

Cinema Studies 265 | HISTORY OF THE MOTION PICTURE: Part I, 1894-1932 | Fall 2017

Tuesdays 2:00 – 2:50pm & Thursdays 2:00- 4:50pm in PLC 180

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

Dr. Michael Aronson | 201 McKenzie | aronson@uoregon.edu | Office Hours: T/Th 10:30pm-12:00 pm and by appt

Discussion Instructors (GEs) — Stephanie Mastrostefano, Aidan Pang & Celeste Reeb

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.

By the end of this class you will be able to:

- 1) Explain basic concepts of cinema's development as an industrialized art form
- 2) Historically and nationally contextualize motion pictures made between 1894-1930 in terms of technology, aesthetics and cultural history
- 3) Identify and analyze clips from key films using the aforementioned approaches to film history
- 4) Compose and articulate research questions and statements to begin historically analyzing a motion picture

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 towards your final grade.

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

GRADES will be based on:

45%	3 writing/research assignments:
	1. Zoetrope + 1-page Essay or 3-page story (10%)
	2. Short Film Annotation (15%)
	3. Historical Research Project (20%)
10%	Discussion Section Participation
20%	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 learning accommodations for either of the exams must contact their GE no later than 3 weeks before each exam.

TEXTS: Film History: An Introduction, (Kristin Thompson and David Bordwell, 3rd edition). With the exception of *Week 1*, reading assignments must be completed before Tuesday's lecture. Additional required readings will be found on CANVAS.

CANVAS: The CANVAS site for this course contains important course-related materials including assignments, copies of my slides, key terms, as well as additional readings. Please check CANVAS regularly for updates.

ASSIGNMENTS: Detailed instructions for your assignments are available on CANVAS.

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. We keep up to date with web platforms like Course Hero and, as needed, utilize plagiarism detection software. **At a minimum, documented**

plagiarism will result in course failure.

ACCESSIBLE EDUCATION: We are committed to supporting an inclusive learning environment. Please notify your GE if you experience disability-related barrier to class participation. If you anticipate needing learning or examination accommodations in this course, please bring a notification letter from the Accessible Education Center (uoaec@uoregon.edu or 541.346.1155) to your GE as soon as possible 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.

MANDATORY REPORTING: As an instructor, one of my obligations is to help create a safe learning environment for my students and the campus as a whole. I am a “Designated Reporter.” For information about my reporting obligations as an employee, please see [Employee Reporting Obligations](#). Students experiencing any form of prohibited discrimination or harassment, including sex or gender based violence, may seek information on [safe.uoregon.edu](#), [respect.uoregon.edu](#), [titleix.uoregon.edu](#), or [aaeo.uoregon.edu](#) or call the 24-7 hotline 541-346-SAFE for help.

NOTICE: This course may screen films that contain nudity, graphic violence, explicit sex and other potentially culturally sensitive themes/situations/images. 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 or issues that might be difficult for you, please discuss this with me or your GE or me as soon as possible. Screenings will occur without censorship or notice of specific content.

1 It was the coolest thing ever! Or, Inventing Cinema to Look at Ourselves

Read: “Doing Film History,” David Bordwell (link on Canvas)
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: Assignment #1, Zoetrope-making option due in Week 2 Discussion**

3 Telling (Short) Stories: The Birth of Classical Hollywood Cinema

Read: B&T Chapter 3
Watch: [The Pawnshop](#) (1916) + [The Lonedale Operator](#) (1911)

4 Telling (Longer) Stories: The ‘Classical’ System

Read: “Classical Hollywood Cinema, Introduction” (pdf on Canvas) Watch: [The Cheat](#) (1915)
****DUE: Film Annotation posted online by Week 4 Discussion**

5 The Avant-garde + MIDTERM

Read: B&T, pp158-168
Maya Deren “Cinematography: The Creative Use of Reality” (pdf on Canvas) Watch: [Un Chien Andalou](#) (1928)
****MIDTERM: Exam in class on Thursday of Week 5**

6 European Cinema in the 1920s

Read: B&T Chapters 4 and 5
Watch: [The Cabinet of Dr. Caligari](#) (1920)

7 Soviet Cinema in the 1920s

Read: B&T Chapter 6

“A Statement” on Sound Eisenstein,
Pudomn & Alexandrov (linked on Canvas)

Watch: Bed and Sofa (1926)

8 Hollywood Cinema in the 1920s

Read: B&T Chapter 7

Watch: The General (1926)

****DUE: Historical Research Project due in Week 8 Discussion**

9 Animation in the Silent Era

Read: “The Making & Re-Making of Gertie”
(pdf on Canvas)

Watch: Gertie, Felix and other fun stuff

THANKSGIVING—No Class, Thursday, Nov 24th

10 Introducing Sync Sound Read: B&T Chapter 9

Watch: Trouble in Paradise (1932)

****FINAL EXAM: 12:30 Thursday, December 7th — NO MAKE-UP EXAMS WILL BE GIVEN****

