COURSE OBJECTIVES: This is the first of a three-term sequence that studies how cinema historically evolved as an institution and an art form. The aim of the course is to explore the history of world cinema 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 at 3pm and one accompanying the main screening at 3pm on Thursday. Discussion sections meet weekly on Fridays. Attendance at lectures, films and discussion sections is required. Two unexcused absences from your weekly discussion will lower your final grade by 5 points out of a 100-point scale (so a 91% or an A- would drop to an 86% or a B). Three unexcused absences equal a failing grade for the course.

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. Specific discussion policies and procedures, including those related to excused vs. unexcused absences, will be addressed by your GTF during your first meeting. Your discussion GTF is directly responsible for 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. Participation in weekly discussion counts toward your final grade. Of course, you may also get in touch with me with questions.

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.

ACCESS FOR STUDENTS WITH DISABILITIES: If you have a disability that you believe may affect your performance in this course, please contact your GTF and me the first week of the term so we can make the necessary arrangements for your full access to the course and its activities.

GRADES will be based on:
40% 3 written film analyses (#1=10%, #2=10%, #3=20%)
1=Production/Exhibition Exercise + 1 page analysis
2=Shot Analysis
3=Sequence Analysis
10% Participation in discussion
25% Midterm exam
25% Final exam

EXAMS: The in-class 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, 7th 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 graphic violence, explicit sex and otherwise adult 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.

WRITING ASSIGNMENTS: Detailed instructions for your assignments will be available on Blackboard in week 1.
1. It was the coolest thing ever! Or, Inventing Cinema and Looking at Ourselves
   Read:  B&T “Doing Film History” (link on Bb)
          Corrigan, Chapter 1 & 3
   Watch:  The Freshman (1925)

2. Vying for Control of Early Cinema Across Europe and within the United States
   Read:  B&T, Chapters 1 and 2
          Corrigan, Chapter 2
   Watch:  Edison Kinetoscopes (1891-1894), Lumière Actualities (1894-1897)
          + films from Georges Méliés, Alice Guy, and more
   **DUE: Zoetrope (via Exhibition) During Your Week 2 Discussion

3. Telling (Short) Stories, or The Birth of Classical Hollywood Cinema
   Read:  B&T Chapter 3
          Corrigan Chapter 4
   Watch:  The Pawnshop (1916) + The Lonedale Operator (1911)

4. Telling (Longer) Stories: The ‘Classical’ System
   Read:  “Classical Hollywood Cinema, Introduction” (pdf on Bb)
   Watch:  Birth of a Nation (1915)
   **DUE: Film Analysis #1 due in Week 4 Discussion

5. The Avant-garde + the 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:  Nosferatu (1922) + Clips from The Cabinet of Dr. Caligari (1920)

7. Soviet Cinema in the 1920s
   Read:  B&T Chapter 6
   Watch:  Bed and Sofa (1926)

8. Hollywood Cinema in the 1920s
   Read:  B&T Chapter 7
   Watch:  TBD
   **DUE: Film Analysis #2 due in Week 8 Discussion

9. Animation in the Silent Era
   Read:  Selections from “Before Mickey” (pdf on Bb)
   Watch:  TBD
   THANKSGIVING—No Class, Thursday, Nov 24th

10. Introducing Sync Sound
    Read:  B&T Chapter 9
    Watch:  Trouble in Paradise (1932)

11. **FINAL EXAM: 13:00 Wednesday, December 7— NO MAKE-UP EXAMS WILL BE GIVEN

2 Extra Credit Options Available — See Extra Credit Handout On Bb in Week 2

Revised 9/27/11