

"To care about old movies is to care about people." — Martin Scorsese

Office: 256 Fine Arts

Email (best way to reach me): csieving@uga.edu

Office hours: 1-3pm W, 2-3pm R, or by appt

Meeting Times

- Lecture: 12:30-1:45pm TR Room 53, Fine Arts
- Screening: 2:00-4:45pm T Room 53, Fine Arts

Course Objectives/Learning Goals

This course provides you with an introduction to a half-century of world cinema history, from the medium's beginnings to World War II. The course is structured chronologically and draws on mainly narrative but also documentary and experimental cinema, focusing on moments in cinema's development that are particularly relevant from aesthetic, social, technological and / or economic perspectives.

The learning goals of this course are to acquaint you with the events, causes, and consequences of early cinema history and to foster the critical thinking and writing skills necessary for assessing and advancing arguments about that history. Accordingly, a concurrent goal is for you to acquire the skills and tools you need to do historical research at a college level. (Handouts explaining the writing assignments in more detail will be distributed in advance of each assignment.)

By the end of the semester, you should be able to identify and critically examine the primary texts and contexts of major pre-1946 film movements and trends, to describe the aesthetic, political, cultural, economic, and technological catalysts that distinguished and helped to shape those movements and trends, and to compose your own credible, original historical discourse about early film history.

Required Texts

- This syllabus and assignment sheets: read them all very carefully.
- Film History: An Introduction (listed as FH below) by Kristin Thompson and David Bordwell, the **new third** edition (New York: McGraw-Hill, 2010); available at the UGA bookstore.
- Any listed readings not in FH are available in PDF form via e-reserve (password: **sunrise**).

You may find some of the assigned readings dense or unclear. I recommend that you take notes when you read and ask questions and / or raise issues about the readings in class. We will spend a good part of class time trying to "unpack" what these scholars and authors are trying to say, and at times we will contrast the views of one with those of another and with your own views, as well. So, come to class prepared both to take lecture notes and to share your ideas about the assigned readings and films.

Attendance and Participation/Preparation

Attendance during all class meetings is an essential component of this course. You are responsible for signing your own name on an attendance sheet at every class session. Each absence beyond two for the course's lecture component and / or one for the lab component will lower your semester participation / preparation / attendance grade by one-third of a letter grade (A- to B+, B to B-, etc.). The two "free" lecture skips and one "free" lab skip are designed to allow for illness, unforeseen circumstances, and University-excused absences, so use them wisely and plan ahead. Also, for every three times you arrive late to lecture and / or lab, you will be charged with an official absence. **IMPORTANT:** if you miss 10 or more class meetings (lectures and / or screenings), you will automatically fail the course.

If you miss a class, it is your responsibility to contact a classmate to borrow lecture notes and get information about any missed announcements or assignments. Once you have done this, I will be happy to meet with you to go over the material and answer questions.

A good attendance record alone will not result in a good participation / preparation grade. Participation also involves having read the assigned articles and watched the assigned films, arriving to class on time, taking notes, paying close attention, and, especially, discussing and asking probing questions on the assigned articles and films: in other words, demonstrating your engagement with the course. Behavior that demonstrates a lack of engagement with the course—failure to adequately prepare, arriving late or leaving early, sleeping, conversing, reading / working / texting / surfing the Internet during class, acting in a disrespectful or inattentive manner toward me or your classmates, etc.—will result in serious consequences for your participation / preparation grade.

Screenings

Don't forget that you have registered for a screening lab on Tuesdays at 2:00pm—you are required to attend **this lab**. If you have a conflict with this day and time, you will need to take this class another semester.

The following are requirements for attending screenings:

- Arrive on time so as not to miss the opening credits or create a disturbance for others.
- Remain quiet during the screening. DO NOT talk or engage in any other distracting behaviors.
- The use of personal electronic devices (phones, computers, et al) during screenings is FORBIDDEN. Shut them off and put them away.

Screening attendance is very important because the films provide common ground for our examination of film history. Skipping a film is like not doing the assigned reading and will result in similar problems, such as an inability to participate in discussions and difficulty following lectures and readings. You are expected to watch the films carefully from beginning to end, and you will be tested specifically on them. It is recommended that you take notes on the films so as to be able to remember details about the use of style and narrative structure, guided by the questions on the credit sheets provided; these notes will be helpful for purposes of discussion and in preparing for exams, quizzes, and papers.

Quizzes and Exams

There will be six unannounced quizzes over the course of the semester. Each quiz will be administered at the start of class and will address relevant information, concepts, and details from recent class days' films, lectures, and readings. You cannot make up missed quizzes, unless you miss more than one quiz because of University-excused absences (in each instance). However, in calculating your final quiz grade I will drop your lowest score of the semester—which means that one missed quiz won't torpedo your overall score.

IMPORTANT: Make-up exams are ONLY possible for emergency medical reasons. If you know you will be absent on an exam day, you will need to take this course during a different semester.

Paper Policies

All work submitted for this class—papers, exams, quizzes—must be completed on your own and reflect your own ideas and efforts. Academic dishonesty will not be tolerated. Plagiarism, copying, and other forms of cheating can result in a failing grade for the class and expulsion from the university. Plagiarism is any instance of trying to pass off the words or ideas of others as your own, whether those ideas are from print sources, web sources, or your peers. Acknowledge all reading and research sources with endnotes or parenthetical citations. Keep hard copies of your essays and exam book until you have received a final grade for this class.

All students must familiarize themselves with and abide by the UGA Academic Honesty Policy. Please refer to "A Culture of Honesty" at www.uga.edu/honesty/ahpd/culture_honesty.htm

Unless otherwise noted, papers must be received by me BOTH in hard copy and via e-mail (MS Word attachment) by the designated due time and date to qualify for full credit. For each day, Monday through Sunday, that a paper is late, its grade will drop one-half of a letter grade. (For example: if you turn in a paper two days late that would have received an 'B' had it been turned in on time, it will instead receive a 'C'.) Your paper will be dated based on when I receive both paper and electronic copies. (Therefore, if you are turning in a late paper I strongly encourage you to double-check with me to make sure I received it via e-mail.) Outside of a documented medical emergency or bereavement, I cannot give full credit on late papers for any reason.

IMPORTANT: If you do not turn in all required paper assignments before the final exam period, you will receive a failing grade for the course.

Graduate Students

Graduate students will write longer versions of the required writing assignments and alternative versions of the exams. Please check with me at the assigning of the papers and prior to the administering of the exams for further details.

Course Requirements and Grade Breakdown

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| • Class participation and preparation / class and lab attendance | 10% |
| • In-class quizzes | 10% |
| • Paper #1 (hard copy / e-mail attachment due Tues Sept 15) | 15% |
| • Midterm exam (in class Tues Sept 29) | 15% |
| • Paper #2 statement of intent (hard copy / e-mail attachment due Tues Oct 13) | |
| • Paper #2 prospectus (hard copy / e-mail attachment due Tues Nov 3) | 5% |
| • Paper #2 (hard copy / e-mail attachment due Thurs Dec 3) | 25% |
| • Final exam (3:30-6:30 pm, Fri Dec 11) | 20% |

NOTE: The course syllabus is a general plan for the course. I do not plan to change the syllabus, but I reserve the right to make any changes I feel are necessary for the success of the course.

Course Schedule

Week 1 (Aug. 18-20)
For Tues:

Origins and Invention of Cinema
no reading assignment

Tues. lab screening:	Edison and Lumière Bros. film program (pre-1900) <i>A Trip to the Moon</i> (Georges Méliès, 1902, 12m) <i>The Life of an American Fireman</i> (Edwin S. Porter, 1903, 6m) <i>The Great Train Robbery</i> (Edwin S. Porter, 1903, 10m) <i>The "Teddy" Bears</i> (Edwin S. Porter/Wallace McCutcheon, 1907, 13m)
For Thurs:	Read: course syllabus; <u>FH</u> Chapter 1; Gunning, "The Cinema of Attraction"
Week 2 (Aug. 25-27)	From the Cinema of Attraction to the Cinema of Narrative Integration
For Tues:	Read: <u>FH</u> Chapter 2 (pp. 26-42)
Tues. lab screening:	<i>A Corner in Wheat</i> (D.W. Griffith, 1909, 14m) <i>The Lonedale Operator</i> (D.W. Griffith, 1911, 17m) <i>The Musketeers of Pig Alley</i> (D.W. Griffith, 1912, 18m) <i>Les Vampires</i> , Episode 1: "The Severed Head" (Louis Feuillade, 1915, 31m)
For Thurs:	Read: Gunning, "Weaving a Narrative"
Week 3 (Sept. 1-3)	The Rise of the Feature Film
For Tues:	Read: <u>FH</u> Chapter 2 (pp. 22-26), Chapter 3
Tues. lab screening:	<i>Les Vampires</i> , Episode 2: "The Ring That Kills" (Louis Feuillade, 1915, 13m) <i>Daddy-Long-Legs</i> (Marshall Neilan, 1919, 85m)
For Thurs:	Read: <u>FH</u> Chapter 7
Week 4 (Sept. 8-10)	Slapstick Comedy and the Classical Hollywood Cinema
For Tues:	Read: deCordova, "The Emergence of the Star System in America"
Tues. lab screening:	<i>His Wooden Wedding</i> (Leo McCarey, 1925, 19m) <i>Cops</i> (Buster Keaton and Eddie Cline, 1922, 18m) <i>The Kid</i> (Charles Chaplin, 1921, 50m)
For Thurs:	Read: Crafton, "Pie and Chase"
Week 5 (Sept. 15-17)	Germany and France in the 1920s: Expressionism to Impressionism
For Tues:	Read: <u>FH</u> Chapter 5
Tues. lab screening:	**PAPER #1 DUE** <i>The Cabinet of Dr. Caligari</i> (Robert Wiene, 1920, 72m) <i>Menilmontant</i> (Dmitri Kirsanoff, 1926, 37m)
For Thurs:	Read: <u>FH</u> Chapter 4
Week 6 (Sept. 22-24)	The Soviet Union and the European Avant-Garde in the 1920s
For Tues:	Read: <u>FH</u> Chapter 6
Tues. lab screening:	<i>Ballet mécanique</i> (Dudley Murphy/Fernand Léger, 1924, 16m) <i>The Battleship Potemkin</i> (Sergei Eisenstein, 1925, 69m)
For Thurs:	Read: Eisenstein, "Beyond the Shot"; <u>FH</u> Chapter 8 (pp. 152-169)
Week 7 (Sept. 29-Oct. 1)	Film Historiography and Historical Research
For Tues:	MIDTERM EXAM (in class)
Tues. lab screening:	<i>Sunrise</i> (F.W. Murnau, 1927, 95m)
For Thurs:	Read: Allen and Gomery, "Aesthetic Film History"; Bergstrom, "Murnau, Movietone and Mussolini"
Week 8 (Oct. 6-8)	Early African American Cinema
For Tues:	no reading assignment
Tues. lab screening:	<i>Within Our Gates</i> (Oscar Micheaux, 1920, 79m)
For Thurs:	Read: Bowser and Spence, "Within Whose Gates?"
Week 9 (Oct. 13-15)	The Transition to Sound
For Tues:	Read: <u>FH</u> Chapter 9 (pp. 178-184)
Tues. lab screening:	**PAPER #2 STATEMENT OF INTENT DUE** <i>M</i> (Fritz Lang, 1931, 110m)
For Thurs:	Read: <u>FH</u> Chapter 9 (pp. 184-194); Eisenstein, et al, "Statement on Sound"
Week 10 (Oct. 20-22)	The Hollywood Studio System: Sound and Self-Censorship
For Tues:	Read: "The Don'ts and Be Carefuls" and "The 1930 Production Code"
Tues. lab screening:	<i>Trouble in Paradise</i> (Ernst Lubitsch, 1932, 82m)
For Thurs:	Read: <u>FH</u> Chapter 10
Week 11 (Oct. 27-29)	The Hollywood Studio System: Studio, Genre, Star
For Tues:	no reading assignment
Tues. lab screening:	<i>Marked Woman</i> (Lloyd Bacon, 1937, 99m)
For Thurs:	Read: Klaprat, "The Star as Market Strategy"
Week 12 (Nov. 3-5)	Japan in the 1930s
For Tues:	Read: <u>FH</u> Chapter 11 (pp. 226-235)
Tues. lab screening:	**PAPER #2 PROSPECTUS DUE** <i>I Was Born, But...</i> (Yasujiro Ozu, 1932, 89m)

For Thurs: *Sisters of the Gion* (Kenji Mizoguchi, 1936, 69m)
 Read: Bordwell, "Visual Style in Japanese Cinema, 1925-1945"

Week 13 (Nov. 10-12) **France in the 1930s**
 For Tues: Read: FH Chapter 13
 Tues. lab screening: *The Rules of the Game* (Jean Renoir, 1939, 113m)
 For Thurs: Read: Bazin, "The Evolution of the Language of Cinema"

****Watch excerpts from Triumph of the Will (Leni Riefenstahl, 1935, approx. 45m) in Main Library by Tues Nov 17.****

Week 14 (Nov. 17-19) **Propaganda and Wartime Documentary: Axis and Allies**
 For Tues: Read: FH Chapter 12 (pp. 248-253); Hinton, "Triumph of the Will"
 Tues. lab screening: *Memphis Belle* (William Wyler, 1944, 45m)
The Battle of San Pietro (John Huston, 1945, 33m)
 For Thurs: Read: FH Chapter 14 (pp. 282-290)

NOV. 23-27 **THANKSGIVING BREAK (NO CLASS)**

Week 15 (Dec. 1-3) **Hollywood and World War II**
 For Tues: Read: Doherty, "Government Work"; FH Chapter 11 (pp. 219-226)
 Tues. in-class screening: *Listen to Britain* (Humphrey Jennings and Stewart McAllister, 1942, 18m)
 Tues. lab screening: *The Miracle of Morgan's Creek* (Preston Sturges, 1944, 98m)
 For Thurs: no reading assignment
****PAPER #2 DUE****

*****FINAL EXAM: FRI DEC 11, 3:30-6:30PM*****

DRAM4250/6250 Required Articles

Tom Gunning, "The Cinema of Attraction: Early Film, Its Spectator, and the Avant-Garde," from Robert Stam and Toby Miller, eds., *Film and Theory: An Anthology* (Malden, MA: Blackwell Publishers, 2000): 229-235.

Tom Gunning, "Weaving a Narrative: Style and Economic Background in Griffith's Biograph Films," from Thomas Elsaesser, ed., *Early Cinema: Space, Frame, Narrative* (London: BFI Publishing, 1990): 336-347.

Kristin Thompson, "The Formulation of the Classical Narrative," from David Bordwell, Janet Staiger, and Kristin Thompson, eds., *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960* (New York: Columbia University Press, 1985): 174-193.

Kristin Thompson, "The Continuity System," from David Bordwell, Janet Staiger, and Kristin Thompson, eds., *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960* (New York: Columbia University Press, 1985): 194-213.

Richard deCordova, "The Emergence of the Star System in America," from Christine Gledhill, ed., *Stardom: Industry of Desire* (London and New York: Routledge, 1991): 17-29.

Donald Crafton, "Pie and Chase: Gag, Spectacle and Narrative in Slapstick Comedy," from Kristine Brunovska Karnick and Henry Jenkins, eds., *Classical Hollywood Comedy* (New York: Routledge, 1995): 106-119.

Sergei Eisenstein, "Beyond the Shot," from Richard Taylor, ed., *Eisenstein Writings 1922-1934* (London: BFI Pub., 1988): 138-150.

Robert C. Allen and Douglas Gomery, "Aesthetic Film History," in *Film History: Theory and Practice* (New York: McGraw-Hill, 1985): 67-108.

Janet Bergstrom, "Murnau, Movietone and Mussolini," *Film History*, vol. 17 (2005): 187-204.

Pearl Bowser and Louise Spence, "Within Whose Gates? The Symbolic and Political Complexity of Racial Discourses," in *Writing Himself into History: Oscar Micheaux, His Silent Films, and His Audiences* (New Brunswick: Rutgers University Press, 2000): 123-155.

Sergei Eisenstein, Vsevolod Pudovkin and Grigori Alexandrov, "Statement on Sound," from Leo Braudy and Marshall Cohen, eds., *Film Theory and Criticism: Introductory Readings*, 6th ed. (New York: Oxford University Press, 2004): 370-372.

"The Don'ts and Be Carefuls" and "The 1930 Production Code," reprinted from Jon Lewis, *Hollywood v. Hard Core: How the Struggle over Censorship Saved the Modern Film Industry* (New York: NYU Press, 2000), 301-307.

Cathy Klaprat, "The Star as Market Strategy: Bette Davis in Another Light," from Tino Balio, ed., *The American Film Industry*, 2nd ed. (Madison: University of Wisconsin Press, 1985): 351-376.

David Bordwell, "Visual Style in Japanese Cinema, 1925-1945," *Film History*, vol. 7, no. 1 (1995): 5-31.

André Bazin, "The Evolution of the Language of Cinema," in *What is Cinema? Volume I* (Berkeley: University of California Press, 1967): 23-40.

David B. Hinton, "Triumph of the Will: Document or Artifice?," *Cinema Journal*, vol. 15, no. 1 (1975): 48-57.

Thomas Doherty, "Government Work," in *Projections of War: Hollywood, American Culture, and World War II* (New York: Columbia University Press, 1993): 60-84.