physical circumstances that may hinder your participation and success in the class, you should let the instructor know. Mission College offers many solutions to these situations. Students with a verified disability who may need a reasonable accommodation(s) for this class are encouraged to notify the instructor and contact the DSPS Office or the Office for Special Services as soon as possible. All information will remain confidential.

**WITHDRAWALS:** It is *your* responsibility to file the necessary paperwork with the Admissions Office should you wish to withdraw from the class. ***Do not*** assume that simply by not attending, you will be automatically excluded from the roster. Failure to act accordingly will result in your name to remain on the roster and eventually in an "F." **If you cannot attend faithfully, arrive on time, or turn in your assignments on time, *please do not take this course.***

A new state policy, in effect as of Summer 2012, limits students to **3 attempts per course**. Receiving a grade or "W" for a course counts as an attempt, **regardless of when the course was taken.**

ASSIGNMENT #1	20 points	<b>AUGUST 30, 2013</b>
ASSIGNMENT #2	20 points	<b>SEPT. 13, 2013</b>
MID-TERM EXAM	300 points	<b>OCT. 18, 2013</b>
ASSIGNMENT #3	20 points	<b>OCT. 25, 2013</b>
ASSIGNMENT #4	20 points	<b>NOV. 8, 2013</b>
THESIS STATEMENT	100 points	<b>NOV. 15, 2013</b>
ASSIGNMENT #5	20 points	<b>NOV. 22, 2013</b>
TERM PAPER	200 points	<b>DEC. 6, 2013</b>
FINAL EXAM	300 points	<b>DEC. 13, 2013</b>

DATE	TOPICS	SCREENINGS	READING
Aug. 30	Introduction to the Course  Early Cinema  <b>ASSIGNMENT #1 – IN CLASS</b>	<i>Eadweard Muybridge's Motion Studies</i> (1872-1879) <i>Lumière Films</i> (1895-1897) <i>A Trip to the Moon</i> (Georges Méliès, 1902) <i>The Great Train Robbery</i> (Edwin S. Porter, 1903)	1-2
Sep. 6	Pioneers & Innovators  German Cinema & Expressionism	<i>The Battle at Elderbush Gulch</i> (D. W. Griffith, 1914) <i>The Immigrant</i> (Charles Chaplin, 1917)  * <i>The Cabinet of Dr. Caligari</i> (Robert Wiene, 1919)	3
Sep. 13	<b>ASSIGNMENT #2 DUE</b>  Early Soviet Cinema & Montage	<i>The Battleship Potemkin</i> (Sergei Eisenstein, 1925)	
Sep. 20	Early French Cinema & Surrealism	<i>Un chien andalou</i> (Luis Buñuel & Salvador Dalí, 1929)	
Sep. 27	Origins of the Hollywood Studio & Star System Talking Pictures Hollywood & Censorship	<i>Duck Soup</i> (Leo McCarey, 1933)	4
Oct. 4	Orson Welles	<i>Citizen Kane</i> (Orson Welles, 1941)	5
Oct. 11	Early Italian Cinema & Neorealism	<i>Bicycle Thieves</i> (Vittorio De Sica, 1948)	
Oct. 18	<b>MID-TERM EXAM</b>  Post-War Hollywood The Red Menace	* <i>On the Waterfront</i> (Elia Kazan, 1954)	
Oct. 25	<b>ASSIGNMENT #3 DUE</b>  French New Wave	<i>Good Night, and Good Luck</i> (George Clooney, 2005)  <i>La Jetée</i> (Chris Marker, 1962)	6
Nov. 1	Japanese & Chinese Cinema	<i>Rashomon</i> (Akira Kurosawa, 1950)  * <i>Psycho</i> (Alfred Hitchcock, 1960)	7

Nov. 8	Decline of the Studio System The New Hollywood  <b>ASSIGNMENT #4 DUE</b>	<i>Bonnie &amp; Clyde</i> (Arthur Penn, 1968)	
Nov. 15	International Cinema  <b>THESIS STATEMENT DUE</b>	<i>Women on the Verge of a Nervous Breakdown</i> (Pedro Almodóvar, 1988)  * <i>Do the Right Thing</i> (Spike Lee, 1989)	8
Nov. 22	International Cinema  <b>ASSIGNMENT #5 DUE</b>	<i>A Separation</i> (Asghar Frahadi, 2011)	9
Nov. 29	<b>THANKSGIVING HOLIDAY</b>	<b>NO CLASS</b>	
Dec. 6	American Cinema of the 1980s and the 1990s  <b>TERM PAPER DUE</b>	<i>Hugo</i> (Martin Scorsese, 2011)	10
Dec. 13	<b>FINAL EXAM</b> 10:00 am – 12:00 noon		

\* To be watched on your own in addition to in-class screenings.