



Course number and title	FILM 299-500: "History of Film"
Term	Spring 20xx
Meeting times and location	TR, RICH 101, 3:55-5:10; Required Screening: W, HECC 209, 7:00-9:30.

## Course Description

**FILM 299 - History of Film.** Credit 3. Historical development of major periods, movements and styles, including several different national cinemas. Prerequisites: none.

This course examines the history of film's technical, aesthetic and social development within an international context, particularly in relation to wider cultural and political movements and with an emphasis on narrative feature-length motion pictures.

## Learning Outcomes

By the end of this class, the successful student should be able to:

- Describe developments in film history, from its origins to the present across an array of periods and national contexts;
- Respond critically through examinations and class discussion to works of cinema, including situating film works within a specific social, historical, economic, or technological context;
- Discuss ideas and values represented in film that reflect the diverse and global society in which we live;
- Demonstrate personal integrity by practicing scholastic honesty, academic integrity, and the ethics of communication.

You will be required to:

- Master relevant historical and stylistic detail as provided in lecture and through reading and screening;
- Recall specific information about economic, social, and political developments as they effect the production and reception of cinema;
- Recall specific information about film texts, both in terms of style and circumstances of manufacture and reception;
- Distinguish between cause and effect in accounts of historical processes as they affect the production and consumption of cinema in an international context;
- Summarize accurately historians' accounts of developments in cinema history.

This course meets the core curriculum Creative Arts (KCRA) foundational component area. The core curriculum objectives for this course are:

1. **Critical Thinking:** creative thinking; innovation; inquiry; and analysis, evaluation, and synthesis of information
2. **Communication:** effective development, interpretation and expression of ideas through written, oral, and visual communication
3. **Teamwork:** ability to consider different points of view and to work effectively with others to support a shared purpose or goal
4. **Social Responsibility:** intercultural competence; knowledge of civic responsibility; and the ability to engage effectively in regional, national, and global communities

This course meets the graduation requirement of International and Cultural Diversity (ICD). The learning outcomes for ICD are that the successful student should be able to:

1. Live and work effectively in a diverse and global society.
2. Articulate the value of a diverse and global perspective.
3. Recognize diverse opinions and practices (including but not limited to economic, political, cultural gender, and religious opinions) and consider different points of view.

<b>Instructor Information</b>	
Name	Daniel Humphrey
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Office hours	Mon 2:45-3:45, Thurs 1-2
Office location	Bolton 302C
<b>Textbooks and Resource Materials</b>	
<p><i>The Story of Film: Rev. Hardback Edition</i>, Mark Cousins (Pavilion, 2013)  <i>2001: A Space Odyssey</i>, Peter Kramer (British Film Institute, 2010)  <i>Nosferatu: eine Symphonie des Grauens</i>, Kevin Jackson (British Film Institute, 2013)            Stand alone readings available on Evans Library's "Course Reserves" website.            Most films available at the Evans Library's "Course Reserves Desk" in the Annex (4<sup>th</sup> floor) and on Mediamatrix for students who miss a screening.</p> <p><i>All books are available at the university bookstore and through online booksellers such as Amazon.</i></p>	
<b>Course Requirements</b>	
<p><u>1. Attendance (25 pts.)</u>            For attendance policies, consult university rule # 7 at: <a href="http://student-rules.tamu.edu/rule07">http://student-rules.tamu.edu/rule07</a>. Students missing class for any reason other than those considered excused by this rule will lose a percentage of their attendance points representing the percentage of classes missed.</p> <p>Quizzes, tests and assignment due dates that conflict with excused absences (see <a href="http://student-rules.tamu.edu/rule07">http://student-rules.tamu.edu/rule07</a>) should be made up as soon as feasibly possible in order to best support student progress in the course. Contact the instructor to make up a quiz or test or reschedule an assignment due date as per Student Rule 7.</p> <p><u>2. Weekly Quizzes (10 pts. each = 100 pts. total.)</u>            Twelve quizzes will be given each, one each Thursday except the first Thursday of the semester and the Thursday during which the mid-term will be given. They are multiple-choice quizzes covering information from the reading, lectures, and the films themselves. The lowest two scores will be dropped from the total. There will be no make up quizzes given for any reason other than university-excused absences. Students must bring a Scantron sheet (type 815-E) to class every Thursday.</p> <p><u>3. Mid-term Exam (100 pts.)</u>  <b>KCRA learning objectives: critical thinking</b>            The midterm will be given in class and will cover the reading and lectures offered up through 2/27. Students must bring a Scantron sheet (type 882-E) to this exam.</p> <p><u>4. Short Research Project (50 pts.)</u>  <b>KCRA learning objectives: critical thinking, communication, social responsibility</b>            Students will research and write a short paper (1,400 words or more, which is approximately five pages) on one of the films shown in the first twelve weeks of class—up to the film shown on 4/9. This paper needs to access historical data dating to the year of the film's production and release. A handout will be posted on Ecampus with full details. The paper is due via Turnitin.com on Ecampus website by noon, date 4/20. Late submissions will be marked down 10% per-day. (5% if turned in late on the due date.)</p> <p><u>5. Two Short Response Papers (25 pts. each = 50 points total)</u>  <b>KCRA learning objectives: critical thinking, communication, social responsibility</b>            Students will write short response papers (1000 words each) and bring them on 4/10 and 4/29, prepared to discuss them in class.</p>	

**6. Team Research Paper (50 pts.)**

**KCRA learning objectives: critical thinking, communication, teamwork, social responsibility**

Students will work in teams of five to research and write a short paper (1,700 words or more, which is approximately six pages). This paper will include analysis of the social and political context of the film and how that intersects with five key elements of film (cinematography/lighting, mise-en-scene, story/narrative, acting/casting/character, and sound/music). Each team member will select one element of the film and the team, as a group, will write the analysis of the social and political context. The team will also supply an evaluation of their teammates. Further details appear on the assignment sheet on ecampus. The paper is due via Turnitin.com on the course's e-learning website by 10 pm, date 4/29. Late submissions will be marked down 10% per-day. (5% if turned in late on the due date.)

**7. In-class debate on 4/27 (25 pts.)**

**KCRA learning objectives: critical thinking, communication, social responsibility**

Students will participate in an in-class debate. The topic is listed in the course schedule. The grading rubric and assignment sheet appear on ecampus.

**8. Final Exam (100 pts.)**

**KCRA learning objectives: critical thinking**

The final exam will be given according to the final exam schedule. The final will test students on material from the readings and lectures, including important material covered before the mid-term. (Approximately 25% of the questions will involve material from the first half of the semester and 75% from the second half of the semester.) Therefore, students should study their notes and review the texts from the entire semester. Students must bring a Scantron sheet (type 882-E) and several pieces of paper to the final.

**Grade Breakdown:**

A 450-500      B 400-449      C 350-399      D 300-349      F 299 & below

**The Americans with Disabilities Act**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call 979-845-1637. For additional information visit <http://disability.tamu.edu/>

**Academic Integrity/Aggie Honor Code**

**~An Aggie does not lie, cheat or steal or tolerate those who do~**

The Aggie Honor Code is relevant during everything you do in this course and in all of your academic work. Violations of the Honor Code will be submitted to the Aggie Honor System Office and can result in an "F" in the course and even suspension or expulsion from the University. If you have questions about the Honor Code and your work in this course, contact me before the assignment is due.

For additional information please visit <http://aggiehonor.tamu.edu/>



<b>Course Topics, Calendar of Activities, Major Assignment Dates</b>		
<b>Date</b>	<b>Lecture/Discussion Topic</b>	<b>Required Reading/Film Screenings</b>
1/14	<b>Introduction: The Dawn of Film</b>	<b>In-Class Screening:</b> Lumière shorts (August & Louis Lumière, France 1895, 1 min. each), <i>Par le trou de serrure [Peeping Tom]</i> (Ferdinand Zecca, France 1901, 2 min.)
1/15	<b>Screening:</b>	<i>Le Voyage dans la lune [A Trip to the Moon]</i> (Georges Méliès, France 1902, 14 min.), <i>The Great Train Robbery</i> (Edwin S. Porter, US 1903, 12 min.), <i>The Crime of Carelessness</i> (Harold M. Shaw, US 1912, 14 min.) and <i>Shoes</i> (Lois Weber, US 1916, 60 min.)
1/16	<b>Cinema Evolves from Attractions to Narratives</b>	<b>Reading Due:</b> <i>Story of Film [Hereafter, SoF]</i> , Introduction and Chapter 1.
1/21	<b>The Dawn of the Classical Era of Cinema</b>	<b>Reading Due:</b> <i>SoF</i> : Chapter 2
1/22	<b>Screening:</b>	<i>The Immigrant</i> (Charles Chaplin, US 1917, 24 min.), <i>True Heart Susie</i> (D.W. Griffith, US 1919, 87 min.)
1/23	<b>Melodrama and Modernity</b>	<b>Reading Due:</b> <i>Online</i> : Tom Gunning, "True Heart Susie."
1/28	<b>Weimar Cinema</b>	<b>Reading Due:</b> Kevin, Jackson, <i>Nosferatu: eine Symphonie des Grauens</i> , 8-40.
1/29	<b>Screening:</b>	<i>Nosferatu: eine Symphonie des Grauens [Nosferatu: A Symphony of Horror]</i> (F.W. Murnau, Germany 1922, 84 min.)
1/30	<b>German Expressionism</b>	<b>Reading Due:</b> Kevin, Jackson, <i>Nosferatu: eine Symphonie des Grauens</i> , 119.
2/4	<b>Modernity and Montage</b>	<b>Reading Due:</b> <i>SoF</i> : Chapter 3
2/5	<b>Screening:</b>	<i>Bronenosets Potyomkin [Battleship Potemkin]</i> (Sergei M. Eisenstein, USSR 1925, 70 min.)
2/6	<b>"The Most Important Art": Applied Ideology in Early Soviet Cinema</b>	<b>Reading Due:</b> <i>Online</i> : Bill Nichols, "Battleship Potemkin: Film Form and Revolution."
2/11	<b>The Golden Era of Surrealist Cinema</b>	<b>Reading Due:</b> <i>Online</i> : Virginia Wright Wexman, "France in the Twenties and Thirties."
2/12	<b>Screening:</b>	<i>Un chein andalou*</i> (Luis Buñuel, France 1929, 14 min.), <i>Le quai des brumes [Port of Shadows]</i> (Marcel Carné, France 1938, 91 min.)
2/13	<b>French Poetic Realism</b>	<b>Reading Due:</b> <i>Online</i> : Luc Sante, "Port of Shadows."
2/18	<b>The Transition to Sound and the Dawn of Institutional Censorship</b>	<b>Reading Due:</b> <i>SoF</i> : Chapter 4.
2/19	<b>Screening:</b>	<i>Baby Face</i> (Alfred E. Green, US 1933, 76 min.)
2/20	<b>They Heyday Classical Hollywood Cinema</b>	<b>Reading Due:</b> <i>Online</i> : Richard B. Jewell, "Censorship."
2/25	<b>Post-War Hollywood</b>	<b>Reading Due:</b> <i>SoF</i> : Chapter 5.
2/26	<b>Screening:</b>	<i>Singin' in the Rain</i> (Stanley Donen/Gene Kelly, US 1952, 103 min.)
2/27	<b>Cold War Cinema</b>	<b>Reading Due:</b> <i>Online</i> : Jane Feuer, "Singin' in the Rain: Winking at the Audience."
3/4	<b>Italian Neo-Realism</b>	<b>Reading Due:</b> <i>Online</i> : Simona Monticelli, "Italian Post-War Cinema and Neo-Realism."
3/5	<b>Screening:</b>	<i>Umberto D.</i> (Vittorio De Sica, Italy 1952, 89 min.)
<b>3/6</b>	<b>Mid-Term in Class</b>	<b>Reading Due:</b> <i>Online</i> : Stuart Klawans, "Seeing Clearly Through Tears: On the Smart Sentiment of <i>Umberto D.</i> "
	<b>Spring Break</b>	

3/18	<b>Post-War Japanese Cinema</b>	<b>Reading Due:</b> <i>SoF</i> : Chapter 6.
3/19	<b>Screening:</b>	<i>Gojira [Godzilla]</i> (Ishiro Honda, Japan 1954, 96 min.)
3/20		<b>Reading Due:</b> <i>Online</i> : J.J. King, "The (Un)lucky Dragon: Monstrous Futures."
3/25	<b>Art Cinema: Modernism and Narrative Cinema</b>	<b>Reading Due:</b> <i>Online</i> : Jill Forbes, "The French Nouvelle Vague."
3/26	<b>Screening:</b>	<i>Le bonheur [Happiness]</i> (Agnès Varda, France 1965, 79 min.)
3/27	<b>The French New Wave and "Young Cinema"</b>	<b>Reading Due:</b> <i>SoF</i> : Chapter 7.
4/1	<b>American Art Cinema</b>	<b>Reading Due:</b> Peter Kramer, <i>2001: A Space Odyssey</i> , 7-54.
4/2	<b>Screening:</b>	<i>2001: A Space Odyssey</i> (Stanley Kubrick, US/UK 1968, 141 min.)
4/3	<b>"New Hollywood Cinema"</b>	<b>Reading Due:</b> Peter Kramer, <i>2001: A Space Odyssey</i> , 55-103.
4/8	<b>International Cinema Goes Mainstream (Sort of)</b>	<b>Reading Due:</b> <i>SoF</i> : Chapter 8.
4/9	<b>Screening:</b>	<i>Todo sobre mi madre [All About My Mother]</i> (Pedro Almodóvar, Spain 1999, 101 min.)
4/10	<b>Transnational/Trans-cultural Cinema</b>	<b>Reading Due:</b> <i>SoF</i> : Chapter 9. <b>Short Response Paper Due:</b> Almodóvar's Barcelona: Thriving in a Diverse Work and Living Environment.
4/15	<b>Global Film in Cinema's Second Century</b>	<b>Reading Due:</b> <i>SoF</i> : Chapter 10.
4/16	<b>Screening:</b>	<i>Sur pralad [Tropical Malady]</i> (Apichatpong Weerasethakul, Thailand 2004, 118 min.)
4/17	<b>"Slow Cinema" and the Reconfiguration of Identity</b>	<b>Reading Due:</b> <i>Online</i> : N. Boehler, "The Jungle as Border Zone: The Aesthetics of Nature in the Work of Apichatpong Weerasethakul."
4/20	<b>Individual Research Paper Due On-line by noon.</b>	
4/22	<b>Contemporary International Cinema</b>	<b>Reading Due:</b> <i>SoF</i> : Conclusion.
4/23	<b>Screening:</b>	<i>Roozi ke zan shodam [The Day I Became a Woman]</i> (Marziah Makhmalbaf, Iran 2000, 78 min.)
4/24	<b>Feminism in Film</b>	<b>Reading Due:</b> <i>Online</i> : "Allegory and the Aesthetics of Becoming-Woman in Marziyeh Meshkini's <i>The Day I Became a Woman</i> ." <b>In-class debate:</b> Recognizing diverse opinions and practices: Feminism in Iran.
4/29	<b>Course Review</b>  <b>TEAM Research Paper Due On-line by 10PM.</b>	<b>Reading Due: None</b> <b>Response Paper Due:</b> Film history and the value of a diverse global perspective.
	<b>Final Exam</b>	<b>See the final exam schedule</b>
<b>*This film features some explicit imagery.</b>		