

College of William and Mary  
Film and Media Studies Program

*FMST 310. World Cinema Before Television*  
Spring Semester 2018  
Instructor: Alexander (Sasha) Prokhorov

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Class: TR 12:30-1:50, Tyler 114  
Screenings: no screenings, you preview films on

Office Hours: TR 11:00-12:00 pm.

## Schedule of Assignments

### **Part I. Cinema and the Invention of Modern Life (1880s-1913)**

*Viewing Positions* is listed as VP

*Film History* is listed as FH

Week 1 Introduction

1/18 Introduction to the Course, Basic Terms, *Wrong Trousers* (Nick Park 1995, 30 min.)

Quiz 1(online)

Go over the syllabus line by line. Make sure you have read the entire syllabus and are familiar with its contents. You are responsible for understanding what is outlined therein. The quiz will not cover calendar items or specific dates, but will help you to locate and remember important information.

Week 2 Cinema of Attractions. The Invention of Cinema and Modern Life

1/23 Cinematic Spectatorship, Series Photography (Muybridge), and the Body Watch:

*Cinema Europe: The Other Hollywood, Episode I: Where it All Began* (Kevin Brownlow UK 1995, 58 min.)

[https://www.youtube.com/watch?v=S1\\_NaFiLH5s&list=PLbFbLvJse3mq08rk5q3LNUWEE\\_3wQafJs&index=1](https://www.youtube.com/watch?v=S1_NaFiLH5s&list=PLbFbLvJse3mq08rk5q3LNUWEE_3wQafJs&index=1)

*Before Nickelodeon: The Cinema of Edwin S. Porter* (Charles Musser USA 1983, 58 min.)

<https://www.youtube.com/watch?v=CMKPiUj4s20>

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Web sites to watch for the class:

<http://www.masters-of-photography.com/M/muybridge/muybridge.html>  
<http://figuredrawings.com/Animation.html>

Read:

Vanessa Schwartz “Cinematic Spectatorship before the Apparatus: The Public Taste for Reality in *Fin-de-Siecle Paris*” (available on the BB site, also in VP)

Robert Sklar *Movie-Made America* pp. 3-32 (available on the BB site)

1/25 Early Motion Picture: Actuality, Trick Cinema, Stop-Motion Animation

Watch:

Watch assigned films at [wm.kanopystreaming.com](http://wm.kanopystreaming.com)

*Lumiere's First Picture Shows* (Louis and Auguste Lumiere, France 1896-1898, 37 min.)

<http://wm.kanopystreaming.com/video/lumieres-first-picture-shows-20-films-lewis-auguste-lumiere>

*The Magic Melies* (George Melies France 1904-1908, 108 min., Producer David Shepard 1994, Kino International 2002) (watch 0:00 – 31:59).

<http://wm.kanopystreaming.com/video/magic-m%C3%A9li%C3%A8s>

Video 9. The Cameraman's Revenge (Ladislaw Starewicz Russia 1912, 17 min.)

<http://wm.kanopystreaming.com/video/wild-and-weird>

Read:

Tom Gunning “An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator” (VP)

Jonathan Crary “Modernizing Vision” (VP)

Recommended reading and viewing materials to start thinking about your final paper:

Inventing Entertainment: The Early Motion Pictures and Sound Recordings of the Edison Companies

Library of Congress, American Memory Project

<http://memory.loc.gov/ammem/edhtml/edhome.html>

Thomas Alva Edison (1847-1931)—prolific inventor, manufacturer, and businessman—patented 1,093 inventions, including the phonograph, the kinetograph (a motion picture camera), and the kinetoscope (a motion picture viewer). This site features 341 motion pictures and related materials documenting Thomas Edison's corporate impact on the history of American entertainment. A special page focuses on Edison's contribution to motion picture technology.

1/27-1/30 Quiz 2

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Week 3        The Rise of Narrative Cinema

1/30 Watch:

Watch assigned films at [wm.kanopystreaming.com](http://wm.kanopystreaming.com)

*Those Awful Hats* (D.W.Griffith USA 1909),

*The Sealed Room* (D.W.Griffith USA 1909),

*The Redman's View* (D.W.Griffith USA 1909)

<http://wm.kanopystreaming.com/video/dw-griffith-years-discovery-1909-1913-volume-1>

*Fantomas in the Shadow of the Guillotine* (Episode 1) (Louis Feuillade France 1913, 54 min.)

<http://wm.kanopystreaming.com/video/fantomas>

Read:

Robert Sklar "D.W. Griffith and the Forging of Motion Picture Art" (*Movie-Made America* pp. 48-64, available on the BB site)

Ben Singer "Serials" (available on the BB site)

Richard Abel "Louis Feuillade" (available on the BB site)

Recommended reading and viewing materials to start thinking about your final paper:

"How to watch Fantomas?"

<http://www.davidbordwell.net/blog/2010/11/11/how-to-watch-fantomas-and-why/>

Janet M. Gaines. "Of Cabbages and Authors" (*A Feminist Reader in Early Cinema*, Duke UP 2002)

On women in film industry, watch

Early Directors on Directing

<http://wm.kanopystreaming.com/video/early-directors-directing>

Tom Gunning "Tracing the Individual Body: Photography, Detectives, and Early Cinema" in *Fin-de-Siecle Paris* (available on the BB site)

Origins of American Animation, 1900-1921

Library of Congress, American Memory Project

<http://memory.loc.gov/ammem/oahtml/oahome.html>

This site traces the development of early American animation through 21 animated films made between 1900 and 1921. The films include several media—clay, puppet, cutout animation, and pen drawings—and indicate the “connection between newspaper comic strips and early animated films.”

1/31 Ukraine on Film: *Bitter Harvest* 5 pm. wash 201

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2/1 The Studio System, Comedy, and Stardom: The Case of Chaplin  
Watch:  
Watch assigned films at [wm.kanopystreaming.com](http://wm.kanopystreaming.com) and youtube

*Between Showers* (USA, Keystone Film Company 1914 6 min.)  
<http://wm.kanopystreaming.com/video/chaplin-keystone-part-1>

*Easy Street* (Charlie Chaplin, USA 1917 19 min.)  
<http://wm.kanopystreaming.com/video/easy-street>

*The Immigrant* (Charlie Chaplin, USA 1917, 25 min.)  
<http://wm.kanopystreaming.com/video/immigrant>

Read:  
Required  
Robert Sklar. "Chaos, Magic, Physical Genius of the Art of Silent Comedy."  
*Movie Made America* pp. 104-121 (available on the BB site)

Miriam Hansen. "Early Cinema, Late Cinema: Transformations of the Public Sphere" (VP)

Recommended reading and viewing materials to start thinking about your final paper  
Robinson, David. "Comedy." *The Oxford History of World Cinema*. Oxford UP.  
78-86.  
Frank Krutnick "A Spanner in the Works? Genre, Narrative and the Hollywood Comedian" (available on the BB)

2/3-2/6 Quiz 3



## Part II. Narratives of Modernity (1913-1940)

Week 4 Silent Cinema of the 1920s: Hollywood and Beyond

2/6 The Studio System: Melodrama and Modernity

Watch:

*The Big Parade* (King Vidor USA 1925 141 min.)

<http://putlockers.fm/watch/wvnqo6dQ-the-big-parade.html>

Read:

Michael Isenberg. “The Great War Viewed from the Twenties: The Big Parade (1925)” (available on the BB site)

US & French reviews and advertising for *The Big Parade/Le Grande Parade.* (available on the BB site)

Possible paper topics:

Compare treatment of war and masculinity in King Vidor’s *The Big Parade* and Lewis Milestone’s *All Quiet on the Western Front.*

2/8 Ethnography and Documentary Cinema (Marking Boundaries b. Entertainment and Ethnographic Documentary)

Watch:

*Nanook of the North* (Robert J. Flaherty, USA, 1922, 79 min.)

<http://wm.kanopystreaming.com/video/nanook-north-0>

Read:

Required

Rony, Fatimah Tobing. *The Third Eye: Race, Cinema, and Ethnographic Spectacle.* Durham: Duke UP, 1996. Introduction (pp. 3-20), and chapter 4 (pp. 99-128) (available on the BB site)

Recommended (not required):

Rony, Fatimah Tobing. *The Third Eye: Race, Cinema, and Ethnographic Spectacle.* Durham: Duke UP, 1996. chapter 6 (157-192).

Interview with Robert Flaherty (From Imagining Reality)

Rosalind C. Morris, “Through a Glass Darkly: Terms and Problems for Analysis” (New Worlds from Fragments 11-38)

Jay Ruby, “Introduction” (Picturing Culture 1-39)

Recommended films for the future:

On Cannibalism (Fatima Tobing Rony, 1994, 6 mins.)

<http://www.wmm.com/filmcatalog/pages/c252.shtml>

*Nanook Revisited* (Claude Massot, Canada/France, 1994, 55 mins.)

[http://fod.infobase.com/p\\_ViewVideo.aspx?xtid=2250&tScript=0](http://fod.infobase.com/p_ViewVideo.aspx?xtid=2250&tScript=0)

Possible paper topics:

Lyrical and commercial “ethnography”: comparative case study of *Grass* and *King Kong*.

Two Nanooks: Flaherty and Massot, Evolution of Ethnographic Documentary  
Is *Birth of a Nation* an ethnographic film, according to Fatimah Tobing Rony?

2/9 Henry Jenkins lecture (5 pm., Tucker 127 a)  
2/10-2/13 Quiz 4

Week 5. Against Hollywood?: Cinema of Deconventionalization  
2/13 European Film AG of the 1920s.

Watch:

*Ballet Mechanique* (Fernand Leger, Dudley Murphy, Man Ray, France 1924, 17 min.)  
*Anemic Cinema* (Marcel Duchamp, France 1926, 7 min.)  
*Looney Lens Series: Anamorphic People* (Al Brick, USA 1927, 2 min.)  
*Night on Bald Mountain* (Alexander Alexeieff and Claire Parker 1933, 8 min.)  
In *Unseen Cinema 3: Light Rhythms - Music and Abstractions*"  
<https://wm.kanopystreaming.com/video/unseen-cinema-3-light-rhythms>

Read:

Bordwell and Thompson "Film Experiments outside the Mainstream Industry"  
*Film History* pp. 158-169



2/15, Thursday, 5 pm. Lecture. Denise Youngblood, "Out with the Old, in with the New?  
Russian Cinema in Revolution, 1917-1918" (Blow 332)



WM Global Film Festival <http://filmfestival.wm.edu/>

2/16, Friday, 2:30 pm. **Workshop.** The Process of Editing Documentaries. Zach Keifer  
Zach Keefer, Reeder Media Center

I.2/17, Saturday, 3 pm.

Watch:

*Zoology* (Ivan Tverdovsky, Russia 2016, 91 min.)  
<https://wmglobalfilmfestival.com/portfolio-item/zoology/>  
Kimball Theatre

II.2/18, Sunday, 3 pm. Weimar Cinema

Watch:

*Nosferatu* (F.W. Murnau, Germany 1922, 94 min.)  
Kimball Theatre

if cannot go:

*Nosferatu* (F.W. Murnau, Germany 1922, 94 min.)  
<http://wm.kanopystreaming.com/video/nosferatu-0>

III.2/18, Sunday, 5:30 pm.

Watch:

*Kedi* (Ceyda Torun, Turkey 2016, 80 min.)  
<https://wmglobalfilmfestival.com/portfolio-item/kedi/>  
Kimball Theatre

if cannot go:

2/17, Saturday, 8 pm.

*Rat Film* (dir. Theo Anthony, USA 2017, 82 min.)  
<https://wmglobalfilmfestival.com/portfolio-item/ratfilm/>

Read: Bordwell and Thompson “Germany in the 1920s” *Film History* pp. 87-100.

Recommended reading to start thinking about the final paper:

Robin Wood. “An Introduction to the American Horror Film” (1979) (on the BB.)

Two Posts on the Discussion Board:

1. Workshop. According to Zach Keifer, how does editing organize visual narrative? What are the major strategies for organizing large amounts of footage?

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2. Films. Choose two films from the festival and compare the use of animals as animals of mise-en-scene. At least one of the films should be either *Zoology* or *Nosferatu*

## Week 6

2/20 Soviet Montage Movement

Watch:

Watch assigned films at [wm.kanopystreaming.com](http://wm.kanopystreaming.com)

*Man with a Movie Camera* (dir. Dziga Vertov USSR 1929, 68 min.)

<http://wm.kanopystreaming.com/video/dziga-vertov-man-movie-camera-and-other-newly-restored-works>

Read:

Bordwell and Thompson “Soviet Cinema in the 1920s” *Film History* pp. 110-123

Dziga Vertov “On the Significance of Nonacted Cinema” (available on the BB).

2/20 Ukraine on Film: *Maidan*, 5 pm., wash 201

2/22 Early Synchronous Sound and Crime Film

Watch:

*M* (Fritz Lang, Germany 1931, 131 min.)

<http://wm.kanopystreaming.com/video/m>

Read:

Bordwell and Thompson “The Introduction of Sound” *Film History* pp. 177-188



Possible paper topic and recommended reading:

Representation of women's empowerment in Kino's *Man with the Movie Camera* and Fritz Lang's *Metropolis*.

Andreas Huyssen. *After the Great Divide: Modernism, Mass Culture, Postmodernism*. 1986.

Pearl Latteier. “Gender and the Modern Body: Men, Women, and Machines in Vertov’s *Man with a Movie Camera*.

<http://www.freepatentsonline.com/article/Post-Script/105644188.html>

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2/24-2/27 Quiz 5

Week 7

2/27 Early Synchronous Sound and Crime Film  
Guest lecture

3/1 Watch either or:

*Little Caesar* (Mervin LeRoy 1931)  
*The Public Enemy* (William Wellman 1931),  
*Scarface* (Howard Hawks 1932)

Read:

Fran Mason “Modernity and the Classic Gangster Film” *American Gangster Cinema* (available on the BB)

Robert Sklar “The Golden Age of Turbulence and the Golden Age of Order”  
*Movie-Made America* pp. 175-194 (available on the BB)

For this class we split into three teams. Each team previews one of three gangster classics of pre-Code era (*Little Caesar* (Mervin LeRoy 1931), *The Public Enemy* (William Wellman 1931), *Scarface* (Howard Hawks 1932) and prepares a 15 min. presentation (10 min. talk + 5 min. clip illustrating film technique or some other important point in your presentation) about the film. Your presentation should have a claim about the film. Then introduce the filmmaker to us. You need to discuss the use of sound in the film, how the film fits classical Hollywood narrative, how it represents studio style, how it treats racial/ethnic otherness, class identity, gender. Compare this US gangster film with German films and their treatment of crime on screen. Discuss, for example, either visual (editing, use of light and shadows) and sound aspects of the film, urban setting, representation of authorities: official and criminal underworld authorities.



3/3-3/11 Spring Break

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Week 9

3/13 Watch:

*Snow White and the Seven Dwarfs* (David Hand, USA 1937, 83 min.)

Read:

Robert Sklar “The Making of Cultural Myths: Walt Disney” *Movie-Made America* pp.195-205 (available on the BB)



3/15 Midterm

3/15 Ukraine on Film: *Haytarma*. Mar 15, 5 pm. wash 302

3/15 Peter Bonerz (Time and Place TBA)

**Part III: Mass Ornaments, Synchronous Sound and Propaganda**

Week 10

3/20 Watch:

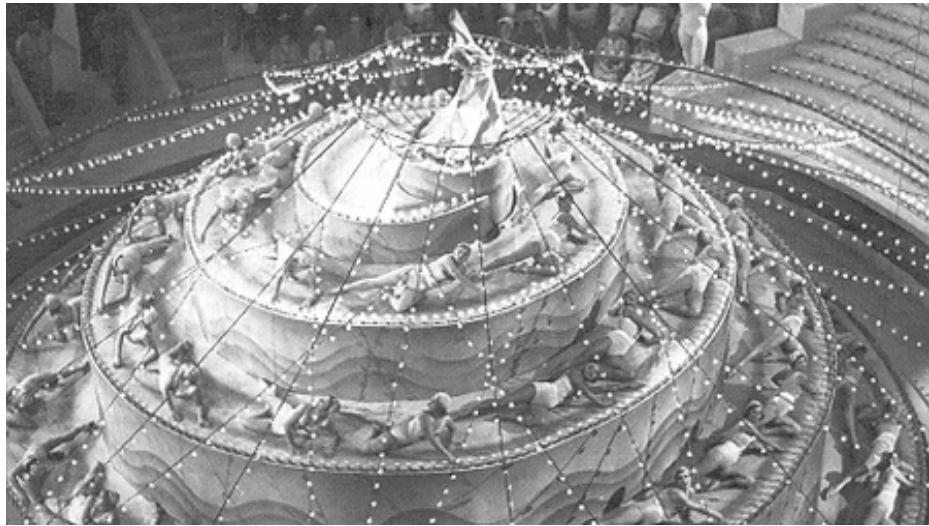
*Triumph des Willens/Triumph of the Will* (Leni Riefenstahl, Germany 1935, 114min.

<https://www.youtube.com/watch?v=GHS2coAzLJ8>

Read:

Bordwell & Thompson “Cinema & the State: The USSR, Germany, & Italy, 1930-1945” *Film History* pp. 248-253

In class: *Why We Fight: The Nazis Strike* (Frank Capra, USA 1943, 41 min.)



3/22 Watch:

*Night Mail* (dir. Harry Watt & Basil Wright, UK 1936, 25 min.)  
<https://www.youtube.com/watch?v=CrswMXVW4iY>

*Circus* (dir. Grigorii Alexandrov, USSR 1936, 90 min.)  
<https://www.youtube.com/watch?v=ia4DyErYhAs>

Read:

Bordwell & Thompson "Cinema & the State: The USSR, Germany, & Italy, 1930-1945" *Film History* pp. 239-245  
Rimgaila Salys "Circus" *The Russian Cinema Reader I* pp. 250-268 (available on the BB)

3/22, Thursday. Lecture. Susan Morrissey, "Mass Media, Affect, and Violence in Revolutionary Russia" (Blow 332, 5 pm.)

3/24-3/27 Quiz 6

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## Part IV: Time-Image Cinema, Post-War Modernist Cinema

Week 11 Neorealism, Post-War Modernism, Auterism

3/27 Watch either or:

*Ossessione* (dir. Luchino Visconti, 1943, 140 min.)

DVD at Swem

*Rome Open City* (dir. Roberto Rossellini, Italy 1945, 104 min.)

<http://wm.kanopystreaming.com/video/rome-open-city>

*Bicycle Thieves* (dir. Vittorio de Sica, Italy 1948, 85 min.)

<http://wm.kanopystreaming.com/video/bicycle-thieves>

Read:

Bordwell and Thompson “Postwar European Cinema: Neorealism and its Context, 1945-1959” *Film History* pp. 324-337

For this class meeting we again split into three teams. Each team previews one of three neorealist classics and prepares a 15 min. presentation (10 min. talk + 3-5 min. clip illustrating film technique or some other important point in your presentation) about the film. Your presentation should have a claim about the film. Then introduce the filmmaker to us. You need to discuss the use of setting in the film, how the film fits critics/filmmakers' ideas of neorealist narrative, how it represents social conflict, class identity, gender. Compare this neorealist film with fascist or socialist realist cinema. Discuss, for example, either visual (editing, use of light and shadows) and sound aspects of the film, urban setting, representation of authorities.

3/29 Watch:

*Meshes of the Afternoon* (Maya Deren USA 1943, 14 min.)

<http://wm.kanopystreaming.com/video/1940s>

*Mildred Pierce* (Michael Curtiz USA 1945, 111 min.)

<https://www.youtube.com/watch?v=WqKFq-68xQI&t=16s>

Read:

Sklar, ch. 15 (available on the BB)

Linda Williams (available on the BB, ADD)

3/29 Your thesis statement for your final paper is due at 2 pm. (in print, in class)

3/31-4/3 Quiz 7

Week 12 Auteur Theory and Art Cinema

4/3 Auteur Style and the Western

Watch either or:

*Stagecoach* (dir. John Ford, USA 1939)

<http://wm.kanopystreaming.com/video/stagecoach>

*High Noon* (dir. Fred Zinnemann, USA, 1952)

*Johnny Guitar* (dir. Nicholas Ray USA, 1954)

For this class meeting we split into three teams for the final time. Each team previews one of three western classics and prepares a 15 min. presentation (10 min. talk + 3-5 min. clip illustrating film technique or some other important point in your presentation) about the film. Your presentation should have a claim about the film. Then introduce the filmmaker to us. You need to discuss the use of the genre's conventions in the film, how it represents social conflict, class identity, gender. What do these films say about American culture of the period?

Read: Kitses. *Horizons West* (available on the BB ADD)

4/4 Ukraine on Film: *Earth* 5 pm. wash 302

4/5 Watch:

*Sansho the Bailiff* (Kenji Mizoguchi, Japan 1954, 124 min.)

<http://wm.kanopystreaming.com/video/sansho-bailiff>

Read:

Excerpts from *Cahiers du Cinema* on Kurosawa and Mizoguchi Jim Hillier, ed., *Cahiers du Cinema: The 1950s: Neo-Realism, Hollywood, New Wave* (Cambridge: Harvard University Press, 1985).

originally published in French in *Cahiers du Cinema*, numbers 1-102, April 1951-December 1959.

(on the BB)

Recommended for future reading: Dudley Andrew and Carole Cavanaugh.

*Sansho Dayu*. London: BFI Publishing, 2000

4/7-4/10 Quiz 8

Week 13

4/10 French New Wave

Watch:

*Breathless* (Jean Luc Godard, France, 1960, 91 min.)

<http://wm.kanopystreaming.com/video/breathless>

Read:

Bordwell and Thompson “New Waves and Young Cinemas, 1958-1967” *Film History* 403-414

4/12 Kitchen Sink Realism

Watch:

*Taste of Honey* (Tony Richardson, UK 1961, 100 min.)

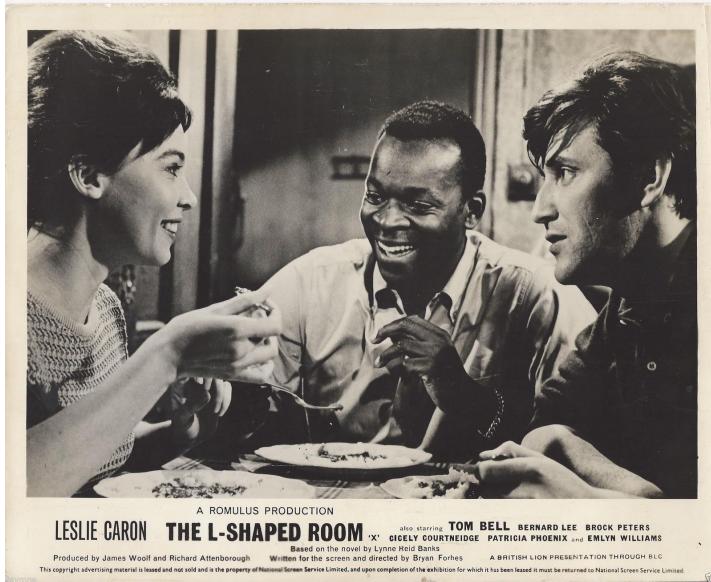
<http://wm.kanopystreaming.com/video/taste-honey>

Read:

-Bordwell and Thompson “New Waves and Young Cinemas, 1958-1967” *Film History* 418-419

-A History of Free Cinema

<http://www.screenonline.org.uk/film/id/592919/>



4/14-4/17 Quiz 9

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Week 14 Third Cinema?

4/17 Watch:

*La Noir de / Black Girl* (Ousmane Sembene, Senegal/France 1966, 65 min.)

<https://www.youtube.com/watch?v=sptKbtXIn4o>

Read:

Solanas and Gettino “Toward a Third Cinema” (available on the BB)

Recommended:

Watch:

*Memories of Underdevelopment* (Tomas Gutierrez Alea, Cuba 1968, 97 min.)

*Sembene* (dir. Jason Silverman 1996, 89 min.)

[https://search.alexanderstreet.com/view/work/bibliographic\\_entity%7Cvideo\\_work%7C3551391](https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cvideo_work%7C3551391)

4/19 Watch:

*The Battle of Algiers* (Gillo Pontecorvo, Italy/Algeria 1966)

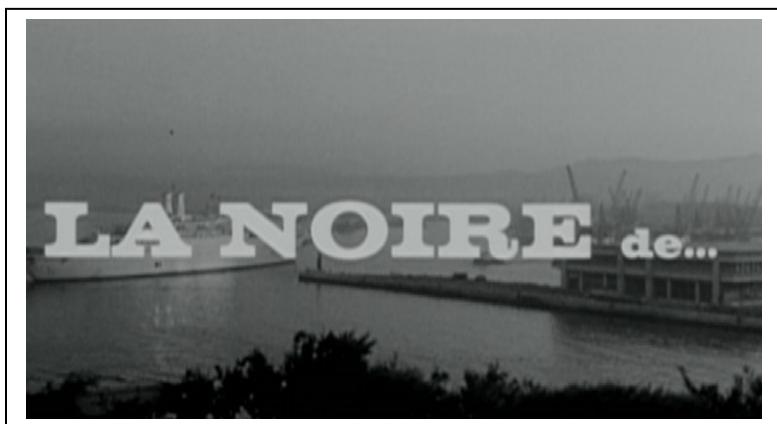
<http://wm.kanopystreaming.com/video/battle-algiers-0>

Read:

Bordwell and Thompson “Politically Critical Cinema” *Film History* pp. 495-509

4/21-4/24 Quiz 10

4/20 Final Paper is Due (submit via Blackboard)



Week 15

4/24 Student Presentations

4/26 Student Presentations

5/2 Final Examination, 9:00-12:00 noon

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