

English 265 | HISTORY OF THE MOTION PICTURE: Part I, 1894-1932 | Fall 2014

Tuesdays 3:00 – 3:50 & Thursdays 3:00-5:50pm in PLC 180

Friday: Discussion sections (see your schedule for your assigned discussion section time and location)

Dr. Michael Aronson | 475 PLC | aronson@uoregon.edu | Office Hours: T/Th 12:30pm-2:30 pm and by appointment

Graduate Teaching Fellows — Zach Cheney, Danielle Seid, Dina Muhic and Steven Norton

COURSE OBJECTIVES: This is the first of a three-term sequence that studies how cinema historically evolved **as both an institution and an art form**. The aim of the course is to explore the history of world cinema's beginnings and develop the critical and analytic skills to analyze particular film works and movements.

CLASS MEETINGS & PROCEDURES: There will be two lectures each week, one on Tuesday afternoons and one accompanying the main screening(s) on Thursday afternoons. Discussion sections meet weekly on Fridays. Attendance at lectures, films, and discussion sections is required.

DISCUSSION SECTION POLICIES: You must be registered for a discussion section in order to receive a grade in this course.

Attendance is mandatory in discussion sections and participation in weekly discussion counts toward your final grade.

Three absences equal a failing grade for the course. Specific discussion section policies and procedures will be addressed by your GTF during your first meeting. Your GTF is directly responsible for attendance, grading your exams and papers. If you need help or have questions with your course work, your first step should be to contact your GTF. Of course, you may also see me during office hours with questions or concerns.

ACADEMIC HONESTY & PLAGIARISM: You are responsible for understanding and adhering to the standards of academic honesty outlined in the student handbook. Document ALL sources consulted in preparing your work, including TV shows, magazines, your friends, parents, and, of course, anything found on the web. At a minimum, documented plagiarism will result in course failure.

ACCESSIBLE EDUCATION: If you have a disability that you believe may affect your performance in this course, please contact your GTF the first week of the term so we can make the necessary arrangements for your full access to the course and its activities. **PLEASE NOTE:** It is your responsibility to schedule exam accommodations with the Accessible Education Center (uoac@uoregon.edu) or 541-346-1155).

GRADES will be based on:

40%	3 writing/research assignments
	1=Zoetrope + 1 page Essay (10%)
	2=Historical Research Project (10%)
	3=Historical Analysis Essay (20%)
10%	Discussion Section Participation
25%	Midterm exam
25%	Final exam

EXAMS: The in-class midterm and final exams will include multiple-choice, true/false, matching, short answer, and essay questions. Students requiring special arrangements due to learning disabilities for either of the exams must contact their GTF no later than 3 weeks before each exam.

TEXTS: Film History: An Introduction, (Kristin Thompson and David Bordwell, 3rd edition) and A Short Guide to Writing About Film (Timothy Corrigan, 8th edition) are both required. With the exception of Week 1, reading assignments must be completed before Tuesday's lecture.

BLACKBOARD: The Blackboard site for this course contains important course-related materials including assignments and weekly key terms, as well as additional readings. Please check Blackboard regularly for updates.

NOTICE: This course may screen films that contain nudity, graphic violence, explicit sex and other potentially culturally sensitive themes/situations. If, for whatever reason, such subject matter makes you uncomfortable, it is worth considering whether this course is right for you. If there are specific topics that might be difficult for you, please discuss this with me or your GTF as soon as possible. Screenings will occur without censorship or notice of specific content.

WRITING ASSIGNMENTS: Detailed instructions for your assignments are available on Blackboard.

- 1 **It was the coolest thing ever! Or, Inventing Cinema to Look at Ourselves**
 Read: "Doing Film History" (link on Bb)
 Corrigan Ch 2 ("Beginning to Think, Preparing to Watch, and Starting to Write") Watch:
Ed's Coed (1929)
- 2 **Vying for Control of Early Cinema**
 Read: B&T, Chapters 1 and 2
 Corrigan, Ch 1 ("Writing About the Movies: Your Audience and the Aims of Film Criticism")
 Watch: Edison Kinetoscopes (1891-1894), Lumière Actualities (1894-1897) + more (Méliés, Guy, etc)
****DUE: Zoetrope Exhibition in Week 2 Discussion**
- 3 **Telling (Short) Stories: The Birth of Classical Hollywood Cinema**
 Read: B&T Chapter 3
 RECOMMENDED: Corrigan, Ch 3 ("Film Terms and Topics for Film Analysis and Writing")
 REQUIRED: Corrigan, Ch 4 ("Six Approaches to Writing about Film")
 Watch: The Pawnshop (1916) + The Lonedale Operator (1911)
- 4 **Telling (Longer) Stories: The 'Classical' System**
 Read: "Classical Hollywood Cinema, Introduction" (pdf on Bb)
 Watch: The Cheat (1915)
****DUE: Historical Research Project due in Week 4 Discussion**
- 5 **The Avant-garde + MIDTERM**
 Read: B&T, pp158-168
 Maya Deren "Cinematography: The Creative Use of Reality" (pdf on Bb) Watch:
Ballet Mecanique (1924) + Un Chien Andalou (1928)
****MIDTERM: Exam on Thursday of Week 5**
- 6 **European Cinema in the 1920s**
 Read: B&T Chapters 4 and 5
 Watch: Waxworks (1924) + Clips from The Cabinet of Dr. Caligari (1920)
- 7 **Soviet Cinema in the 1920s**
 Read: B&T Chapter 6
 Corrigan, Ch 5 ("Style and Structure in Writing")
 Corrigan, Ch 6 ("Researching the Movies")
 Watch: Bed and Sofa (1926)
- 8 **Hollywood Cinema in the 1920s**
 Read: B&T Chapter 7
 Watch: The Freshman (1925)
****DUE: Historical Analysis Assignment due in Week 8 Discussion**
- 9 **Animation in the Silent Era**
 Read: Selections from "Before Mickey" (pdf on Bb)
 Watch: Gertie, Felix and other fun stuff
 THANKSGIVING—No Class, Thursday, Nov 28th
- 10 **Introducing Sync Sound** Read: B&T Chapter 9
 Watch: Trouble in Paradise (1932)

****FINAL EXAM: 12:30 pm Thursday, December 11 — NO MAKE-UP EXAMS WILL BE GIVEN****