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 towards 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 always 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. 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: 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 (uaec@uoregon.edu) or 541-346-1155.

GRADERS will be based on:

45%  3 writing/research assignments
1=Zoetrope + 1-page Essay (10%)
2=Film Annotation (15%)
3=Historical Research Project (20%)
10% Discussion Section Participation
20% Midterm exam
25% Final exam

EXAMS: The in-class mid term 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.

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.

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 CANVAS.
1  It was the coolest thing ever! Or, Inventing Cinema to Look at Ourselves
Read: “Doing Film History” (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: 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
**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: Ballet Mecanique (1924) + 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
   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 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 28th

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

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