

*Film and Film Criticism: International and Avant-Garde Films of the 1920s.*

**Office Hours:** 3-3:30 Tuesday, Thursday and Friday and by appointment.  
205 South Hall. Email is the best way to contact me: [lhankins@cornellcollege.edu](mailto:lhankins@cornellcollege.edu)

**How to reach me:** I enjoy working with students and encourage you to confer with me. The best way to reach me is by email: [lhankins@cornellcollege.edu](mailto:lhankins@cornellcollege.edu). My office is in 205 South Hall.

**Film: International and Avant-Garde Films of the 1920s.** In this engagement with film experiments of the radical past, the class will screen and analyze an array of influential stunning French, German, and Soviet silent films from the 1920s, films from German Expressionism, the French cinéastes, & revolutionary Soviet films. As we discover and analyze signatures of those films, we'll read writings by directors and theorists of the '20s as they discover cinema and explore its potential for boggling the mind, making art, questioning norms of gender & love, and inciting revolution. In addition to writing papers, we will have the fabulous opportunity to work with the amazing Brooke Berqantzal of the Technology Lab to make our own films to mine those signatures for creative play.

**Our film feast****FRENCH**

*J'accuse.* France. Abel Gance. 1918-1919. 140 min.  
*Smiling Madame Beudet.* France. 1922. Germaine Dulac.  
*L'invitation au Voyage.* 1927. France. Germaine Dulac.  
*Thèmes et Variations.* Germaine Dulac. France. 1929.  
*Etude Cinématographique sur une Arabesque.* 1928  
*Disque 957.* 1929. Germaine Dulac. France.  
*Entr'acte.* France. 1924. Rene Clair. 22 min.  
*Un Chien Andalou.* Louis Bunuel and Salvador Dali. 1928 (21m)  
*Emak-Bakia.* France. 1926. Man Ray. 16 min.  
*Anémic Cinéma.* France. 1926. Marcel Duchamp. (6 minutes)  
*La Coquille et le Clergyman.* [The Seashell & the Clergyman] Fr. 1926. Germaine Dulac (31 min)  
*L'Étoile de Mer.* Fr. 1928. Man Ray. 15 min  
*Le Retour à la raison.* France 1923. Man Ray. 2 minutes  
*Symphonie Diagonale.* French 1924. Viking Eggeling. (7 minutes.)

**GERMAN**

*The Cabinet of Dr. Caligari.* Robert Wiene. Germany. 1919. (75m)  
*The Adventures of Prince Achmed.* Lotte Reiniger. Germany. 1926. (65m)  
*Cinderella* and other shorts. Lotte Reiniger. Germany. 1924.  
*Sunrise.* Germany. Murnau. 1927. (95 min)  
*Berlin Symphony of a City.* Ruttman. Germany. 1927. (72 minutes.)  
*Opus 1.* Ruttman. Germany. 1922. (10 minutes)  
*Überfall.* German 1928 Ernö Metzner 22 min.  
*Rhythmus 21* German. 1921. Hans Richter. (3 minutes).  
*Vormittagsspuk* (Ghosts Before Breakfast) German. 1928. Hans Richter. (9 min).  
*Metropolis* Fritz Lang 1927 (149m)

**SOVIET**

*Storm Over Asia.* Pudovkin. 1928. Soviet.  
*The Battleship Potemkin.* Eisenstein. Soviet. 1925. (70m)  
*Man With a Movie Camera.* 1929. Vertov. 68 minutes  
*Peasant Women of Riazan.* Preobrashenskaia. Soviet. 1927

Required Textbook: Corrigan, Timothy. *A Short Guide to Writing About Film*. 9<sup>th</sup> edition.

Additional textbook suggestions for the Eager & Devoted:

Kuenzli, Rudolf. *Dada and Surrealist Film*. [a collection of fabulous essays on specific topics]

Turvey, Malcolm. *The Filming of Modern Life: European Avant-Garde Film of the 1920s*.

O'Pray, Michael. *Avant-Garde Film: Forms, Themes and Passions*.

Additional Readings: Books are on Reserve in the Library for the course, and Professor Hankins' library is open for your perusal.

### Objectives for the course:

- provide an historical sampler of French, German, and Soviet avant-garde/experimental cinema of the 1920s
- offer experience in close viewing & analysis that opens your eyes
- inspire you with the rich quirkiness of various films & movements
- introduce you to concepts in film theory of the 1920s
- engage you with scholarly materials and research
- produce thoughtful and intelligent analyses of film
- create hands on digital projects drawing on the above through the Technology Studio

### Projects for the Course that work to attain the objectives:

- Papers on each of the national movements we explore
- Group project composing digital film
- Final objective exam
- Annotated bibliography of readings and research throughout course.
- Presentations of Final project & papers.

### EXPECTATIONS IN A NUTSHELL:

**On-time, fully prepared all the time attendance** is required.

**Please be prepared for rare changes in the syllabus to tweak the course design if needed.**

Because such an interactive course needs to be revised often, please be prepared for some changes.

Class hours: 9:30-11 & 12-3 should be kept open for class. We will meet in our South Hall classroom 12-2:30 Monday and Wednesday, and 12-3 Tuesday, Thursday, and Friday.

We will meet in the Technology Lab in the Library Tuesday and Thursday 9:30-11.

Please plan to use 9:30-11 Monday, Wednesday and Friday for your Group Project meetings; you can arrange where you meet outside of our classroom.

### CLASS EXPECTATIONS: Please know this information:

***See me immediately if you have any problems keeping up with the course. It is more difficult to repair serious gaps as the block goes on.***

You must be present in class daily and for all screenings, presentations, conferences and workshops in order to pass the course. All work must be handed in on time unless the professor is willing to make specific arrangements with you for an extension. Your classroom presence contributes to your grade; for workshops and discussions, your absence cannot be made up to your peers. You should not have unexcused absences, but be aware that if you do, you may fail the course with more than 2. Late papers may not be accepted, and if accepted may be penalized by at least a letter grade.

I am eager to help you find topics that will be intriguing for you, and welcome conferences. To use the time most effectively, I expect you to be prepared for conferences, to have read the material and to have thought about the projects. You may not have all the answers, but I expect you to have taken some time to formulate a few questions.

Always cite sources and include a Works Cited if you used any sources—and that includes web finds and other students' papers. Learn what correct MLA form is and use it regularly. Plagiarism may result in failing the course. Using a paper you have handed in for another course, or which someone else has handed in for a course counts as plagiarism. Please do explore all the research out there and bring in the materials, but cite them fairly and use them as a springboard to your own ideas, not as a replacement for them.

### **Technology, Food, Attention and Attendance:**

\*No food in the classroom, please. Eat lunch elsewhere. Eating in class is a distraction for others. Beverages are acceptable.

\*Please turn **off** your cell phone when you enter class. It disrupts those around you and the professor to have you distracted by your cellphone; if you do not turn off your cellphone during class you will be counted absent for that day.

### **Checking Email & Moodle twice a day is REQUIRED.**

Check your email twice a day for updates on course information! If there is a change in the syllabus and you don't know because you didn't check your email or Moodle, you are responsible.

### **The Technology Studio, Writing Studio and Consulting Librarian Resources**

It is a wise practice to use the support Studios regularly; make appointments in advance to meet with these fabulous resources. Their expertise is invaluable. Of course, no matter how rushed you are, be considerate of their time and make appointments to allow time for calm work. You have scheduled hours with these professionals; use them well.

**GRADE STANDARDS and Guidelines** It is important to acknowledge that students earn their grades in college. They are not something the professor "gives" you. You may earn an A or an F or something in between; it depends upon your achievements, which often reflect your effort, though you are not graded for effort alone. You are expected to put solid intense effort into every course on the block plan, and to hand in all work at an acceptable level. You may not pass the course if you are missing ANY assignments. You may fail the course with 2 or more absences. You cannot pass without doing all the work at a passing level, and you are expected to challenge yourself.

You may earn an **F** for poor or missing work, failure to carry your share of the load, plagiarism, absences, etc.

You may earn a **D** for slack or poor work that does not come up to the standard expectations.

You may earn a **C** for doing all the work, understanding all the readings, and contributing solid good work that is at the level of basic expectations for a demanding college course.

You may earn a **B** for very good work that exceeds expectations and demonstrates intellectual engagement, thorough understanding of all the readings and materials, and solid, positive contributions to class.

You may earn an **A** for superb work that excels beyond expectations and demonstrates impressive intellectual engagement, outstanding understanding of all readings and materials, and creative and dazzling initiative.

### **Grade Breakdown Percentages:**

#### **Projects for the Course:**

- Throughout the course, keep a running annotated bibliography of materials you read, including readings assigned and materials you search and find through the aid of the

Consulting Librarian, Jen Rouse. Annotation may consist of a thorough sentence or paragraph. 20%

- Final exam objective and course participation: 20%
- 5 + page Paper on French film and its signatures with detailed examples. 20%
- 5+ page Paper on German film and its signatures with detailed examples. 20%
- 5+ page Paper on Soviet film and its signatures with detailed examples. 20%
- Presentations of final group film-making project and individual papers about the project. 20%

### **Projects for Working Group:**

You and your classmates will be a working group as you work with Brooke Bergantzel and others to compose a short film based on your observations of signatures from the three national movements in film we study. Bond with your group and form a collaborative, productive intellectual community so you can work well together and not be just an ineffectual social group; learn each other's intellectual strengths and support each other. Don't tolerate flakes; stay on task; work together. Work on your group skills. Developing a productive working group is a key skill for good citizenship, encouraging students to collaborate with others and to contribute to the community. These skills are crucial to future workplace success and to participation as a citizen in the broader culture. Of course, some may be more skilled than others, but all should participate equally. At the end of the project you will evaluate each others contributions and your own.

### **Information on general Cornell College policies & English 372:**

1.
  - a. Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading "Academic Honesty."
2.
  - a. Students with disabilities:  
 Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see <http://cornellcollege.edu/disabilities/documentation/index.shtml>  
  
 Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes.  
  
 At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

Meeting Cornell College Educational Priorities:

The English 201 course meets these objectives and more:

- *In both written and verbal form, effectively articulate, evaluate and critique various production concepts using professional language, theory and standards. (Communication, Reasoning)*
- *To develop and hone skills for reading and writing about challenging texts. (Inquiry, Communication, Reasoning)*
- *See below for more information*

Educational Priorities	Students will...
<b>Knowledge</b>	integrate and apply knowledge from a focused area of study as well as a broad general education which includes disciplinary and interdisciplinary perspectives in the arts, humanities, sciences, and social sciences.
	We integrate and apply knowledge from film studies, and include interdisciplinary cultural studies of the historical period.
<b>Inquiry</b>	respond to the complexities of contemporary and enduring problems using information literacy tools, research skills, creative thinking, and analysis.
	We use information literary tools in collaboration with the Consulting Librarian as we learn to search for scholarly articles on film.
<b>Reasoning</b>	evaluate evidence; interpret data; and use logical, mathematical, and statistical problem-solving tools.
	We interpret textual data through detailed film analysis
<b>Communication</b>	speak and write clearly, listen and read actively, and engage with others in productive dialogue.
	Through group projects and oral presentations, we hone skills of speaking and writing clearly, listening and reading actively, and engaging with others in productive dialogue.
<b>Intercultural Literacy</b>	connect with diverse ideas and with people whose experiences differ from their own and that may be separated from them by time, space, or culture.
	Through engaging with film texts and theories from early 20 <sup>th</sup> century Britain, France, Germany and the Soviet Union, as well as the USA, we connect with diverse ideas and with people whose experiences differ from those of 21 <sup>st</sup> century students in Iowa.
<b>Ethical Behavior</b>	recognize personal, academic, and professional standards and act with integrity.

Educational Priorities	Students will...
<b>Citizenship</b>	collaborate with others and contribute in their communities and the larger world.
	Group project build skills in collaboration that will bear fruit in future workplaces and roles as citizens
<b>Vocation</b>	discover and prepare for the range of opportunities and challenges that await them beyond their college experience.
	Forging an intellectual community and working with others in productive ways build key skills for real life. Likewise, using independent problem-solving and task-management to design and focus papers for the portfolio prepares students to take charge of their education and will be useful in the workplace.
<b>Well-Being</b>	respect the ways physical, emotional, spiritual, and intellectual well-being may contribute to a balanced life.
<b>Creativity</b>	21 <sup>st</sup> century employers and cultural critics declare that creativity is the essential quality they seek. It is a value fostered by the projects in this course.

## Projects for the Course [More detailed guidelines as we go]

Though it is NOT handed in, you are responsible for keeping a daily film journal in which you take notes, and gather information about the films, via research and other resources. Include dates, director and other important figures, and important information about the films. **Immediately after each film, jot down some questions, ideas, insights, or other comments that could be prompts for leading discussion, or interesting to share with the class.** What interesting themes and devices do the films use? Do you begin to see a pattern? Are there specific interests in the films of this nation/period.?

**1. Annotated Bibliography.** Find sources and compose an annotated bibliography of serious academic ones, such as books, scholarly articles, and scholarly websites. A reasonable number of sources would be 15; an excellent number would be 30. 20%

An annotated bibliography consists of sources listed in appropriate MLA form, but each entry is followed by a few lines (or even a paragraph) of summary of the intellectual content of the book, chapter, or article. Such a bibliography is NOT evaluative (i.e., you are not judging the source); rather it is a summary that tells what is in the source in a distilled way. You may use class readings, recommended readings from classmates, or readings you search in your searches with Jen Rouse. The more the merrier!

**2-4 60%**

**3 Papers:** for each national cinema (French, German, Soviet), you will write a paper providing detailed, supported, discussion of signatures of this national cinema, in light of the films you have seen and the readings you have done. Use extensive examples. Include a Works Cited.

Process:

- draw on your notes from screening the films. Rescreen films to clarify details and to bring forth specific details and images.
- grab images for your paper (examples are very helpful)
- Use Corrigan and other film texts to be sure you use film terms with finesse and clarity
- Look at articles and handouts found in your research to glean information

**5. Final Group Project & individual paper about the project: 20%**

Together you will compose a brief bit of film that demonstrates the signatures of French, German, and Soviet cinemas. You could take a particular vignette and present it separately via each style, shaping it through documented signatures and specific stylistic elements common to films of that national cinema, or devise another strategy. You will work with Brooke and me to focus and refine the project.

Then, you will each, individually, write a 3-5 page paper analyzing that group film project, drawing on your first 3 papers and all materials from the course.



## Dates and Details

### WEEK ONE: Introduction to Writing about Film, Film Analysis and Film of the 1920s

**Monday August 31:** 12-2:30. Introduction, Avant garde sampler: Screen *Ballet mécanique* (under 20 Minutes) directed in 1923-4 by Dudley Murphy & Fernand Léger; *Un Chien Andalou* directed in 1928 by Louis Buñuel and Salvador Dalí and Lotte Reiniger's *Cinderella* (9.40 minutes)

Read from Reserve: Jack Ellis *Film History* book: chapters on French, German, Soviet film.  
Assign: Read first 3 chapters in Corrigan and look over film terms glossary.

See trailer for *Un Chien Andalou* on DVD: <http://www.youtube.com/watch?v=Q7QwJAUd9LM>

See this site for more on Reiniger: <http://www.awn.com/mag/issue1.3/articles/moritz1.3.html>

**Tuesday September 1:** 9:30-11. Meet with Brooke Bergantzel in the Technology Studio in the Library. [Topics for Technology Studio sessions will be given in a separate document.]

**12-3.** South Hall classroom. Screen & discuss Abel Gance *J'accuse*. (140 minutes)  
Sign up for Friday presentations: On Friday, each student will present clips on a film from this week to show and discuss (*Entr'acte*, *Un Chien Andalou*, or *The Seashell and the Clergyman*). He or she will also find and read several articles on that film, choose one, and pass it along to classmates and professor for us to read before the Friday discussion. Be sure to get the chosen article to us by early Thursday. The student will lead the class through the article & film on Friday.

**Wednesday September 2:** 10-11 Consulting Librarian Jen Rouse Research Presentation in the Cole Library 127. Come with questions and ideas about research for the Consulting Librarian, Jen Rouse. Be alert; do not check your email and browse the web; that is rude and a waste of a learning opportunity. At this presentation you have a lot to learn about the nuances of the search process and our library materials. Note: You hand in a search log as part of your Annotated Bibliography, and demonstrate that you have done sample searches using all the diverse data bases, search engines, reserve materials, and library books. No matter what level your research skills currently may be, this is an opportunity to deepen and expand them. Make appointments with Jen Rouse for Friday.

Assign: Read theoretical essays by Dulac on Moodle.

**12-2:30.** Screen Films and discuss theoretical essays by Germaine Dulac.

**Thursday September 3:** 9:30-11. Brooke Bergantzel in Tech Studio.  
12-3 Screen René Clair's *Entr'acte*, Buñuel & Dalí's *Un Chien Andalou*, and other French avant-garde films.

**Friday September 4:** 9-12 **required** individual meetings with Jen Rouse in Library by appointment.

12-3. On Friday, each student will present clips on a film from this week to show and discuss (*Entr'acte*, *Un Chien Andalou*, or *The Seashell and the Clergyman*), and will also present an article on that film. Summarize the contents of the article for the other students. Each student will also choose clips from *J'accuse* to show and discuss (check with each other to be sure there is no overlap).

### WEEKEND September 5-6



**5 page paper on French films due Sunday noon. upload to Moodle**

## **WEEK TWO: From France to Germany . . .**

**Monday September 7:** 12-2:30 Introduction to German Expressionism, German Dada, etc. Screen *The Cabinet of Dr. Caligari* and discuss (75 minutes)

### **Tuesday September 8: 9:30-11: Brooke Bergantzel in Technology Studio**

**12-3.** *Metropolis* by Fritz Lang and discussion (149m) Sign up for films for Friday presentations on films and articles. Sign up for Friday presentations: On Friday, each student will present clips on a film from this week to show and discuss (*you may choose*). He or she will also find and read several articles on that film, choose one, and pass it along to classmates and professor for us to read before the Friday discussion. Be sure to get the chosen article to us by early Thursday. The student will lead the class through the article & film on Friday.

**Wednesday September 9:** 12-2:30. Screen and discuss short German films: Reiniger, etc.

**Thursday September 10:** 9:30-11 Technology Studio.

**12-3** *Pandora's Box* by Pabst. (133m)

Please attend if possible the 3:30 talk at Van Etten Lacey House with visiting writer/filmmaker. Details TBA

**Friday September 11:** 12-3. Screen *Sunrise* by Murnau (95 m) Discuss. Present on German films. Each student presents clips on one of the German films and leads discussion. Also each student presents a scholarly article on the film to the others.

## **WEEKEND: September 12-13**

**German film paper due Sunday noon. upload to Moodle**

## **WEEK THREE: From Craziiness to Revolution**

**Monday September 14:** 12-2:30 Introduction Soviet Films. Screen *Battleship Potemkin* by Eisenstein. (74m)

**Tuesday September 15:** 9:30-11 Technology Studio.

**12-3** *Storm Over Asia*, directed Pudovkin, 1928. [125 minutes]

Sign up for Friday presentations: On Friday, each student will present clips on a film from this week to show and discuss (*you may choose*). He or she will also find and read several articles on that film, choose one, and pass it along to classmates and professor for us to read before the Friday discussion. Be sure to get the chosen article to us by early Thursday. The student will lead the class through the article & film on Friday.

**Wednesday September 16:** 12-3: Vertov *Man with a Movie Camera* (68 minutes). Sign up for Friday film clip and article presentations.

**Thursday September 17:** 12-3. Soviet films. *Peasant Women of Riazan*, d. Preobrashenskaya. 1927 [100+ min]

**Friday September 18:** 12-3 Students present film clips and discuss. Also present articles on the film. Group present prospectus for final project.

**WEEKEND September 19-20 Soviet papers due Sunday noon. upload to Moodle**

**Monday September 21: 12-2** Final objective exam. Annotated bibliographies due. Share.

**Tuesday September 22:** Work day

**Wednesday September 23:** 9:30-noon. Presentations of Group Final Project and individual papers. Proctored in-class course evaluations (bring digital devices). Celebrate!!