



LOYOLA
UNIVERSITY CHICAGO

Preparing people to lead extraordinary lives

**COMM 203-001 (2761)—TOPICS IN CINEMA HISTORY: WAR AND
REVOLUTION**

LAKE SHORE CAMPUS
CUDAHY IBRARY, ROOM 318, SPRING 2023



“War is cinema, and cinema is war” Paul Virilio

Instructor: Milan Pribisic (he/his/him), Ph.D. (mpribis@luc.edu)

Class meetings: We 4:15 pm to 6:45 pm LSC, Cudahy Library # 318

Office/student hours: By appointment only, either online using Zoom or in-person

TEXTS: Nowell-Smith, Geoffrey. *The History of Cinema: A Very Short Introduction*
[HC] (ISBN 978-0-19-870177-4)

COURSE DESCRIPTION: This course examines the aesthetic, social, technical, and theoretical evolution of cinema through the topics of War and Revolution as shown, told,

or reflected using the moving image based medium of celluloid and/or digital film. The perspective from which we will approach these topics is historical as each cinematic artifact viewed during the course will be placed in its historical context of production and of our today's reception of them. The students will watch the films, read the textbook, as well as a series of accompanying articles that will be available in Sakai, and engage in class discussions and short, reflective written or oral assignments about the viewings and readings. The final assignment is a group project based on the research and will be delivered as a combination of an in-class group presentation and a group paper.

COURSE OUTCOMES:

After the course students will be able to:

identify a broad overview of the development of cinema as technology, an industry, an art form, and a way of viewing the world's wars and revolutions [CINEMA HISTORY LITERACY]

recognize the importance of close reading and systematic analysis for evaluating media/cinematic texts [CRITICAL THINKING SKILLS]

demonstrate written critical skills in analyzing various cinematic artifacts [WRITING CRITICISM SKILLS]

orally present insightful criticism in small group setting [PRESENTATION SKILLS]

demonstrate the ability to meet deadlines [TIME MANAGEMENT SKILLS]

STUDENTS' ROLES/RESPONSIBILITIES: Apart from class attendance and participation, it is the student's responsibility to contact the instructor if they have questions about course content or assignments/deadlines. In a three credit hours lecture class such as this one, students should expect to work a minimum of **five hours a week** which includes class attendance and watching the films, readings, and homework assignments. This estimate is to help you become aware of the level of effort expected; turning in a sloppy work that took few minutes to complete will be obvious. Please keep track of time spent working for the class and if it is more time than this estimation mentioned above, contact me so we can talk about it.

INSTRUCTOR'S ROLE/RESPONSIBILITIES: I strive to create a learning environment for the students that supports a diversity of experiences, perspectives, and thoughts, and honors our unique identities (including race, gender, sexuality, class,

religion, ability ...). We start with a land acknowledgement, that is by naming Ojibwe, Potawatomi, Odawa, as well as Menominee, Miami, and Ho-Chunk nations upon whose land the university stands. The names, including ours, and their pronunciations, as well as the set of pronouns we use to present ourselves are important; if they are different from those on your Loyola records, please let me know. I am here to help guide you through the course materials and address any questions/concerns you might have. If you feel like your performance in the class is being impacted by your experiences in- and outside the class, please do not hesitate to contact me. I will respond to your requests in a timely manner (within 24 hours when possible) and will provide constructive feedback on them (this also includes the assignments). I am still (like many of us) in the process of learning about diverse perspectives and identities. If something was said/posted in class by classmate or instructor that made you feel unsafe, please contact me. I will be available to meet with you either online or in person by appointment.

STUDENT DIVERSITY, EQUITY, AND INCLUSION: As Loyola’s mission statement holds, “We are Chicago’s Jesuit, Catholic University--a diverse community seeking God in all things.” Together, as a community rich in diversity, we are called to “expand knowledge in the service of humanity through learning, justice and faith.” Recognizing and appreciating the diverse collection of identities, experiences, perspectives, and abilities of the students, faculty, staff, and community partners with whom we collaborate, the School of Communication commits itself to enriching academic experiences through the advancement of diversity, equity, inclusion, anti-racism, and anti-oppressive practices. For more information visit OEC site:

[Comprehensive Policy: Office for Equity and Compliance: Loyola University Chicago \(luc.edu\)](https://www.luc.edu/office-for-equity-and-compliance/)

ATTENDANCE: Cinema is a public, communal place to go and see movies (Geoffrey Nowell-Smith). In this cinema history class, we will recreate cinemagoing experience by watching assigned films in our classroom with the post-viewing class discussion feedback. I am using the discussion teaching method which includes short traditional lecturing but stresses interactive discussion during class; all students are expected to attend the class regularly and be prepared to actively participate in the discussions and activities. **Participation** grade (50 points) is based on student’s class

attendance (10 points) and active contribution (40 points), on conducting the weekly assignments (short reflection papers, Discussions forum topics) in a timely manner according to the deadline (the weekly, participation assignments past due date will be automatically marked with 20% points deduction and accepted seven days past the due date; beyond that date no late weekly, participation assignments are accepted). **No show to class means no attendance points [since we meet once a week, two unexcused absences are acceptable, beyond that number your attendance grade will be lowered].** If you miss a class with a scheduled assignment, such as peer review, you will be given the opportunity to make it up **ONLY** if you provide a medical doctor's excuse or an official letter stating you were representing Loyola University Chicago at an event.

ACADEMIC INTEGRITY: A basic mission of a university is to search for and to communicate truth as it is honestly perceived. A genuine learning community cannot exist unless this demanding standard is a fundamental tenet of the intellectual life of the community. Students at Loyola University Chicago are expected to know, to respect, and to practice this standard of personal honesty. Academic dishonesty can take several forms, including but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. Academic cheating is a serious violation of academic integrity. **Cheating** includes, but is not limited to, obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher; providing information to another student during examination; obtaining information from another student or any other person during an examination; using any material or equipment during an examination without consent of the instructor, or in a manner which is not authorized by the instructor; attempting to change answers after the examination has been submitted; unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom; falsifying medical or other documents to petition for excused absences or extensions of deadlines or any other action that, by omission or commission, compromise the integrity of the academic evaluation process. **Plagiarism** is a serious violation of the standards of academic honesty; it is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. Plagiarism involves the taking and use of specific words and ideas of other without proper acknowledgement of the sources, and includes, but is not limited, to submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.; submitting as one's own another person's unpublished work or examination material; allowing another or paying another to write or research a paper for one's own benefit, or purchasing, acquiring, and using for course credit a pre-written paper. A more detailed description of this issue can be found at <http://luc.edu/english/writing.shtml#source>. In addition, a student may not submit the same paper or other work for credit in two or more classes. This applies even if the student is enrolled in the classes during different semesters. Any act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. See the LUC web page *Academic*

Integrity at Undergraduate Studies Catalog/Academic Standards and Regulations for university policy on plagiarism at

http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml

<http://www.luc.edu/english/aboutthewritingprogram/theuseandmisuseofsourcematerials/#d.en.238783>

All instances of academic dishonesty must be reported by the instructor to the appropriate area head and to the office of the Dean of the School of Communication. Students have a right to appeal any finding of academic dishonesty against them. The procedure for such an appeal can be found at

http://www.luc.edu/academics/catalog/undergrad/reg_academicgrievance.shtml.

STUDENT ACCESSIBILITY CENTER (SAC): If you have a special circumstance that may have some impact on your course work and for which you may require accommodations, please contact SAC as soon as possible. Formal arrangements must be made through the office before course adjustments can be made. Additional information about the services available at: <http://www.luc.edu/sac/sacstudents/>

MANAGING LIFE CRISES AND FINDING SUPPORT: Should you encounter an unexpected crisis during the semester (e.g., securing food or housing, addressing mental health concerns, managing a financial crisis, and/or dealing with a family emergency, etc.), I strongly encourage you to contact the Office of the Dean of Students by submitting a CARE referral to [CURA Network: CURA Network: Loyola University Chicago \(luc.edu\)](#)) for yourself or a peer in need of support. To learn more about the Office of the Dean of Students, please find their websites here: <https://www.luc.edu/dos/> 773-508-8840; deanofstudents@luc.edu.

WRITING CENTER SERVICES: Loyola University Chicago's Writing Center can help you at any stage of your writing process--meet in person or online for 30 minutes to an hour with a trained writing tutor at the Lake Shore or Water Tower campus. These one-on-one sessions can cover every stage of the writing process, from brainstorming with a prompt to thesis statements and sentence structure. Bring ideas, drafts, and a variety of writing assignments. <https://www.luc.edu/writing/>

ASSIGNMENTS: There are several short, weekly assignments (reflections on the films viewed and/or chapters and articles assigned to read) that are part of the Participation in the course and will be announced in class; also, there is one 5-page paper review of one of the films from the syllabus, and there is the end-of-semester group project based on the research on the course topic of War and Revolution in Cinema consisting of two parts— an in-class group presentation and the group paper based on the said research and due during the Finals week. Grading rubrics will be shared for each assignment.

Participation--Attendance + short, weekly assignments	50 points
Written Assignment (5-page paper)	50 points
Group project (in-class presentation and group paper)	150 points

GRADING ASSIGNMENTS: Unless instructed, do not email assignments (all assignments to be graded must be submitted either in hard copy or in Sakai). I grade on points, which means each assignment carries a certain number of points, and your final grade is the result of your accumulated number of points. To receive a D letter grade for the Course you will need to have 162 points out of 250 total points possible (that is 65% of the total points). The assignment rubrics will be provided in class for each specific assignment. Please observe the **24/7 grading policy**—wait 24 hours after receiving the grade to talk to me about it but talk to me about the grade within seven days if you have a question. After one week has passed, I will not discuss the grade for that assignment.

TOTAL=250 POINTS

A(EXCELLENT)=237-250

A-minus=230-236

B+=221-229

B (GOOD)=215-220

B-minus=207-214

C+=200-206

C (AVERAGE)=192-199

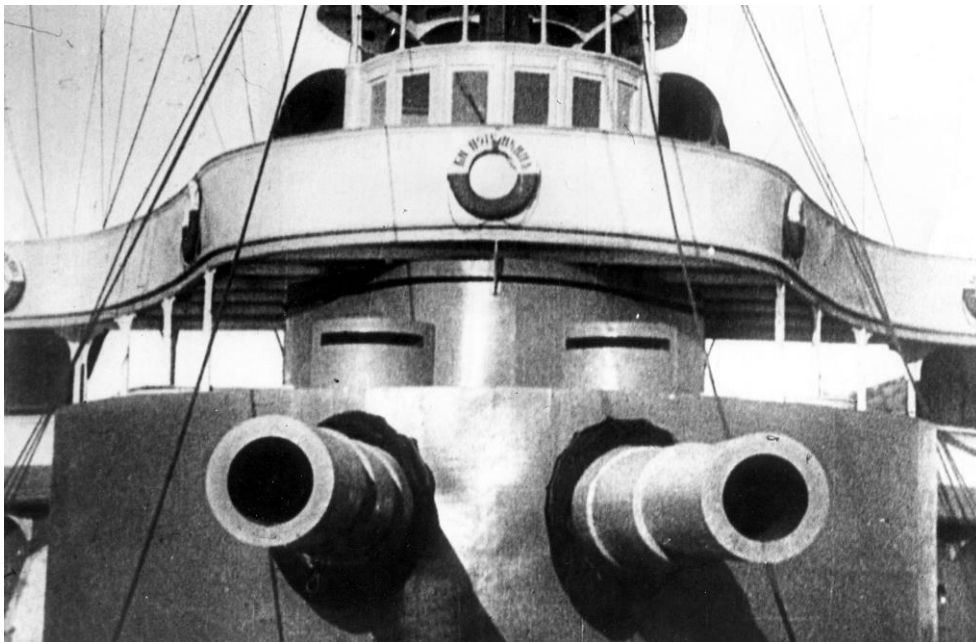
C-minus=185-191

D+=177-184

D (FAIR)=163-176

F (POOR)=below 163

STATEMENT OF INTENT: By remaining in this course, students are agreeing to accept this syllabus as a contract and to abide by the guidelines outlined in this document.



WEEKLY SCHEDULE

(The following class plan is by the week; possible changes to the syllabus will be announced both in class and in Sakai)

Week **ONE** of January 16:

Introduction to class/Syllabus
HC Chapter 6 “Conclusion: Seven Epochs of Cinema”
FILM: *Battleship Potemkin* (1925) Sergei Eisenstein (d)

Week **TWO** January 23:

READ: HC Chapter 1 “Introduction”
On cinematic representation (class lecture)
FILM: *Kanal* (1957) Andrzej Wajda (d)

Week **THREE** of January 30:

FILM: *Night and Fog* (1956) Alain Resnais (d)
READ: HC Chapter 2 “Technology”
“Candid Camera” by Paul Virilio (Sakai)

Week **FOUR** of February 6:

FILM: *Metropolis* (1927) Fritz Lang (d)

Week **FIVE** of February 13:

FILM: *The Battle for Algiers* (1966) Gillo Pontecorvo (d)
READ: HC Chapter 3 “Industry”
“Teaching about War through Film and Literature”
by Daniel Lieberfeld (Sakai)

Week **SIX** of February 20:

FILM: *The Spirit of the Beehive* (1973) Victor Erice (d)

Week **SEVEN** of February 27:

FILM: *The Marriage of Maria Braun* (1978) R. W. Fassbinder (d)
READ: CH Chapter 4 “Cinema as Art Form”

Week **EIGHT** of March 6: **SPRING BREAK—ENJOY!**

Week **NINE** of March 13:

FILM: *Underground* (1995) Emir Kusturica (d)
Interim Dean Elizabeth Coffman's documentary (possible)

Week **TEN** of March 20:

FILM: *WR Mysteries of Organism* (1971) Dušan Makavejev

READ: HC Chapter 5 "Cinema and the Outer World"

Week **ELEVEN** of March 27:

FILM: *La France* (2007) Serge Bozon (d)
5-PAGE PAPER DUE (3/29)

Week **TWELVE** of April 3:

FILM: *To Be or Not to Be* (1942) Ernst Lubitsch (d)

Week **THIRTEEN** of April 10:

FILM: *Maidan* (2014) Sergei Loznitsa (d)
READ: "Beautiful Violence" by Jeffrey Ventola (Sakai)

Week **FOURTEEN** of April 17:

GROUP PRESENTATIONS

Week **FIFTEEN** of April 24:

GROUP PRESENTATIONS

**FINAL EXAMINATION WEEK STARTS MONDAY, 1 MAY AND RUNS
THROUGH SATURDAY, 6 MAY; OUR CLASS' EXAM IS ON WEDNESDAY, 3
MAY AT 4:15 PM CENTRAL DAY TIME**